

Tribute pays homage to George Harrison

ANNA NORRIS
STAFF WRITER

Beatlemania will always conjure images of hysterical girls and The Fab Four's shaggy haircuts and skinny suits.

But ask Jeff Hart and Toby Roan who comes to mind first when they think of The Beatles and it's a man nicknamed the "Quiet Beatle" — George Harrison and his first solo album, the three-disc epic *All Things Must Pass*.

It's their love for Harrison and the album that will bring about 40 local musicians together to perform it this Saturday at Cat's Cradle.

Hart, a Carrboro singer-songwriter and Roan, who works with communications firm 9th Floor, both have special relationships with the record.

Roan recently reconnected with the album while driving his mother to Winston-Salem for chemotherapy. Harrison's own mother was dying of cancer at the time the album was being written.

"All of a sudden, one day, this record I've heard hundreds and hundreds of times just started saying something totally different to me," Roan said.

The idea for the show began last November, while Hart was giving guitar lessons to Roan's daughter. Roan said the two friends began "geeking out" over the record.

"*All Things Must Pass* is just a landmark record," said Roan. "It's the first three-record set in rock 'n' roll, and at one point it was the most successful of all The Beatles' solo work."

Hart and Roan had each thought about performing the album live.

ATTEND THE SHOW
Time: 9 p.m. Saturday, \$12
Location: Cat's Cradle
300 E. Main St., Carrboro
Info: www.catscradle.com

Roan decided to make the concert a cancer benefit. If Hart handled the music side, he would handle public relations. Hart sent messages to local musicians to see if they would play the album.

"The response was immediate," said Hart. "In a week I had an entire band put together."

Hart started with himself on guitar, a drummer and a bass player, continuing to add pieces until he had an 18-piece house band.

"We're staying pretty close to the album's sound," Hart said. "In fact, I think we're in the original key for every song except one."

All proceeds from the show are going to The Caring Community Foundation, an organization based in Cary that raises money for cancer patients who are struggling financially as a result of their disease.

"That was one of the things we wanted to do — Triangle musicians helping out people in the Triangle who are dealing with cancer," said Roan.

"I think people will be really impressed by the horns, the choir, the pedal steel and the attention to detail," said Hart.

And with all these elements in place, the benefit is poised to bring the understated Beatle's music and mantra for the forefront.

Contact the Diversions Editor at diversions@dailytarheel.com.

MUSIC SHORTS

DRIVE-BY TRUCKERS



GO-GO BOOTS
ALT-COUNTRY

★★★★★

For the Drive-By Truckers, the southern thing is both an identity and an industry.

By mixing deep-fried rock 'n' roll with masterful storytelling and redneck apocrypha, the Athens, Ga.-based musicians keep turning out one awesome album after another.

It's as if the hallowed corpse of William Faulkner wouldn't stop begetting little children on the equally hallowed, if womb-less corpse of Ronnie van Zant. That's how prolific and creepy the group can be, and also how brilliant.

On *Go-Go Boots*, the Truckers' ninth studio album, the band delves deep into the ethos of the long lost rhythm section.

Though it represents a bit of a departure from its widely recognizable brand in terms of sound, it certainly doesn't in terms of quality.

Front man Patterson Hood's father, David Hood, is a member of the legendary Muscle Shoals Rhythm Section, so the Truckers' session heritage is strong.

When the band taps these roots on *Go-Go Boots*, the results are both groovy and explosive.

"Used To Be A Cop," for instance, sounds like it was recorded by a rhythm section on crystal meth. It's got a droning backbeat behind a menacing story of a troubled, divorced ex-cop.

It's characteristic of Hood's songwriting paths that he can make us sympathize with a brutalizer of both wife and citizenry, all by reminding us of his subject's frustrated ambitions to play college football.

Hood sings for the sorry fictional form with no voice of his own, "Police Academy gave me the only thing I was ever good at/But my temper and the shakes and they took that thing away," as if the guy's life is so rough that he can't bother finishing his thoughts coherently.

Another of the album's gems, "Everybody Needs Love," is a direct product of the rhythm section sound.

Here, Patterson sings blue-eyed soul that could give Motown a run for its money.

The duality of the "Southern thing" has infinite iterations for the Truckers: black and white, heaven and hell, blessings and curses, God and dog.

God and dog? Well, as guitarist Mike Cooley sings on this album, some things are just like "bringing flowers to your mama and tracking dog shit all over the floor." "Jesus made the flowers," he sardonically concludes, "but it took a dog to make the story good."

And that right there says more about the Truckers' songwriting and literary aspirations than I ever could.

—Jonathan Pattishall

LEXICON
MY TIME
HIP-HOP

★★★★☆

"My music used to get bad reception like Cricket phones/ Now there are bars everywhere like AT&T, homes," raps Lex Jordan on "Tomorrow Comes," the first song on Lexicon's latest album.

On *My Time*, the UNC Senior not only voices his improvement but substantiates the claims with consistently polished and fertile lyrical play.

Lexicon, Jordan's moniker — which alludes to the vocabulary of a language — has impressive wordplay, and he employs it to create a cosmopolitan hip-hop packed with metaphors that humbles the competition.

He understands the wounds of the young adult and his rapping bleeds relevance to their psyches.

If Drake is ever going to have a successor, Lexicon is next in line. He has a refined, unique voice with consistent flow when he is rapping, but his R&B side is more old-school Rick James than Drake's new-age urbane chivalry.

On *My Time*, Lexicon hustles over bass-heavy Southern beats and tangos with Latin melodies, maintaining strong commanding flows over continually diverging backgrounds.

He has a post-club flow with smooth rapping and a courtly drive. Using the beats as his only wing-man, Lexicon seals the deal repeatedly.

When a rapper doesn't have

the ice and gold to rap about, they have to use relevance through politics, love and sex to connect with their audience — this proves to be Lexicon's forte.

But it's not all mastery. A tornado of metaphors wreak havoc on the album. Every verse is glued together with the word "like," a creative defect he relies on like a knife in a gun fight (no metaphorical pun intended).

He might have the poetic skills, but he doesn't have the literary prowess to pull more advanced tricks out of the rhetorical bag.

This release may not signify that it is Lexicon's time, but the variety and physique of the album show signs of upgrading the reception on his next project — Verizon level.

—Joe Faile

STAR SYSTEM

- ★ POOR
- ★★ FAIR
- ★★★ GOOD
- ★★★★ EXCELLENT
- ★★★★★ CLASSIC

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