

## Los Lobos – Kiko (1992)

Wpisany przez bluesever

Poniedziałek, 12 Październik 2009 09:42 - Zmieniony Czwartek, 21 Czerwiec 2018 13:40

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1. *Dream in Blue* — 3:34
2. *Wake up Delores* — 2:55
3. *Angels with Dirty Faces* — 4:02
4. *That Train Don't Stop Here* — 3:53
5. *Kiko and the Lavender Moon* — 3:36
6. *Saint Behind the Glass* — 3:17
7. *Reva's House* — 3:05
8. *When the Circus Comes* — 3:16
9. *Arizona Skies* — 2:45
10. *Short Side of Nothing* — 2:57
11. *Two Janes* — 3:53
12. *Wicked Rain* — 3:05
13. *Whiskey Trail* — 2:41
14. *Just a Man* — 3:40
15. *Peace* — 3:56
16. *Rio De Tenampa* — 1:59

Bass, Guitarrón, Backing Vocals – Conrad R. Lozano Drums – Pete Thomas Drums, Vocals, Guitar, Percussion, Other [Couch And Phone] – Louis Pérez Electric Guitar, Acoustic Guitar, Vocals – Cesar Rosas Guitar, Accordion, Violin, Banjo, Piano, Percussion, Vocals – David Hidalgo Percussion – Alex Acuña, Victor Bisetti Saxophones, Flute, Melodica, Harmonica, Organ, Piano, Synthesizer, Percussion – Steve Berlin

Los Lobos had earned a reputation as one of the most intelligent and creative roots rock acts in America with the albums *By the Light of the Moon* and *The Neighborhood*, but it was with 1992's *Kiko* that they really demonstrated the breadth of their sonic ambitions. Produced in collaboration with Mitchell Froom, *Kiko* exchanged the more straightforward approach of Los Lobos' previous sessions for a uniquely textured sound, with the group's guitars thrown into sharp relief against Froom's collection of vintage tape-loop keyboards, and the arrangements are often unusually spare, most powerfully in the ghostly spaciousness of "Kiko and the

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Lavender Moon" and "Wake Up Delores." Even the more full-bodied cuts, such as the rollicking "That Train Don't Stop Here" and the hard-rocking "Whiskey Trail," boast a different personality than in Los Lobos' previous work, with the guitars clean but cutting like a switchblade and the drums snapping hard, and the more contemplative selections drip with a mysterious, otherworldly ambience that's matched by the impressionistic imagery of David Hidalgo and Louie Pérez's superb songs. At its best, Kiko sounds like the musical equivalent of a Luis Buñuel dream sequence, balancing beauty and menace with intelligence and a skill that's little short of dazzling; it's a brilliant, singular achievement, and the most rewarding album in the group's catalog. ---Mark Deming, AllMusic Review

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