

# ALAN CACKETT

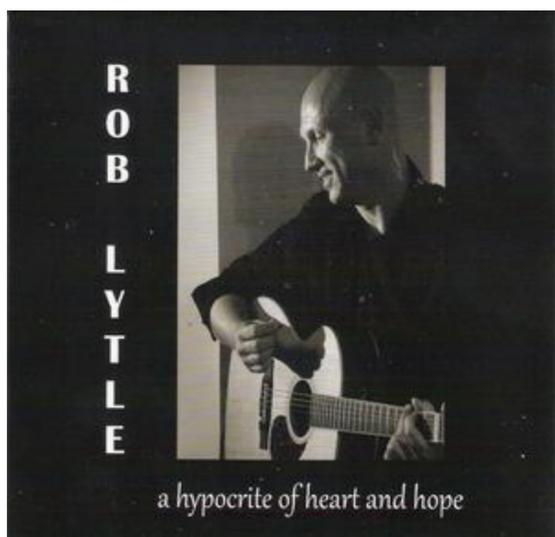
## AMERICANA, ROOTS, COUNTRY & BLUEGRASS MUSIC

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Rob Lytle - *A Hypocrite Of Heart & Hope*

### Heart & Hope Music

HHM002



This new album finds American troubadour Rob Lytle writing from a refreshing place of conviction, crafting ten songs that are stark in their honesty, self-examination, and openness. Never one to shy away from a desire to write songs that are memorable, classic even, he retains originality and poise in his work, which is a robust blend of country, folk, old-time and classic acoustic pop that combines wryly observant lyrics with a wide-ranging melodicism. Producer Thomm Jutz (various guitars) has pulled together some of Nashville's most seasoned musicians, including Barry Walsh (piano, organ, Wurlitzer), Terry Crisp (pedal steel), Mark Fain (bass), Lynn Williams (drums) all of whom have helped put the breath into a body of songs that are as straight-forward and captivating as the man who sings them.

Rob is a wordsmith, pure and simple, a conjurer of tales that reference all manner of things— telling stories of life's quiet moments and turning points, relations and temptations, loves and losses. The inviting *Come South* sets both the musical vibe and the lyrical stance with several of the songs possessing a deep south feel both in words and music. He neatly ups the tempo with *The Way We Used To Love*, a driving, somewhat sensuous romantic call that though upbeat with an insistent rhythm and catchy harmonies, has a sad undercurrent. He is a master at the juxtaposition between something that sounds really sad but has uplifting lyrics, or vice versa. Or something that has a really modern lyric but sounds really traditional. *Drunk Girl* is classic honky-tonk with pedal steel setting the tone, then some James Burton-styled electric picking and Barry Walsh adding some timely barroom piano to create the perfect traditional country music performance that ol' Merle and Buck would have been proud to call their own. He leans back into a Johnny Cash boom-chicka-boom rhythm for *Trouble*, but Rob's honey and sand voice is a million miles removed from the deep twang of ol' Golden Throat. In another's hands both *Oh Dying* and *Mother, Can You Hear Me?* could easily be rendered quite maudlin, but in his hands both songs are heartwarmingly candid and insightful.

Rob Lytle is one of those rare writers who is able to tell the story with only the necessary lyrics, leaving the rest to nuance, and the listeners own discretion. Counterbalanced with his knack for writing both dramatic and insightful lyrics, he takes listeners on a wild ride of emotions from love and hope to fear and despair, all the while being entertaining as-hell. I would strongly urge lovers of singer-songwriter and thoughtful country music to buy this album.

[www.roblytle.com](http://www.roblytle.com)