

# R E V I E W S

authenticity. In film, as in jazz, presence is everything. Ghosts inhabit the film and ghosts live in this music too. The Blue Note sound is such a classic jazz sound — thick, blue, authoritative, and self-critical — that it creates a language, an artistic conception expressed through music and a cultural moment. Listening to the music in the Blue Note catalog today, one has to be struck by the singularity of the tale these artists were telling. This music is a treasure to be enjoyed but on its own terms.

Pianist Herbie Hancock's post-bop excursions into classic jazz form and bandleading efforts shape the musical direction for the imposing leadership of Dexter Gordon. "Round Midnight" is given suitably melancholy treatment and this seminal Thelonious Monk composition is served well by Gordon's world-weary magisterial tone and very personal phrasing. Similarly, "Body and Soul" searches for that right mixture of well-drawn characterizations blended with a conjuring atmosphere. "Berangere's Nightmare" is a fast romp. Befitting a film in which jazz is its *raison-d'être*, this music stands on its own merits when removed from the context and pacing of the film. However, as a jazz recording, the music most certainly lacks the pacing, instrumental tightness, and conceptual clout we have come to expect from heavyweight jazz musicians. "The Peacocks" is a slow lush piece featuring impressionistic (Lester Young style) Wayne Shorter soprano saxophone set against hazy basslines by Pierre Michelot, delicate brushwork from Billy Higgins, and Hancock at his pastel best. Lonette McKee acquits herself rather well in the time-worn and myth-twisting role of the lost lady of the gardenias, filling "How Long Has This Been Going On?" with sad longing. "Rhythm-a-ning," another Monk piece is well-rendered in hard bop cadence by a stripped-down quartet of Gordon on tenor, Freddie Hubbard, trumpet, Cedar Walton joining in on piano, Ron Carter again on bass, Tony Williams on drums. "Still Time" showcases Hancock solo when he's not engaged in a workout with Bobby Hutcherson on vibes. "Chan's Song (Never Said)" is sentimental yet blue, colored by Bobby McFerrin's bittersweet vocalization.

From *The Other Side of Round Midnight*, "Call Sheet Blues" is a bravura, off-the-cuff, unfettered burst of impatient beauty led by Wayne Shorter and abetted by Ron Carter's demanding yet giving basslines. Herbie Hancock proves his blues prowess and improvisational mettle once again, and drummer Billy Higgins adds perfectly casual yet abstracted hi-hat. "Society Red" is a hard bop steamer that contrasts nicely with "As Time Goes By." The title piece on this album adapts well to the two-bass grouping seen in the film and features a final solo coda by Hancock.

— *william d. white*

## CANONEO DESPERATELY SEEKING FUSION Passport Jazz PJ 88016

Long Story Short; Culebra; Serengeti; Barra Do Santo Antonio; Pualistana; Brazilian Bedouin; The Big Avocado; Night Journey  
PERSONNEL: Paul Potyten, keyboards; Michael Spiro, congas, bata drums and all percussion;

Jeff Buenz, guitars; Charlie McCarthy, tenor sax and flute; David Belove, bass; Ed Smith, drums; Andy Narell, steel drums on Long Story Short; Mark Isham, flugelhorn on Brazilian Bedouin; Harold Muniz and Michael Lannon, bata drums on Culebra

Fusion — mixing jazz with Latin American rhythms — arguably goes all the way back to the late 1940s to the success of Cuban big band leader Machito and his Afro-Cubans. Since then, artists as diverse as the late vibraphonist, Cal Tjader, and Puerto Rican band leader, Tito Puente, have kept the tradition alive and healthy, working from a base of jazz or Latin toward a middle ground that captures the strength of both idioms without sacrificing the integrity of either.

That is clearly the goal of this exciting California-based sextet, which describes itself as a "progressive Latin band." Where most fusion groups use Latin music as only one of several stylistic references, Canoneo approaches the music from within, resulting in an organic development of a variety of Caribbean and Brazilian themes and an unmistakable originality.

This release is the logical extension of the group's self-produced, 1984 debut, and it manifests virtually no deviation in either goals or personnel from the original statement. Only the added roster of guest musicians indicates a bigger budget and slightly widened stylistic horizon.

The best known guest — steel drummer Andy Narell — is nicely showcased on the catchy "Long Story Short," a funky cooker that allows him generous solo space and the band a chance to strut their tightly balanced rhythm section.

On "Culebra," guest drummers join percussionist Spiro on bata drums to help give this Cuban-inspired piece its authentic flavor. Composer Potyten's piano captures the proper "montuno" mood and guitarist Buenz delivers his solo with just the right *autentico* feel. Followers of modern Latin bands like those of Ray Barretto and Eddie Palmieri will be delighted at the groove Canoneo achieves on this get-happy cut.

The haunting melody of "Serengeti," a mid tempo Afro-Cuban piece, gives space to bassist Belove and keyboardist Potyten. The arranging and compositional concepts of Brazilian multi-instrumentalist Hermeto Pascoal inspired "Barra Do Santo Antonio," a samba. Its flute-guitar unison melody line works like a Pascoal signature, and the Canoneo crew ably interprets his complex style. "Paulistana" also nods in the direction of Pascoal and his Brazilian contemporaries. As the title suggests, the tune renders a musical portrait of a young woman living in Sao Paulo, Brazil's largest urban center.

On "Brazilian Bedouin," a ballad entry, guitarist Buenz lays a bossa foundation, over which Isham blows a flugelhorn solo, while a piano-flute unison line provides color. A modified samba, "The Big Avocado" spotlights saxophonist McCarthy's important contribution to the band. His work on tenor gives the music a darker flavor because his tone has a gritty edge that can infuse an urgent passion into the music.

The finale, "Night Journey," explodes behind Potyten's riffing piano. He pays a stylistic debt

to such masters as Charlie Palmieri, Papo Lucca and Eddie Cano, while the band plays a Cuban *Descarga* or Latin jam.

In no uncertain terms, Canoneo proves that Latin (be it of the Brazilian or Afro-Cuban variety) remains every bit as valid a source of inspiration for contemporary jazz musicians as does bop, swing or most other stylistic schools. This album provides a ringing testimony to that belief.

— *mark bolston*

## ROUND MIDNIGHT ORIGINAL SOUNDTRACK CBS SC 40464

Round Midnight; Body And Soul; Berangere's Nightmare; Fair Weather; Una Noche Con Francis; The Peacocks; How Long Has This Been Going On?; Rhythm-a-ning; Still Time; Minuit Aux Champs-Elysees; Chan's Song (Never Said)  
PERSONNEL: Herbie Hancock, piano; Ron Carter, bass; Tony Williams, drums; Bobby McFerrin, vocals; Dexter Gordon, tenor saxophone; Pierre Michelot, bass; Billy Higgins, drums; John McLaughlin, guitar; Chet Baker, vocal and trumpet; Bobby Hutcherson, vibes; Wayne Shorter tenor and soprano saxophones; Lonette McKee, vocal

## DEXTER GORDON THE OTHER SIDE OF ROUND MIDNIGHT Blue Note BT-85135

Round Midnight; Berangere's Nightmare #2; Call Sheet Blues; What Is This Thing Called Love; Tivoli; Society Red; As Time Goes By; It's Only A Paper Moon; Round Midnight  
PERSONNEL: Gordon, tenor saxophone; Wayne Shorter, tenor and soprano saxophones; Palle Mikkelborg, trumpet; Herbie Hancock, piano; Ron Carter, bass; Mads Vinding, bass; Billy Higgins, drums; Freddie Hubbard, trumpet; Tony Williams, drums; Bobby McFerrin, vocal; Cedar Walton, piano; John McLaughlin, guitar; Pierre Michelot, bass

The music on these *two* soundtrack records is as much film music as jazz; the not inconsiderable charms of this music and these performances exist as part of a larger framework. In plain terms, the *Original Soundtrack* on CBS lays claim to the first-call takes and has more Herbie than Dexter, while *The Other Side Of Round Midnight* features off-camera jams and the slight edge in its Dexter Gordon ratio.

The presence of Dexter Gordon starring as the legendary Dale Turner is responsible for much of the movie's weight and claims of