

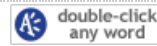


Monday, January 14, 2008

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Arts & Entertainment > Columns



Some blasts from the past

By [Tom Von Malder](#)

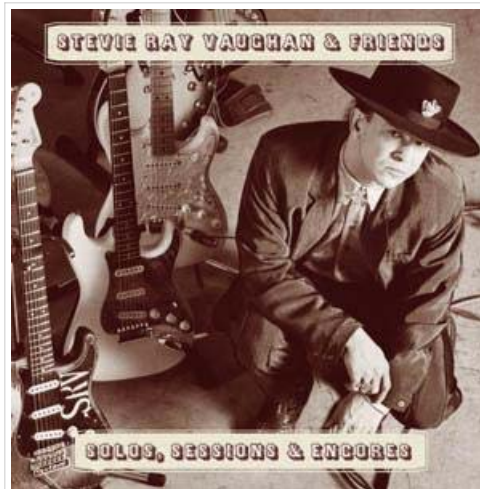
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Stevie Ray Vaughan & Friends: Solos, Sessions & Encores (Epic/Legacy CD, 69:57). There are 14 tracks here — seven of them live and six previously unreleased — making this a must for fans of the great guitarist, who died in a helicopter accident in 1990 at age 35.

The album ends with Vaughan's first prominent guest shot, playing on David Bowie's smash 1983 hit "Let's Dance." From the same year is his guest appearance on Johnny Copeland's swamp feeling "Don't Stop By the Creek, Son." The variety of styles he could play is evidenced in the swinging "Miami Strut" instrumental with A.C. Reed, the basic oldies rock of



Stevie Ray Vaughan.

"Na-Na-Ne-Na-Nay" with Bill Carter and his fine solo on Marcia Ball's "Soulful Dress." There is a great live jam with Albert King, B.B. King and Paul Butterfield on "The Sky is Crying," and a molten live "Goin' Down" with Jeff Beck. There also is wonderful surf music in "Pipeline," performed with Dick Dale for the "Back to the Beach" film soundtrack. The topping on the collection is the unreleased stuff, including "Change It" with brother Jimmie Vaughan (of the Fabulous Thunderbirds) from "Saturday Night Live" in 1985; the wonderful and funny "Oreo Cookie Blues" with Lonnie Mack; and Bonnie Raitt filling in on slide guitar on "Texas Flood." **Grade A**

Man: Diamonds & Coal (Point CD, 49:38). Back in the early 1970s, the Welsh band Man made a brief impact in the United States. I was a fan because the band included Deke Leonard (solo album "Iceberg") and they played a harder version of



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progressive rock, in keeping with such West Coast bands as Quicksilver Messenger Service (QMS guitarist John Cipollina joined the band for the 1974 live album "Maximum Darkness"). Their 1972 vinyl album, "Be Good To Yourself at Least Once a Day," with its gatefold sleeve, unfolded to reveal a map of Wales with cartoon figures, four times the original 12-inch sleeve size. I still have my copy. On this 2006 recording, bassist-vocalist Martin Ace (who came along with Leonard to the band in 1968) is the sole remaining member from the Sixties, joined by his son Josh and original member Mickey Jones' son George, both on guitars and vocals; Bob Richards (1997) on drums; and Gareth Thorrington (2000-06) on organ and synthesizer. The Aces wrote the ace (sorry) title track, which is the most Man-like track and features sweet guitar. "Man of Mystery" is solid and the band's roots come through in "Welsh Girl." There is contentment in "When You've Got Someone to Hold," while "Freedom Fries" is political commentary that refers to the 9/11 attacks, the Middle East and even American protest folk songwriter Woody Guthrie.

Grade B

Gentle Giant: Live in New York 1975 (Glasshouse CD, 48:04). A progressive band of a different stripe, this British group was very experimental. The band used counterpoint a lot, as well as polyphony, polymetrics and patterns. They also changed keys a lot, sometimes even within a single bar. It was formed by three brothers — Derek, Ray and Phil Schulman in 1970, after the dissolution of their soul-pop band Simon Dupree and the Big Sound. Along with Gary Green, Kerry Minnear and a succession of drummers, they recorded 12 albums before breaking up in 1980, with the albums becoming increasingly more commercial after 1974. This 1975 live recording, therefore, finds the band on the cusp, with "Free Hand" and "Just the Same" from the "Free Hand" album of that year (the album was their best selling in this country, reach No. 48 on the charts). The really experimental stuff is represented by the breaking-glass percussion of "The Runaway," which is joined with "Experience," both tracks from "In a Glass House." Pretty violin opens "Funny Ways," from the band's eponymous debut album, which featured a close-up of a giant's face on the cover. **Grade B+**

Michael Stegemann: The Glenn Gould Trilogy (Sony BMG Masterworks, 3 CDs, 3:43:40). Contrapuntal music also was a favorite of famed Canadian pianist Glenn Gould (1932-1982), the subject of this three-part radio play by writer-director Stegemann. The format of the work is inspired by Gould's own radio docudrama, "Solitude Trilogy" (1967-1977), which depicted how isolation affected the



Glenn Gould.

inhabitants of Canada's most remote northern region. Stegemann blends biography, dialogue, music, and spoken commentaries to form a revealing portrait of the pianist. Facts covered in this fascinating work include Gould's early signs of autism, his claim to be "a specialist in incomplete works" regarding his own composing, his recording foibles (the

temperature had to be just so, he wore gloves etc.), his paranoia and other psychological problems that lead him to abandoning the stage at age 31 and how he would record the same work in several different styles. We also learn of Gould's experiments in composing directly for radio and television. The format often utilizes polyphony, which was another fascination of Gould's, and each disc centers on a chronological portion of his career. Heard throughout are pieces of Gould's own recordings. The main narrators are Leslie Malton and Tom Zahner (as Gould). Stegemann is the chairman of the Historic Musicology Department at Dortmund University in Germany and the author of Germany's standard Gould biography. Last year was an ongoing celebration of Gould's life, marking the 75 anniversary of his birth and the 25th anniversary of his death. **Grade A**

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