

**STANLEY JORDAN** spreads himself rather thin over a vast musical canvas, on **NEW MORNING, THE PARIS CONCERT** (INAK 6466), as he plays guitar and piano, with his trio (Charnett Moffett, b; David Haynes, d.) in tow, covering everything from compositions by Coltrane ("Naima"), Horace Silver ("Song For My Father"), Miles ("All Blues"), and Bird ("Now's The Time"), to Beatle ditties ("Yesterday" and "Because"), with dips into "classical" repertoire (Bartok's "Concerto For Orchestra" and Mozart's "Piano Concerto #21"), as well as a skirmish with religiosity ("Amazing Grace"), all of which seem to serve merely as warm ups for his own compositions (A Place In Space/ New Morning Improv/ Return Expedition), clearly designed to serve as showcases for his own idiosyncratic artistry. I believe it is Mr. Jordan who "invented" or "perfected" the technique of tapping on the frets of his highly electrified guitar rather than necessarily strumming them. A previous reviewer referred to it (3/84, p.69) as Jordan's "hammer on" technique, so I watched attentively, and it's clear Jordan doesn't play the guitar the way we're used to seeing it played. But so what...there are lots of ways to skin a riff, except that it's interesting to note that after doing it for more than 20 years, he seems to be alone with this approach to plectrumism. And, did I mention that he sometimes plays piano with one hand and guitar with t'other... simultaneously? Wow! But, can he do it while walking a high wire, juggling eggs and drawing to an inside straight? Unanswered questions. The DVD has a special feature section, a so-called "Conversation With Stanley Jordan," which turns out to be no conversation at all, but simply a twelve minute narrative by, and about, the man himself. Stanley Jordan fans, starved for product, will gulp this down. At a run time of 2 hours, 7 minutes, however, I was relieved when—finally—the end credits came up. Color, of course.