

Toots and the Maytals

Toots Live!

(Trend)

Toots, supported by his talented back-up group, serves up his speciality: hot spicy reggae. This live recording includes such favourites as "Pressure Drop", "Sweet and Dandy" and "Monkey-man" which typify Toots' brassy vocal style and his bands vibrant rhythms.

In the selections "Funky Kingston", "54-46 That's My Number" Toots gets fully involved with his audience as he coaxes them into some intense participation.

Toots and the Maytals' combined use of ska and reggae



Records...

Dandy guys

rhythms make them unique among their contemporaries and fans.

Paul Ellington

Charles Mingus Something Like a Bird (Atlantic/WEA)

Something Like a Bird consists of material drawn from what Atlantic proudly proclaims on the cover as Charles Mingus' "last recording

sessions", the same sessions that resulted in a previous release, *Me, Myself, An Eye*. By this point in his life Mingus was in a wheelchair and unable to play, but he was present in the studio, supervising and overseeing the music being recorded. For the two tracks on the album, he assembled a big-band with an all-star cast of heavies including the Brecker Brothers, Eddie Gomez, Ronnie Cuber, Lee Konitz, and George Coleman—guys who couldn't

play poorly if their lives depended on it.

The 32-minute-long title track is



an uptempo bebop tune that features seventeen different soloists tossing choruses back and forth like hot potatoes. Building in

intensity as the soloists take shorter and shorter exchanges among themselves, the piece is propelled through a series of climaxes and, despite its length, never loses momentum. The other cut, "Farewell Farewell", is more subdued (and very pretty), more of a composition than a tune to blow on. It is marred only by the excesses of Larry Coryell's aim-for-the-youth-market guitar solo.

Something Like a Bird is by no means a posthumous cash-in. While it doesn't rank with such classics as *Mingus, Ah Um*, this record is still a strong offering and proof that Mingus was a creative force to the very end.

Roman W. Pawlyszyn

It's an epic journey down through the music of American time through the eyes and spectacular moving art of Ralph Bakshi, the creator of "Fritz the Cat," "Heavy Traffic" and "The Lord of the Rings."

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