

## New Tull

by Doug Wavrock

**Jethro Tull-Minstrel in the Gallery**[Chrysalis CHR1028] With the release of their ninth album, Jethro Tull have once again shown their fans a new side of themselves, although with a style such as theirs it gets kind of hard to come up with new and unique variations to fit within the mold that is instantly recognized as a Tull Original. **Minstrel** unlike other Tull efforts features more work than usual with the amplified guitar and which when combined with the keyboard work of Jeffrey Hammond-Hammond gives a richer sound mixture. But somehow in the course of several listenings to the album I seem to get the feeling that it constantly flashes back to their **Thick As a Brick** days when Ian Anderson rather than featuring an album of short unrelated cuts set out to create an album with a theme where the music was built around it. In that respect, **Minstrel** and for that matter **Passion Play** are no different but where the latter failed to create the effect that **Brick** did, **Minstrel** on the other hand seems to closely duplicate the **Bricks** formula. If one had not heard **Passion Play** or **War Child** which came between **Brick** & **Minstrel in the Gallery** you'd almost be under the impression that they were re-released on the heels of each other where **Minstrel** was the **Brick's** sequel.

When you think of Jethro Tull your mind is always drawn towards Ian Anderson, the sometimes eccentric leader of the Tull; not only in his stage antics but also in his composing and singing abilities, for it is he who writes all the music and it's his singing style that makes J.T. so identifiable to anyone's ears. The flute selections of Anderson here are most welcome showing his abilities on that particular instrument but on "Black Satin Dancer" in an uncharacteristic move he attempts to yodel along with his flute playing, aka Focus' Thijs van Leer, not creating a very good effect. But then, everyone's entitled to try some of the gimmicks that other flutists use (or are they?).

One of the more impressive cuts is "Baker Street Muse" featuring a theme with a theme in which Anderson seems to hit out against the past critics of J.T. and look at his own position as, "a one line joker in a public bar/and I'm a one man band". He also retorts, "I have no time for Time magazine or Rolling Stone/and I want not Top Twenty funeral or a hundred grand." Anderson it seems isn't worried about the critics and what they have to say, his main interest and that of the group is to create an album that they are pleased with and which the buyer appreciates. This is what they've done in **Minstrel in the Gallery**.

**Paul Kossoff-Back Street Crawler** [Island ILPS 9264 Paul Kossoff has emerged from the backdrops into the blazing spotlight of attention again. After three years of relative obscurity once "Free" had broken up for the second and last time Kossoff emerges in the wake of success of "Free's" son; Bad Company (containing Kirke & Rodgers formerly with "Free"). For people who have a close affinity to such things as a biting 17 min. guitar piece and more short'n fast guitar pieces, this is your album; it's what Kossoff is all about. Paul Kossoff is perhaps at this stage one of the youngest and most experienced lead guitarists to come from Britain. With the breakup of "Free" (formed by him

and Kirke when Paul was only 18) and his past poor health behind him, Paul may now carve out a niche for himself as a solo artist.

Kossoff is backed by a band called "Back Street Crawler", put together by Kossoff himself with help from such old buddies as Simon Kirke, Paul Rodgers, Tetsu Yamauchi, Andy Fraser and Rabbit, all former members of "Free". In many respects the album seems like a natural progression of the music that "Free" would have performed if "Free" were still a group. From the opening notes on "Tuesday Morning" to its end some 17.5 min. later you've heard a person with an incredible feel for the music he presents. Kossoff is back and dammit he wants you to know it! The effect sets you back on your heels and makes you wonder how you could've overlooked Kossoff in his tenure with "Free". Perhaps he was hidden among the amps or else the audience was concerned more with the performances of the other members of "Free". But back in '69 on their first tour in the U.S., Kossoff was noticed and closely watched by the lead guitarist of Blind Faith, Eric Clapton. So perhaps it's no surprise to say that Kossoff has come back with the one thing he's always had; Talent. His debut solo effort will be gobbled up by an audience who like guitar pickin' in a mean electric-blues style.

**David Sanborn -Taking Off** [W.B. BS2873] David Sanborn is back with his very latest jazz classic, **Taking Off**. In a fine combination of Quincy Jones-like feeling for rhythm, coupled with the jazz-sound of many of the commercial soul groups in the business today, Sanborn has indeed come up with an album that can best be described as a musical gem, complete and perfect in all facets as you revolve it in a critical beam of white light.

David Sanborn's talents are complemented with the presence of both of the Brecker Bros. (Mike & Randy) who are well known in the jazz world as two of its more recent stand out musicians. From the start to the end, the album is one of musical serenity that features some of the best laid-back funk to be heard in quite some time. It's an album for those who want to unwind to something soothing and empty their minds but still be able to enjoy this well mixed and cut album.

The opening "Butterfat", bearing resemblances to Quincy Jones' own style of jazz sets us in the frame of mind of having heard the tune before but convincing ourselves that we haven't. The cut is organized in such a way that its opening notes glue you to your chair making you want to let the music sink into you. As a result, Side I passes quickly and enjoyably with each cut featuring enough of an alteration in style, scope and tempo to hold the interest of the listener. Selections like "Funky Banana", "Duck Ankles", "The Whisperer" etc. are ample proof of David Sanborn's ability as a musician to take the music of other people and give it a proper musical interpretation that must make the composers seem satisfied that Sanborn wanted to record their material.

If you have any complaints, comments or compliments about the column or even of music in general, please let me know. Just drop off a note at Gazette or at CKDU Radio. I want to know what you think of music land.

## Margarita loves Arandas.

### Margarita

1½ oz. Arandas Tequila

1 oz. Triple Sec

Juice of ½ lime or lemon

Mix in a blender or shaker with

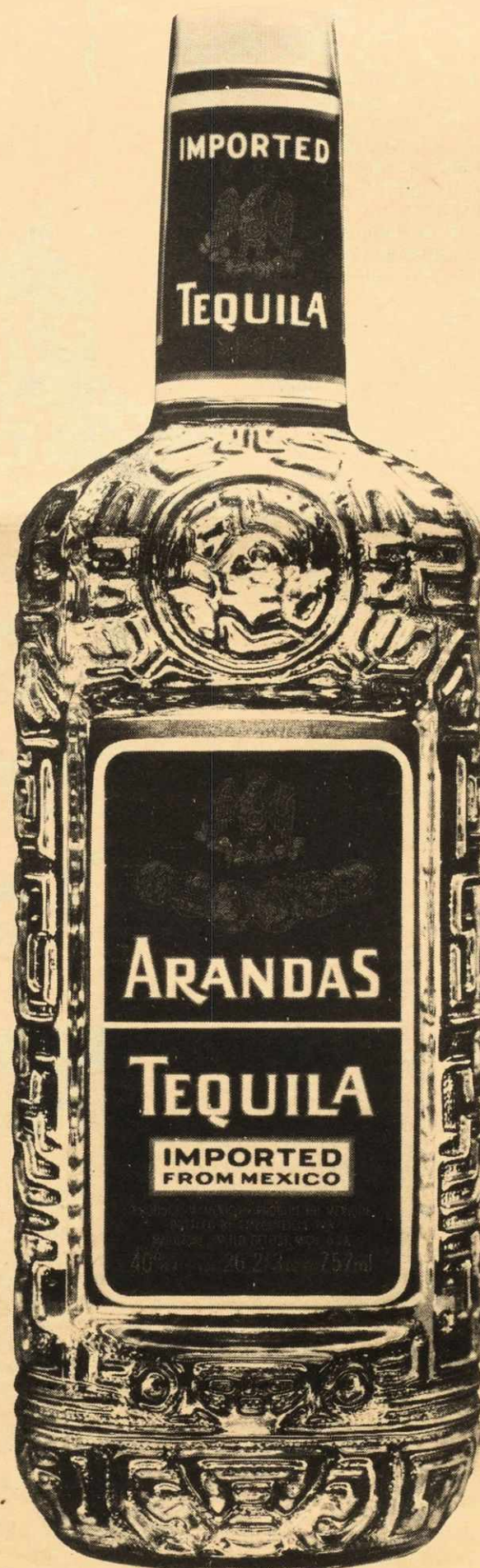
crushed ice and strain into a chilled

glass that has had the rim moistened

with fruit rind and dipped in salt.

## Arandas Tequila.

The Mixable Mexicano.



Save this recipe and watch for others.