



Records...

# Gurgling tuna

**Dave Liebman Quintet**  
**Artist's House (A&M)**  
**Pendulum**

Many classic jazz albums have been recorded live at New York's Village Vanguard by such distinguished players as John Coltrane, Sonny Rollins, Bill Evans, and Elvin Jones. It may be premature or even sacrilegious to include saxophonist Dave Liebman's latest album in that category but it does merit attention. *Pendulum* is a driving

set of straight-ahead jazz rooted in the tradition of some of the masters mentioned above.

For this album, Liebman assembled some of his old friends such as Randy Brecker and Richie Beirach. Beirach's playing and composing on *Pendulum* reveal a side of his musical ability that is not often heard on his ECM sessions. Randy Brecker turns in some inspired trumpet work that may surprise the many listeners who have written him off too

quickly. Liebman himself is in fine form, sounding comfortable with his surroundings. The group is rounded out by bassist Frank "Tuna" Tusa and drummer Al Foster.

In the booklet that comes with this nicely-packaged album, Dave Liebman expresses much enthusiasm for the music and his sidemen. One only has to listen to the songs on *Pendulum* to feel both the sincerity of his words and the enthusiasm contained in the music of this quintet.

**Flo Hacker & Eddie Goldstein**

**Tom Waits**  
**WEA**

**Heartattack and Vine**

This is Tom Waits' seventh album and it's Saturday Night at the Suicide Club. The Bukowski of the Keyboard once again growls and gurgles out his verbal landscapes exploring the wrong side of the railroad tracks. The

title cut sets the mood, places us squirming on a vividly-painted corner of "Heartattack and Vine" where "there ain't no devil, there's just god when he's drunk."

From that reference point, Wait plots out a superb new album, a fine successor to his landmark *Blue Valentine*. The man has never made a bad record, seeming always to find those last few drops in the bottom of the bottle that enable him to push further each time.

Here, in beautiful Hollywood ballads like "Jersey Girl" and "Saving All My Love for You", he scrapes his voice across our ears, weaving comfortably through 101 strings and a Hammond organ. Waits has found a new confidence. His sincerity is unquestionable as he Van Morrisons out "Jersey Girl's" powerful "sha la la" chorus.

And with "On the Nickel", and especially the compelling "Mr. Siegal", Waits outdoes himself, hammering the nails into the coffins of most other writer/performers working today.

**Stuart "Ratso" Ross**

## Lush pulse

**Ann Daly**

What strikes the viewer most about the Caribbean Art Show in Stong's Samuel J. Zacks Gallery is the vibrance of the paintings' colours. Looking at the bright, pure hues and the softer but no less sparkling pastels is like drinking in the afternoon sun.

The show represents artists from Haiti, Guyana, Trinidad and Jamaica. Their styles range from abstract to realist to naive. The media included are decoupage, oils, watercolours and acrylics. There are two wood sculptures.

Despite their differences in homeland, style and medium, the artists all seem to treat their subjects similarly. The dominant themes are landscape and native lifestyle. These are presented with dignity and majesty.

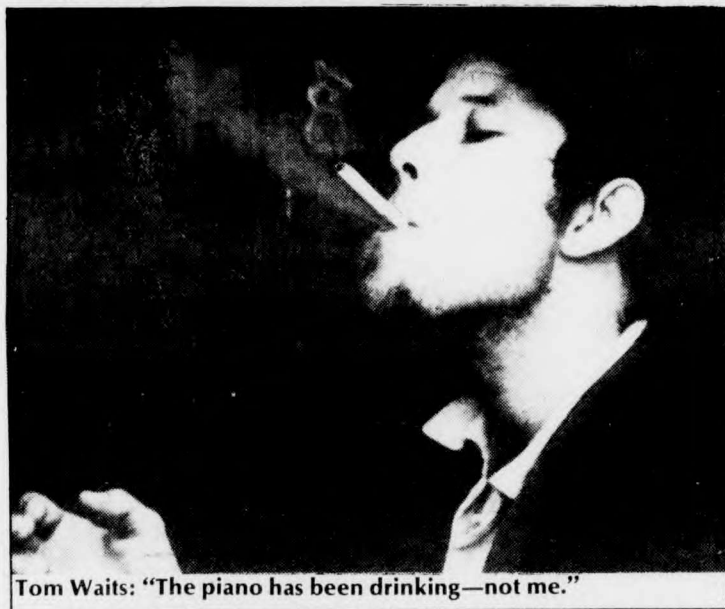
"Landscape" by Barrington Watson features a bold but lyrical use of colour and space. A deep geometrical recession of a lush yellow, orange and green field disappears into a rich purple horizon. Only an embracing mother and child people the landscape.

While Watson paints the breath of the land, Marvin measures the pulse of his native lifestyle. "Market Women" depicts a half-dozen brightly and modestly dressed women against the vague, muted backdrop of the marketplace. Each attends to her chore—choosing fruit, balancing a basket atop her head, carrying away the purchase. Though the colours are lively, the figures attend to their work listlessly.

Among the works which stand out for their singularity of style are Osmond Watson's "Friday Evening at the Crossroads", which actually uses a crossword grid of blacks and solid colour to show a tree-shadowed group of people standing; and "Prince Man I" by Ras Daniel Hartman, a pencil drawing of a nappy-haired boy with skin of pearl-like radiance.

Organized by the Committee for Caribbean Initiatives '80, most of the works are on loan from private collections.

The show runs, Monday to Friday, 2 to 7 p.m., until Oct. 22.



Tom Waits: "The piano has been drinking—not me."

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