

## **"Off the Record" With Colin Stein**

The concept of choosing a musician to do a 'blindfold' test on a series of musical tracks, featuring their instrument, is not a new one. But we thought that we would introduce to the Dungeon newsletter a selection of eight tracks to test our guest artist's skills and to see how they reached their decisions over the 'blind tasting'.

Our first guest is 'nature's gentleman' of the piano – **Col Stein** of the **Funky Do Das**. He was heavily recommended by Peter Gray (of the Do Das) and I guess that's what friends are for!

I had pre-recorded the tracks starting with **Keith Jarrett's *You've Changed***. Col picked it straight away. Col said that Jarrett gets more sound out than any other pianist. He makes every note count and you always get a 'moan' out of him.

The next track was **Bill Evans' *Embraceable You***. A bit unfair this one! Bassist Eddie Gomez was very prominent – almost excluding Evans. However Col picked Evans' piano from the number without difficulty.

**McCoy Tyner** was next with ***Jazz Walk***. Again the guru picked the pianist, explaining that Tyner's thundering left hand was a giveaway.

Then came **Modern Jazz Quartet's *Skating in Central Park***, featuring John Lewis on piano. Col got that one almost immediately and commented on MJQ's nice layered sound.

I played **Herbie Hancock's *Summertime***. Hancock uses a multitude of personnel on his albums and this one is no exception, so Col couldn't use the back artists as a clue. He didn't need to. He picked Hancock straight away. Col explained that Hancock has everything a pianist should - short, neat, nice chords and a bottomless well of ideas.

***As Time Goes By*** with **Errol Garner** next. This was from an earlier album and Col was quick to pick up on the fact that it was in mono. Also that the left hand must be Garner.

The **Shelley Manne Trio's *My Fair Lady*** followed, featuring Andre Previn on piano. This is out of the sixties when Col was probably not even thought of and the track did stump him.

The final track was **Monty Alexander's *Body and Soul*** from the ***Triple Scoop*** album. Col picked it in one by recognizing Ray Brown on bass. Col explained that Alexander has great humour in playing and would throw in quirky things from time to time. He also remarked that Alexander had recorded ***When Johnny Comes Marching Home*** once and turned it into an excellent song.

I couldn't believe that the maestro had picked seven out of eight tracks.

I had been playing the songs whilst driving over to Col's and, despite the fact that I had compiled the tracks a week before, I had trouble guessing some myself!

Thanks Col for your involvement. The tickets for Fiji are in the mail! By the way Peter, if you are thinking that Col's tracks were difficult - wait till your turn comes!

..... Phil Mosgrove