

# Friedwald

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virtuosi in Jerry Dodgion, Frank Wess, and Jerome Richardson (whose alto thundered through the obscure "Old Circus Train Turn-Around Blues"), constituting a section almost as imposing as Ellington's own. Still, LC's Wess Anderson, who has a tendency to detour into bop solos in the middle of '30s and '40s charts, hewed to his Johnny Hodges role more faithfully than usual. Marsalis also has a find in Stephen Riley, who came closer to capturing Paul Gonsalves's sound than any other tenorist. Marcus Printup (whose impressive Blue Note debut restricts

this trumpeter to hard bop) not only re-created Freddy Jenkins's solo on "Old Man Blues," he fanned himself with his derby mute afterwards, à la Jenkins in *Check and Double Check*. Renee Rosnes, who also has a fine new album on Blue Note, ingeniously replicated "the piano player," occasionally through Garnerian block chords.

Whether in a movie theater or the concert hall, Ellington's film work is a valuable part of his legacy, each composition already so vividly colored that it projects a movie in your head. "You ain't never heard no movie score like this one," jazz's premier singer-songwriter, Jon Hendricks, said about the soundtrack to *Anatomy of a Murder*. "And you ain't likely to either." ❖