

## SERGIO MENDES • Timeless • Concord



### OVERVIEW

Once upon a time, back in the long ago '60s, Brazilian bandleader Sergio Mendes led an assortment of bands that had 'em go-go-ing in the clubs. Now Black Eyed Peas ace Will.I.Am. invites a who's who of his hit-makin' homies into studio to create Santana-esque *Supernatural* magic on Mendes' back catalogue.

### HIT FACTOR

A tune like Jorge Ben's "Mas Que Nada" can be re-done thousands of times and still kill. Ditto Antonio Carlos Jobim's "Surfboard." But will all those BEP fans — and there are LOTS of 'em — go for this Brazil-ified boogie down?

### BEST TRACK

Erykah Badu and Will.I.Am have a sultry duo on the ol' Will Adams/Norman Gimbel/Henry Mancini number "That Heat" that features a hot percussion-break chorus rap. But it's the homegrown Portuguese rap of Marcelo D2 on "Samba Do Benção" and fantastic "Fo'-Hop" with D2 and Guinga that melts through all this cheese.

### LINER LESSONS

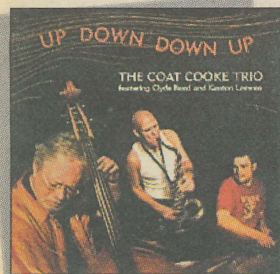
All the credits are given and that might be enough info for fans to go looking for more Brazilian hip hop. Could this do for the South American nation what Wyclef's projects have done for the West Indies' unheralded talents? It remains to be seen.

### BEST FOR

It's hard to find a time where some smooth groovin' bossa nova doesn't work. Add in some hot hip-hop pop turns and you could have another *Nuyorican Project* hit on your hands. — *Stuart Derdeyn*

**BOTTOM LINE: B-** Lounge samba's guru meets urban pop's crossover master for some fun in the sun. Nothing more.

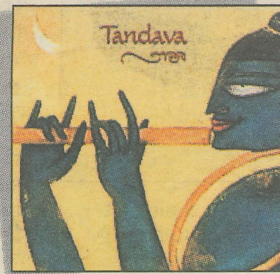
### JAZZ



#### COAT COOKE TRIO: Up Down Down Up (Cellar Live)

Strolling in on bassist Clive Reed's opening walk, "Tender Hooks" is aptly titled. Swinging in the most polite fashion at the start, the tune soothes with easy bop interplay. Then taut improvisational barbs crop up and it slithers all around its initial framework. Saxophonist Cooke's commanding presence is matched at times by the polyrhythmic activity of drummer Kenton Loewen, but at no time does it enter into the aggressive, outside realms these three are known for. Never hasty, the nine tunes from three Monday night sets at the Cellar will appeal to a wide audience. A very fine disc. **B** — *SD*

### WORLD FUSION



#### TANDAVA: Tandava (www.tandava.com)

A music/cultural mix about as Vancouver as you can get. This quartet uses folk and classical traditions of Bangladesh and India as a starting point for 10 compositions that incorporate styles from a diverse sonic palette. Chinese erhu master Lan Tung's bowed lines join Prashant John's gorgeous bamboo flute while Jonathan Bernard's marimba juggles the beat with Stefan Cihelka's tablas in dreamy, trance-inducing pieces totally lacking any smack of convenient sonic appropriation. This is rendered with all due respect to the great traditions being blended. **B+** — *SD*

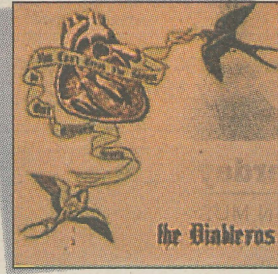
### ROCK



#### THE RIDE THEORY: In This City (SunnyLane)

The Ride Theory openly exhibits its influences and, sure enough, you'll hear elements of The Kinks, Yardbirds and other important acts from the '60s British Invasion, but this isn't all retroactive garage rock. The first song, "I'm On Board," could be from The Jets, indicating that the Toronto band also is contemporary — or at least as contemporary as The Jets. Later, the band softens up inevitably to embrace The Zombies and to widen its frame of reference to include The Beatles. Yes, the Ride Theory is derivative but its attitude and forthrightness are bracing. **B** — *Tom Harrison*

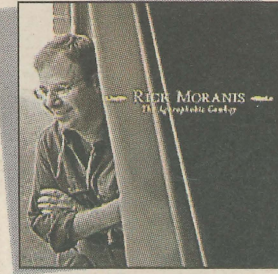
### ROCK



#### THE DIABLERS: You Can't Break the Strings In Our Olympic Hearts (Beaudelaire)

Singer Pete Carmichael doesn't come across loud and clear, swallowed up by his band's thick sound as he is. But he wails like David Byrne of Talking Heads, sometimes yelps like Tom Verlaine of Television and his band has a single-mindedness like the Velvet Underground — all New York-based bands. Don't know how the Toronto sextet relates to the New York scene but it has left its mark. With Farfisa and fuzz bass, The Diablos make a blurry, grainy assault that is simple but transcendent. The art-school dance continues. **B** — *TH*

### COUNTRY



#### RICK MORANIS: The Agoraphobic Cowboy (WEPI/Artist Share)

The only big record Canadian comedian Moranis was ever involved with was the early '80s *The Great White North* with his buddy Dave Thomas in their Bob and Doug McKenzie incarnation. For the time, that was pretty funny stuff. This is not. This is hackneyed *Hee-Haw* country clichés and a few frail, anorexic ideas. He's a moon/june rhymer, can't sing and possesses only the most fundamental notion of melody, which would all be just peachy if the man could only make us laugh. This, believe it or not, was up for a Grammy. Now that's funny. **D** — *John P. McLaughlin*

### JAZZ



#### NINA SIMONE: For Lovers (Verve)

It's Valentine's today and you're going to do the same old roses 'n Purdy's 'n sloppy Hallmark sentiments thing, aren't you? Maybe get a little wild and go for the dark-AND milk-chocolate mix. Slip this over with the card and you'll come off as both romantic and tasteful, a good combo. Simone's earthy vibrato and killer piano chops on carefully selected material like the traditional "Black Is the Color of My True Love's Hair" and the Gershwin gem "I Loves You Porgy" packs a big emotional punch without sappiness. Her take on "Please Don't Let Me Be Misunderstood" is a highlight. **B-** — *JPM*

## QUICKSPINS: Capsule reviews of this week's new CDs

#### JAMES HUNTER: People Gonna Talk (Rounder)

Brit James Hunter makes classic-sounding '60s R&B. He and his crack quartet recorded everything the way God intended, live and all at the same time. Now, if only they'd eased off on so many horns. Otherwise, think Sam Cook or Jackie Wilson. **A** — *JPM*

#### LITTLE BIG TOWN: The Road To Here (Equity)

At times it's like Fleetwood Mac decided to go country. The harmonies are lush and Wayne Kirkpatrick, writer of "Change the World," had a hand in penning all 13 tunes. It's slick, poppy and airbrushed but that's Nashville nowadays. **C+** — *JPM*

#### ALLEN SAWKINS: Hero (Canadian Women's Foundation)

Sawkins was the partner of Tony McNaughton, who died protecting a worker at a West End Starbucks. This EP is both fundraiser and tribute. It shows that Sawkins is an honest, forthright lyricist and he can write a '70s-style rock song. He could have a future in country music. **C+** — *JPM*

#### TOTIMOSHI Mysterioso? (Berserker)

This expanded and re-mixed version of this Oakland quartet's 1999 debut makes clear why Helmet's Paige Hamilton produced its next disc *Ladrón*. This old-skool sludge metal will have you grinding your teeth into sharp points. **C+** — *SD*  
*Red Room, Sat., 8 p.m.*

#### ARIEL PINK Haunted Graffiti 5 (Paw-Tracks)

Getting burned too many times by critic's darlings who record lo-fi CDs in their bedrooms made me suspicious of this disc. This L.A. eccentric has genuine hooky West Coast Roky Ericksonian moments. **C** — *SD*

*At Richards tonight*

#### RABIH ABOU-KHALIL & JOACHIM KÜHN: Journey To the Centre of an Egg (Justin Tlme)

Lebanese oudist Khalil and German jazz pianist Kühn find an amazing amount of common ground in eight duo-composed chamber jazz excursions. Wonderful. **A** — *SD*

— *SD*