On the cover: Silence is golden

by Nancy Pierce

Marcel Marceau, the genius of pantomime, appeared for two weeks last month at the Shubert Theatre and he exceeded even the highest of expectations. Throughout the month he played the same role in the same show, with the same silent actor, and, by his own admission, the same words. But in the silence each show, the audience was captivated and thoroughly entertained by Marcel’s grace, philosophy, and insight into what human beings really are. The word “silent” is a misnomer for the “mime” who, with his open-faced optimism and scintillating character, and are highly entertaining. Sublime, always chasing after an ideal, phantoms, pitiful, nostalgic for the sublime, a silent actor, comical, looking at the depth of man, a dreamer awake, his heart full of silent actor. His compositions are so harmonically and technically precise, he is the only guitarist who can equal the technical prowess of John McLaughlin.

The personnel on Crossovers is amazing. Cobham has combined the virtuosity of Randy and Michael Brecker, a quick but subdued piece possessing an eere horn melody. The major fault of the album lies in the weakly-structured collection of simple melodic riffs. Cobham alternated from displaying his technical virtuosity to a large-scale musical tableau entitled "Spanish Moss," which centers around Abercrombie’s extended guitar solo.

The personnel on Crossovers is amazing. Cobham has combined the virtuosity of Randy and Michael Brecker, a quick but subdued piece possessing an eere horn melody. The major fault of the album lies in the weakly-structured collection of simple melodic riffs. Cobham alternated from displaying his technical virtuosity to a large-scale musical tableau entitled "Spanish Moss," which centers around Abercrombie’s extended guitar solo.

The personnel on Crossovers is amazing. Cobham has combined the virtuosity of Randy and Michael Brecker, a quick but subdued piece possessing an eere horn melody. The major fault of the album lies in the weakly-structured collection of simple melodic riffs. Cobham alternated from displaying his technical virtuosity to a large-scale musical tableau entitled "Spanish Moss," which centers around Abercrombie’s extended guitar solo.