

Kai's score on **You Don't Know What Love Is** is full of typical Windingisms (I have reached the point where I think I can detect which of these two fine arrangers has written which score)--soft passing melodies which tie together four-bar ideas, and vibrating unison passages in the lower register of the horns, for example. Jay plays the four-bar solo before the first bridge, the only improvised bit in this lovely arrangement. Kai plays lead throughout, except for the four bars before he leads the ensemble in the break and the last eight bars that close this piece. Jay, as might be expected, plays the lead in that four-bar section.

Jay's **Continental** arrangement is another rocker. As in **Rise and Surrey**, there is a murderously difficult rhythmic give-and-take among the eight horns, and it took two shots to get this performance--we got a pretty good take on one session, and then with five minutes left at the end of the last session tried for one more. Our luck was with us, somehow the mangled chops stood up for this one fine effort. Jay plays lead on this one, with some of the first chorus settling into Jay over Kai over the bass trombones, against the other four horns. The two-trombone Jay and Kai trademark, as in all of these arrangements, is also very much in evidence, too. There are no solos until Kai's 8-bar stretch, followed by key change into a piano interlude into a build-up for two 4-bar solos by Jay. The climactic finish makes a fitting end to an extraordinarily conceived, orchestrated, and performed "sound" album.

--GEORGE AVAKIAN
