This month's musician: Emily Remler

As was made very clear in her last Concord album, East to West, Emily Remler now becomes a guitar icon and an influence on her elders: Joe Pass, Herb Ellis, Jim Hall, Kenny Burrell. Over the years she has racked up credits that include R & B bands in New Orleans, a long association with Herbie Mendon canto, and many festival club dates with her electric guitar. As is the custom in this series, during the "before" segments she told nothing about the record; the "after" segments like that information after she has commented on her performance.

1. KENNY BURRELL AND THE JAZZ GUITARISTS. Bandleader Kenny Burrell and his son, Kenny Burrell, Jr., have been influential in the development of the guitar as a jazz instrument. His recordings in the 1940s and 1950s were instrumental in establishing the guitar as a viable jazz instrument. His smooth, melodic style and his use of vibrato and slides were influential, and his playing was highly respected by his contemporaries. His later recordings, such as "Blue and the Blues," Blue Note.

2. Before this is beautiful. I'm sitting here ashamed of my ignorance about guitarists. Especially in the last ten years. I've never heard of, or been aware of, Joe Pass and Herb Ellis duo. It's guitar duo in the classic jazz sense, I suppose, a lot of notes being played, and it drags along. I can laugh when they went into the tune. I should have been more careful. I got up and say that I feel the time is funny. I don't know what's so truthful about me lately, although I respect those guys so to end, especially Kenny, and I'm very familiar with his work. I heard the thing he did with John Coltrane, I liked it very much. Although people have told me that I should like Kenny, I've never included any of his copy that.

3. Before the mood, the time feels funny and that upsets me when I'm listening to something that I can't make heads or tails of. It's too major problems with the bass and the drums. Otherwise, it's got a lot of spirit. I think they blend very well, those two guys, one into another. That was very good blending. Perhaps I think me and Larry Coryell could have done something like that—but we never did, not really. That was really appreciate. I'll say four words for it; no, three. We get to understand another. Do you agree with you the time problem? The rushing?

4. These two men are not going to hate me. They're playing blues? He must be the problem.

5. I'm not in any theory; there's basically two schools of jazz guitar playing. Those that stemmed from Django Reinhardt and those that stemmed from the beat, meaning Barney, Tal, all the guys who were strumming, rocking for itself and not really looking in the pocket like the others, which is from Charlie Christian, Wes Montgomery, Joe Pass from the other.

6. There's something about Kenny's, he's in between, cause he does play a bit. But he is a bluesy individual. For some reason, I never really loved him, but I respect him tremendously, and he certainly gives more money than I do for a pig. And I love his solo.

7. HERB ELLIS-JOE PASS, Seven Come Eleven (From the Concord Jazz Guitar Collection, Concord Jazz).

8. Fantastic! Fantastic! That's me, that's the thing. As I have expressed before, I was getting a little confused. I feel it's Joe Pass and Herb Ellis. The only problem they have is us doing a live version of this. I'm wrinkling the the when the guitar that could play like this at all would be Kenny Burrell, Joe Pass, Herb Ellis. I don't recall them either recording this or playing together in the same order as Joe Pass and Herb Ellis. But I know, on the other hand, I'm always going to be surprised. All on Joe Pass and Herb Ellis. They didn't miss a trick, and that tem-

9. That's me, we were talking about the guitar of this kind of style, that's the definitive version. And it's going to be really embarrassing if it's too unusually other people.

10. After: I'm going to be playing with Joe soon, in Pittsburgh. I'm going to play an hour of solo, then going to play an hour of solo, then we're going to play together. And it just struck the fear of death in my heart, just hearing that. Was that such a fast tempo, and you know, that kind of thing.

11. Not only that, it was clever and humorous and the rapport was great. And when I hear something like that, it makes me feel comforted that in today's world, especially in guitar, the emphasis is on, 'Why don't you see distortion pedal and play fusion?' And really we heard it, we heard it five minutes ago.

12. CHARLIE BYRD-LAURINDA ALMEIDA, Don't Cry For Me Argentina (From the Concord Jazz Guitar Collection, Concord Jazz).

13. Before this is beautiful. I'm sitting here ashamed of my ignorance about guitarists. Especially in the last ten years. I've never heard of, or been aware of, Carlos Barbosa Lima and/or Sharon Isbin-Larry Coryell. I know melodies with Sharon and Larry and Laurindo have a trio. At the same time I don't know if those guitarists are the same. And then is it felt like three.

14. It was beautiful, obviously the people were classically trained. Boy, I wish you'd given me pianist instead. Here's a girl who's been listening to McCoy Tyner and Bill Evans for the last ten years. Four stars, and for that style, five.

15. After: Yeah, that makes a lot of sense. I laugh and it. And I thought it was Carlos, and I thought there were three guitars on that. It sounded like a piano, very full sounding two-guitar thing.

16. A PAT Metheny, Guitar Boss, Meets Classic Guitar Music From ECM, ECM Re- cords, Metheny, acoustic guitar, electric bass.

17. Before: Wait a minute, I think that's Pat Metheny and Lyle Mays. My first thing was that it was a guitar playing that background instrument, which was gorgeous. And I thought it was a Brazilian guitarist, or Pat Metheny overdubbing himself. I use my guitar with the Pat Metheny with Tommy Hotta, but at the last few seconds, it's sounded like with Lyle Mays playing the chords. Or maybe Pat playing guitar synthesizer. Fine, absolutely, I love it. Beautifully recorded.

18. After: So that was my first guess, that Pat Metheny was overdubbing himself. It's beautiful. There's nothing he didn't do that I didn't like yet. That's all there is to it. He's sincere, he's got soul, he's got great rhythm. It opens up to new things, it's caught this Brazilian thing, Jazz, that sounded like Tommy Hotta. His music just makes you happy.

19. O. GORMETE COLEMAN & PRIME TIME, Coming to (In All Languages, Caravan of Dreams).

20. I'm weaving my brain to think who that is. I can't for some reason recognize the horn players. When I first heard it, it sounded like Brecker, but it wasn't. Or could it be? Probably.

21. After: Seeing my brain to think that there are no know players, like Mike Stern and John Scofield played together behind Miles. Zonger music, I'm not gonna guess who those guys are. What I will say is what I think about that, what I think about that.

22. I like it very much, I do, and it reminds me of early Joe McLaughlin stuff, and the Bitches Brew record and Extrapolation, especially I really like John McLaughlin and that's how I was introduced to jazz, whatever that thing is. I heard that before. I heard Pat Desmond. I could relate to that because it's a kind of like more rock, and I could understand. The thing they do is, I always liked the innovation of it. It does remind me of early

23. Larry Coryell, also. And John McLaughlin was doing that, which was just, close, electric- it's not and no tonality, and everybody playing in union against each other. Those special sounds that the rock guitar can make to give that confusion sound. They're real powerful musicians, whoever they are; I'm embarrassed not to know who it is, but I really like that kind of music. It's more like avant Garde. Four stars.

24. After: So it was Osment? Well, I have to respect that, and I did love that era with McLaughlin and Larry.

25. BARNEY KESSEL, Ak Sweet Mystery of Life (From Spontaneous Compositions, Continu-

26. mony, Motley Alexander, piano, John Chay-

27. mon, bass, Jeff Hamilton, drums, Rec. 1987. Before my guess is Barney Kessel, Motley Alexander, and it's either John Clayton and Jeff Hamilton or Ray Brown and Jack Hanna. Piano player it's barrier?

28. It will be very embarrassing if I'm wrong about this. After all, I was married to Motley for two years! I really should be sure.

29. I recognize the team, seems I heard it before. I remember Barney playing with Motley a few years ago, when I was at Berklee. I feel sure it's Barney! Liked it very much. Five stars.

30. After All! I felt a lack of confidence, but I was right. Motley was burning, wasn't he? Be sure you put that in. Are you going to