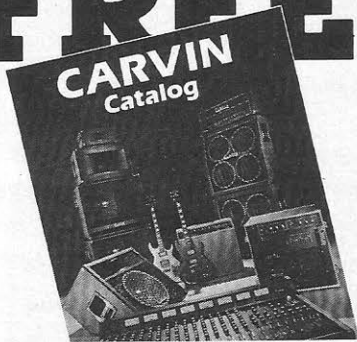


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Rory Gallagher — *Jinx* (Mercury) If life were fair, Rory Gallagher's guitar technique and bluesmanship would have long ago earned him the fame and fortune accorded Eric Clapton. As things stand, we'll just have to hope this album settles the score some. The material is melodic enough for Gallagher to sink his teeth into, but close enough to roots that his guitar doesn't lose any of its bite. In short, the sort of great blues-rock album everybody thinks they don't make anymore.

Leon Ware (Elektra) If Marvin Gaye were still writing mainstream R&B, and if we were very lucky, his next album would sound a lot like this. Of course, Ware's voice makes a lot of difference—deeper, drier, it does well in capturing the wistful desire of "Why I Came To California," but somehow misses the joy implied in "Miracles." On the whole, though *Leon Ware* is the kind of album that hangs in the air like a pleasant aroma, and always leaves you hungry for more. ☐

Pawnshop Horns, from pg. 84

like I said, I like the way a tarnished horn sounds."

If there's this much trouble with trumpets, I thought, then what'll saxes bring? Saxophones are incredibly complex, delicate pieces of work. If one little key or pad is off, if one little section of

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