

source music for Miles Davis and Gil Evan's classic *Sketches of Spain*. This version is arranged and adapted by Eumir Deodato, no stranger to jazz fans or, for that matter, pop fans (his take on another classical piece, Richard Strauss's "Also Sprach Zarathustra", was a Top Ten pop hit in 1973). Deodato puts an up-to-date dancefloor beat behind Ithamara's English vocal and then calls in Jay Berliner for a show-stopping flamenco guitar solo. It's a synthesis of about five different 20th-century musical forms in about four-and-a-half minutes.

It's back to the movies again for "The Shadow of Your Smile", the Johnny Mandel-Paul Francis Webster theme, also an Oscar winner in 1965, for the Elizabeth Taylor-Richard Burton soaper, *The Sandpiper*. Ithamara sings it in English with the rarely heard verse (actually, I don't think I'd ever heard it). Azymuth handles the backing chores, with Bertrami (like Ithamara, clearly a musical romantic) giving the arrangement an attractive wash of synthesized strings and a cozy electric piano solo.

The album ends with the greatest Brazilian standard of them all, Ary Barroso's "Brazil" (known by every man, woman, and child in Brazil as "Aquarela do Brasil"). To Americans, though, the song is also associated with the

movies - lots and lots of movies. It was introduced in *Saludos Amigos*, a 1943 animated film. But Carmen Miranda sang it in *The Gang's All Here* the same year, it was the theme song for the movie *Brazil* the following year, then was played in the Bob Hope-Bing Crosby epic *The Road to Rio* a few years later, and on and on and on, culminating in its use, in many different forms, in Terry Gilliam's 1985 cult classic, also called *Brazil*.

The heartstrings of every Brazilian will be plucked by Deodato's keyboard intro - those familiar chord - but then, a synthesized aaaaahhhh! bounces us into the 21st century. Deodato's keyboards and Kevin Jasper's programming, arranged by Deodato, are all that back Ithamara and, naturally, she sings her heart out. Deodato also contributes a tasty homesick solo of his own, and, at the end, he, too, leaves us with "The Girl from Ipanema". And then the album is over, is over, is over, is over.

Ithamara Koorax is a singer of her time, and this is an album of its time. Bossa nova, lounge music, drum-and-bass, jazz, samba. English, French, Portuguese, Electric, acoustic. Everything is mixed and matched and blended and constructed in a way that speaks of no time but all time.

Lee Jeske, April 2000