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Fleet-fingered guitarist Pete McCann suffers no sophomore slump on *You Remind Me of Someone*. He's still fairly derivative in general terms, most frequently evoking Bill Frisell and John Scofield, but also hinting at Pat Metheny and perhaps Jim Hall. Yet those styles are far from played-out yet, and when explored by such a physically and mentally agile player and composer, continue to yield rich veins of inspiration.

The variety of moods here is somewhat reduced from McCann's fine debut (though certainly not the number of styles), as is the peak ferocity of his shredding, though "Mr. Fritters" is impressively fiery, and the aptly titled "Ornery" burns with a knotty fervor. He more favors introspective moods this time out, including some gorgeous acoustic numbers, such as Steve Swallow's "Falling Grace" and "Letting Go." Often, when the energy level rises, it's alto/soprano saxophonist Peter Epstein who comes to the fore, though that impression is partly due to McCann's leaning toward a more mellifluous, rounded tone. But Epstein, a superb player in his own right, definitely ranks with the leader on this program of mostly McCann originals and handles the more tender moments just as well.

The rhythm section of bassist John Hebert and especially drummer Mike Sarin is a dream team for this kind of stylistically varied assortment. Sarin can play a mellow rock (almost country-rock) groove totally in the pocket ("The Patriot"), swing as complexly as any drummer out there (a cover of Cole Porter's "I Love You"), deploy his brushes subtly (title track), keep a blues simple yet colorful ("Pollock"), and lay out New Orleans second-line rudiments (for much of the afore-mentioned "Mr. Fritters"), and even tango ("Inquisition"). *You Remind Me of Someone* is slightly less exciting on the surface than *Parable*, it compensates by running a bit deeper. There are no astounding revelations, but McCann's development is a pleasure to witness.