

08 **BOPLICITY VIRGO** 4,59 **C. Henry**

Sam Sklair clarinet, Josh Sklair electric & acoustic guitar, Reggie Hamilton bass, Frank Crawford keyboards, Jack Le Compte drums, Efrain Toro percussion, Larry Klimas tenor sax

Featuring the jazz clarinet of Sam Sklair. "This song was composed by somebody known to me as simply Henry, but in any event, Miles Davis recorded it in his coolest period. Here's my version of this great Gil Evans arrangement."

09 **SPIRAL JAMES II** 9,30 **John Coltrane**

James Leary bass, Eddie Harris vocal & tenor saxophone, Billy Childs piano, Ralph Penland drums

A John Coltrane composition. We pay homage to his greatness and spirituality, a great vehicle for improvisation.

10 **CHELSEA BRIDGE TODD** 4,46 **Billy Strayhorn**

Todd Cochran piano vocal, James Leary bass, Clayton Cameron drums

A Billy Strayhorn composition originally written for and performed by Duke Ellington. This piece reminds me of the first place I lived in London. From the window of my flat I could see the Chelsea Bridge crossing the river Thames.

11 **KEY TO THE HIGHWAY JOSH** 3,33 **Charles Seger, Willie Broonzy**

Josh Sklair guitar, Frank Crawford piano & organ, Jack Le Compte drums, Ron Ross bass, Alan "Blues Lee" Yoshida Rythm Guitar

I wanted to create a rural feeling with this old blues form. Alan Yoshida provided the steady rhythm guitar.

12 **COLUMBIANA MUNYUNGO** 5,26 **Munyungo Jackson**

Munyungo Jackson percussion, Frances Awe percussion, Lenny Castro percussion, Maurice Dosso percussion, Angel Figueroa percussion, Bill Summers percussion, Rabia Rayford percussion & voice, Todd Cochran piano, Otmar Ruiz piano, Michael O'Neill guitar, Sekou Bunch bass, Pedro Eustacio flute, Robert Greenidge steel pans, Rayford Griffin drums/cymbals

Munyungo was studing for a pianistic career when his father introduced him to a leading exponent of the timbale...Exit the piano...Bring on THE DRUMS. Enter Munyungo, THE DRUMMER.

TOTAL TIME 57'07



**MUST HAVE**  
**JAZZ** recordings

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## ABOUT THIS RECORDING

The heart and soul of any recorded sound must surely be the acoustical properties of the room or hall itself, and the microphones being used within that acoustic.

David Manley designed the VITAL MUSIC studio in Chino, California, for “purist” recording techniques only, with all the music played “live” and captured through a Manley “Gold Reference” Stereo Condenser Microphone, straight onto 2 stereo tracks.

The Studer C37 analogue tape deck with only Manley pure tube circuitry, at 15 ips, was used with no noise reduction and mastered for SACD through the dCS Converter A/D to create the digital master. Sound, pure and simple...music, powerful and satisfying.

## 01 MEMORIES OF RIO MORE TOOLBOX 6,39 David Garfield

Michael O’Neil guitar, David Garfield piano, Larry Klimas tenor and soprano sax, John Leftwich bass, Efrain Toro drums & percussion

David Garfield wrote this song and says “When writing this song I flashed back to being in Rio for the Free Jazz ‘89 concert. At the poolside of the hotel, local musicians sang and played some of their traditional folk music, which I especially liked. I also got to jam at the nearby jazz clubs with some Brazilian musicians.

This song evokes fond memories of this magical place!”

## 02 EASY TO LOVE KATE MC GARRY 3,31 Cole Porter

Kate McGarry vocals, Paul Kreibich drums, Karen Hammack piano, Eric Von Essen bass

Kate earned a bachelors degree in Afro-American Music and jazz at the University of Massachusetts. Kate has also studied improvisation with the innovative saxophonist Archie Shepp. Singing is in her blood and her professional career is taking off. She appears at the top Los Angeles nightspots and has also landed a singing spot in the Wesley Snipes movie, Money Man and can be heard on the soundtrack.

## 03 NAIMA SEKOU 4,47 John Coltrane

Sekou Bunch bass, Nick Smith piano, Kevin Turner guitar, Vince Wilburn drums

Sekou molded his repertoire around some of the most interesting (and diverse) players around California and demonstrated a whole palette of sound-colors in his arrangements.

## 04 ESPRESSO MOONGLOW 3,35 Karen Knowles/R. Mitchell

Karen Knowles vocals, Frank Crawford piano & keyboards, Bruce Bishop acoustic guitars & dobro, John Leftwich bass, cello & electric bass, Darek Oles bass, Josh Sklair electric & acoustic guitars, Efrain Toro drums & percussion, Bob Summers trumpet & flugelhorn, Larry Klimas alto/tenor saxophones & alto flute, EveAnna Manley baritone saxophone, Sam Sklair clarinet, Vickie Leigh & Bruce Bishop backing vocals.

Featuring well known Australian vocalist Karen Knowles. Karen sang with the legendary Australian group, “The Seekers” before she started pursuing her own solo career. She is often a guest singer with the Australian Symphony and Pops Orchestras. She also has a regular weekly appearance on the Australian TV program, Bert Newton’s “New Faces”.

## 05 GONE GONE GONE JAMES 4,00 Ira Gershwin, George Gershwin, Dubose Heyward

James Leary bass, John Clayton bass, Reggie Hamilton bass, Al McKibbon bass, Fred Tinsley bass, Todd Cochran piano, Clayton Cameron drums

John plays melody-lead and James plays solo.

## 06 BIG-HEARTED WOMAN MORE VICKIE 2,53 Vickie Leigh, Bruce Bishop

Vickie Leigh vocals, Bruce Bishop guitar, Josh Sklair guitar, Frank Crawford piano & organ, Bill Von Ravensberg bass, Jack Le Compte drums

Featuring the talented blues vocals of Vickie Leigh. Our overseas agents loved her first album, but wanted to hear Vickie in a more “up/pop/party” style this time.

## 07 PRODIGAL SON MAIN LINERS 3,23 Rev. R. Wilkins

Brown Burnett vocals Mississippi saxophone, Jim Christopher guitar, Bruce Bishop guitar, Jack Le Compte drums, Frank Crawford keyboards, Josh Sklair guitar, Sam Sklair percussion, Vickie Leigh vocals, Bill Von Ravensberg bass

Featuring Jim Christopher on slide guitar (1934 National Duolian) & Brown Burnett, Mississippi-born blues vocalist-extraordinaire.

The two met in Memphis and immediately clicked musically. Jim states, “I was primarily a keyboardist, or so people thought...but I have always really been more of a guitar player, or so I’ve always thought.” Brown states, “My roots are simple. Memphis soul, New Orleans rock and roll and Chicago rhythm and blues, that’s all I can play, that seems to be enough.” The best rhythm and blues music, they say, is earned, not just played. And for Jim and Brown, the “Main Liners,” 25 years of dues has turned into ‘90’s blues.