

*Jacintha
is her
name*

DEDICATED TO JULIE LONDON

1. Willow Weep For Me

(ANN RONELL) RONELL MUSIC, ASCAP 5:29
W/HARRY ALLEN AND RON ESCHETE

2. The Thrill Is Gone

(L. BROWN/R. HENDERSON) CHAPPELL & CO., ASCAP 5:18
W/LARRY BUNKER, DAREK OLES & LARANCE MARABLE

3. Something Cool

(W. BARNES) TYLER MUSIC, ASCAP 6:04
W/ BILL CUNLIFFE, HARRY ALLEN

4. Don't Smoke In Bed

(W. ROBISON) UNIVERSAL MCA MUSIC, ASCAP 4:04
W/ BILL CUNLIFFE, DAREK OLES, LARANCE MARABLE

5. Light My Fire

(MORRISON, MANZAREK, DENSMOORE, KRIEGER) DOORS MUSIC, ASCAP 4:00
W/ RON ESCHETE, HOLLY HOFFMAN, LARRY BUNKER

6. I'm In The Mood For Love

(D. FIELDS/J. MCHUGH) FAMOUS MUSIC, ASCAP 4:11
W/RON ESCHETE, DAREK OLES

7. God Bless The Child

(A. HERZOG/BILLIE HOLIDAY) EDWARD MARKS MUSIC, BMI 5:40
W/ HARRY ALLEN, DAREK OLES, LARANCE MARABLE

8. Round Midnight

(T. MONK/C. WILLIAMS) THELONIOUS MUSIC CORP. BMI, 6:12
W/DAREK OLES, BILL CUNLIFFE, LARANCE MARABLE

9. I'll Never Smile Again

(R. LOWE) UNIVERSAL MCA MUSIC, ASCAP 4:02
W/RON ESCHETE, LARRY BUNKER, LARANCE MARABLE

10. Gone With The Wind

(H. MAGIDSON/A. WRUBEL) BOURNE CO., ASCAP 3:14
W/ RON ESCHETE, DAREK OLES, LARANCE MARABLE

11. Cry Me A River

(A. HAMILTON) CHAPPELL & CO., ASCAP 4:40
W/BILL CUNLIFFE, DAREK OLES



Julie London: Call Her Unforgettable

Great art is always at heart unexplainable, as musicians from Beethoven to Louis Armstrong have agreed. But it is irresistible, if only as a tribute, to try to say something about what made London's songs so unforgettablely haunting.

First perhaps was the voice—one is almost tempted to write the Voice, so much a gift from higher powers it seemed. To listen to the natural perfection of Julie London's voice, the sheer beauty of sound with no sense of "vocal production" or artifice of any sort, is to understand all the myth of the Sirens, the Lorelei and all the other mythological tributes to the emotional power of the unique beauty of the perfect but perfectly natural human voice. By operatic standards, London's voice was limited in range, loudness, and agility. But for what she wanted to do with it, to sing the quiet, slow, often sad songs of love that were her best things, her voice was perfect. And the natural pure perfection of her voice was emphasized by her singing the songs "straight", without any of the mannerisms that so often mar popular singing. She sang her songs as music, and music that deserved respect.

Homage to London is well justified, but imitation would inevitably turn into disaster. Some people are simply inimitable. Jacintha quite rightly opts to sing some of London's specialties, but in a style of her own.

The songs are more extended—no three minute limit here—and the arrangements more contemporary in style—no soaring string sections nor choral backgrounds in

the Fifties style. The combined result you will find most gratifying, I believe. The recording is superb, too, something that London herself was never really granted, although her voice was so well suited to recording that it survives well. To people who think as I do, of the American popular song literature as an ongoing thing that ought to and, one hopes, does span generations, it is reassuring indeed to encounter this album, reassuring that the tradition continues without being in any way a piece of nostalgia or a deliberate look back. Human emotions do not change much as time goes by, and Jacintha brings these songs of a time past back to contemporary life, to the benefit of us all.

From each generation, there are a few popular singers who enter the permanent public consciousness. While Julie London may have lacked the career longevity and extended repertoire of a Sinatra or a Fitzgerald, she seems to be one of the singers whose work and influence will live on. In that mostly but not entirely satirical bounce off a multiplicity of American icons, "The Rocky and Bullwinkle Movie", there is a brief shot of a small white sign marking the name of the watercourse under a bridge, as one sees in the American Midwest. On the sign is written "Crimea River".

That is the whole scene, and no further explanation is offered, nor needed. One cannot get further embedded in the American psyche than that!

ROBERT E. GREENE
SENIOR WRITER, THE ABSOLUTE SOUND





Jacintha: VOCALS
Bill Cunliffe: PIANO AND ARRANGEMENTS
Harry Allen: TENOR SAX
Ron Eschete: 7 STRING GUITAR
Larry Bunker: VIBES AND CONGAS
Holly Hoffman: FLUTE
Darek Oleskiewicz: BASS
Larance Marable: DRUMS

EXECUTIVE PRODUCERS: Ying Tan and Sebastian Koh
PRODUCED BY: Joe Harley
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HAIR: Marvin Lynch
MAKE UP: Karen Gilbert
ART DIRECTION: James Lizardi @ LizardiStudio.com

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