

SPECIAL DOUBLE CD EDITION

Jackie Ryan

DOOZY

with special guests

CYRUS CHESTNUT, ERIC ALEXANDER
ROMERO LUBAMBO, JEREMY PELT

CD #1

1. DOOZY
2. YOU'LL SEE
3. CAMINHOS CRUZADOS
4. DO SOMETHING
5. WITH THE WIND AND
THE RAIN IN YOUR HAIR
6. SPEAK LOW
7. I MUST HAVE THAT MAN
8. DAT DERE
9. BEAUTIFUL MOONS AGO
10. MY HOW THE TIME GOES BY

CD #2

1. OPPORTUNITY PLEASE KNOCK
2. I HAVEN'T GOT ANYTHING BETTER TO DO
3. BRIGAS NUNCA MAIS /
A FELICIDADE
4. SPRING CAN REALLY
HANG YOU UP THE MOST
5. SOLAMENTE UNA VEZ
6. SUMMER SERENADE
7. GET RID OF MONDAY
8. MIDNIGHT SUN
9. TELL ME MORE AND MORE
AND THEN SOME
10. SOME OTHER TIME

JACKIE RYAN vocals
CYRUS CHESTNUT piano
ERIC ALEXANDER sax
JEREMY PELT trumpet/flugelhorn
CARL ALLEN drums
RAY DRUMMOND bass
NEAL SMITH drums
DEZRON DOUGLAS bass
ROMERO LUBAMBO guitar

*"ONE OF THE OUTSTANDING JAZZ VOCALISTS OF HER GENERATION AND, QUITE POSSIBLY, OF ALL TIME...
rivaling the dexterous sass of Sarah Vaughan, the instinctive smarts of Carmen McRae
and the scintillating verve of Diana Krall."*

— Christopher Loudon, **JAZZTIMES**



*Liner notes by Don Heckman
jazz critic, The Los Angeles Times*

Ask even the most dedicated group of jazz fans to give their definition of jazz singing, and you're likely to receive responses similar to the fable of the six blind men and the elephant. With each of them touching only one part of the pachyderm – from tusk to trunk to tail – the blind men came up with very different descriptions of what the animal was really like. Definitions of jazz singing tend to take similarly disparate paths. To one group of fans, jazz singing is the nimble voice of Ella Fitzgerald scatting ambidextrously through the changes of "Lady Be Good"; to another it's the dark emotions of a Billie Holiday ballad. Some identify the soaring vocal pyrotechnics of Sarah Vaughan as the true definition. While still others look in a more contemporary direction, identifying the cool swing of a Diana Krall. As with the blind men, each perspective is correct, underscoring the fact that most absolutes are really just relative, especially when it comes to something as personal as jazz singing.

All of which leads us to "DOOZY," a far-ranging, 2-CD set of irresistibly compelling performances. And one could make a convincing case for the fact that Jackie's singing includes every one of the qualities noted above. And more. But it's not just her capacity to swing like Ella, emote like Billie, fly like Sarah or be cool like Diana that make her one of the significant jazz artists of the new century. It's her ability to do all that, and do it through the unique prisms of her own musical gifts and personal journeys.

"Life's experiences give us empathy for one another as human beings," she says. "We all have challenges and ups and downs in our lives. What I strive to do, as a singer and a musician, is to reach out and touch the listener in that place that connects us to one another. Whether I'm singing jazz, Latin, blues, or whatever genre of music, what's most important to me is to know that my music somehow touches and moves people."

The first time I heard Jackie perform in person – a memorable night – she was definitely reaching out and touching. I had little idea of what to expect before the music started. In my business, there's the opportunity to hear another new jazz vocal discovery on a regular basis. And, for the past few years, the overall quality of those discoveries had been fairly high. All of which made it even more impressive when I heard Jackie's first set.

It was obvious from her opening number that she was a jazz singer, through and through, no doubt about it. At the time – this was in 2003 – it was becoming fashionable (think Rod Stewart, Steve Tyrell) for performers with fading rock or pop careers to seek rejuvenation via tunes from the Great American Songbook backed by studios full of Great American Arrangers and Great American Musicians. But Jackie, accompanied only by the sterling support of pianist Jon Mayer's fine trio, worked her way through a stunningly diverse collection of material (from Billy Strayhorn and Alec Wilder to Oscar Brown, Jr. and Antonio Carlos Jobim), delivering it all with utterly convincing jazz authenticity.

Her voice was what grabbed me first – with its pliant capacity to move with deceptive ease across every manner of interval leap and elegant melisma, its embracing, whisper-in-your-ear warmth, and the ineffable sense of swing that sometimes surfaced in the accent of a single note. And there was more – the way she never sacrificed the words for the music, or vice versa, valuing the importance of story telling – and more, of allowing her vocal lines to have the space in which to breathe the fullest essence of their message.

"To me," says Jackie, "singing is about story telling, but it's about more, too. It's about healing. About touching people. About having people feel that a song opens up something within themselves." It would be hard to imagine anyone listening to the 20 songs in this far-reaching collection, and not feeling that it "opens up something within themselves."

Jackie has been opening hearts both here and abroad for most of her adult life. The rich, emotional content of her interpretations traces to a musical childhood. Her mother, who was Mexican, sang in operettas in Guadalajara and often crooned Spanish folk songs to her; her classically-trained Irish father performed Brahms, Schubert and Tchaikovsky pieces in their original languages. Although she found herself drawn to rhythm and blues, in general, and Otis Redding, in particular as a teen-ager, her exposure to jazz after high school completely transformed her life, and her music.

Like all jazz artists, she's had her roller coaster experiences making ends meet in the business of music. But the growth of her talent, her creativity and her musical insight has never faltered. Her listeners have become her fans, no matter where in the world she has sung, from 8 years at London's famed *Ronnie Scott's Club* to such top venues as *Christofori's* in Amsterdam to *Yoshi's* in San Francisco. She has been featured on *CNNespañol*, *NPR*, and *Voice of America*. In addition to the great musicians on this recording, some of the many jazz greats Jackie has sung, recorded, or toured with are: *Clark Terry*, *Toots Thielemans*, *Barry Harris*, *Terry Gibbs*, *Buddy DeFranco*, *Red Holloway*, *Ernie Watts*, *Roy McCurdy*, *Jeff Hamilton*, *Amina Figarova*, *Mike Wofford*, *Larry Vuckovich*, *Jon Mayer*, *Tamir Hendelman*, and *Jon Hendricks*, to name a few.

"Doozy" was recorded in two sessions. The first took place on the East Coast in August, 2006 – the day after Jackie had sung at Dizzy's Club, the spectacular Manhattan jazz venue of Jazz at Lincoln Center. The musicians, for both the Dizzy's date and the recording session, were the same. By the time the East Coast session was completed, there was almost enough material for a 2-CD release. Before it was finished however, a previous album, "You and the Night and the Music," featuring *Red Holloway* on sax, was released in the fall of 2007. It reached #1 nationwide on Jazzweek's chart and remained on the chart for eight and a half months while Jackie was on tour.



Then the jazz stars came into alignment once again for the completion of "Doozy" in January of 2008, when Chestnut, Pelt and Alexander – along with Chestnut's rhythm section – bassist Dezron Douglas and drummer Neal Smith – were all on the West Coast at the same time. So Jackie seized this serendipitous opportunity to record the final tracks, songs her fans had long been after her to record.

The resulting collection is included here. Twenty tunes in a single recorded outing would be a challenge for any singer. And when the material is as diverse as this assemblage, one can only marvel at Jackie's capacity to move, with such convincing ease, through such a far-ranging collection of songs. Standards from the Great American Songbook, perky jazz rhythm tunes, bossa nova, the blues, a classic Mexican bolero, torch songs and vocalese: it's all here, all delivered in the creatively intimate, musically intuitive manner that is Jackie Ryan at her best.

Here's a quick glance at each of the selections.

CD Set #1

Doozy. The opening selection is the perfect vehicle to introduce both Jackie's virtuosity and some of the fine talents in her stellar band. Jackie has written vocalese lyrics before, notably to Joe Henderson's scorching sax solo on "The Kicker". This time, Benny Carter's perky line comes alive with the irresistible combination of Jackie's in-the-pocket grooving and her own well-crafted, quick-moving vocal lines. Cyrus, Jeremy and Eric take a string of introductory solos, thoroughly revealing why they are recognized as some of the contemporary jazz world's best players.

You'll See. Jackie fell in love with this relatively unfamiliar tune by Carroll Coates when promoter Dick LaPalm played it for her over the phone. Then pianist/arranger Larry Dunlap handed her Coates' original handwritten chart, which included a never before recorded alternate lyric. The tune moves from a quietly laid back opening to a smartly swinging expression of a wistfully sardonic line from a lady trying to break through a man's defenses – "But Mr. Cynical, so cool and clinical, you'll see, you'll see..."

Caminhos Cruzados. A particularly impressive display of Jackie's ability to seemingly do nothing more than sing the song, but do so in a way that completely commands one's attention. Simple is better, they say, but especially when – as with Jackie – it implies what Andre Gide once described as great artistic density. And check out Romero Lubambo's atmospheric guitar solo.

Do Something. Hard to believe anyone could resist Jackie's request on this one. (Not me, for sure.). Jackie sings the rarely (if ever) heard verse to this 1929 teaser from the RKO talkie "Syncopation." (It may have been a bit risqué in its day, but – given the fact that co-writer Sam Stept was once Mae West's accompanist – maybe not!). This is also a great showcase for Chestnut's piano, the romping tenor saxophone of Eric and the driving, veteran rhythm team of Ray Drummond and Carl Allen.

With the Wind and the Rain in Your Hair. A song with a curious history. Originally written by Clara Edwards around 1930 as a 16 bar tune, it was discovered by Jack Lawrence a decade later. He added a verse and a bridge, producing a song that resulted in hits for Bob Crosby, Pat Boone, Kay Kyser and others, and was heard in the Preston Sturges films "Lady Eve" and "Sullivan's Travels." Jackie finds the heart of the song, her haunting vocal reaching deeply into its poignant sense of longing.

Dat Dere. It's been a jazz classic for half a century – Oscar Brown's kid-friendly lyrics the perfect match for Bobby Timmons' hard bop line. Jackie sings it with appropriately irrepressible joie d'vivre.

Beautiful Moons Ago. Cyrus takes a featured role in a rumba underscored version of a rarely heard, but musically delightful tune written, surprisingly, by Nat "King" Cole and guitarist Oscar Moore.

I Must Have That Man. This eighty year-old Dorothy Fields/Jimmy McHugh classic is usually done in the Billie Holiday model, as a slow drag torcher. But in Tamir Hendelman's arrangement, Jackie starts with apparently similar intentions, before chucking aside the angst and digging into the rhythm, as if to say she is ready to turn the tables and go *get* that man.

Speak Low. It's been done many times—but never with the blend of zephyr-cool airiness and dramatic intensity that Jackie brings to the Kurt Weill/Ogden Nash musical icon, richly aided by Jeremy Pelt's soaring flugelhorn and the urgent samba rhythms of Larry Dunlap's chart.

My How the Time Goes By. Jackie spent a good portion of her teens singing rhythm & blues, and she digs deeply into her urban blues roots over the jaunty, shuffle rhythms of the Cy Coleman and Carolyn Leigh tune. Appropriately, the first CD set ends as it began, with each of the three soloists – Cyrus, Eric and Jeremy – taking a turn in the improvisational spotlight.



CD Set #2

Opportunity, Please Knock. Jackie, a big Oscar Brown, Jr. fan, opens the second set with another of his perspective-of-life-through-song compositions. *"One of the reasons I loved him so much," she says, "was because he was so far ahead of his time. He wrote this musical as a vehicle to help Chicago's inner city youth stay out of trouble. And he enlisted local gang members to act in it. These same gang members created a group to continue his good work in discovering talent in inner cities. Oscar Brown was not only a singer, a songwriter, a playwright, and a poet, he was a visionary leader."*

I Haven't Got Anything Better To Do. Jackie credits Eric Alexander and his longtime friend, pianist Harold Mabern, for introducing her to this song when she went to hear them play at the Stanford Jazz Festival. *"Harold introduced the song as a rare gem he had discovered. And they played it so beautifully together that it knocked me out. After the concert, Eric kindly offered me his own chart. This was just two weeks before the East Coast recording, so we decided to add it to the session."* Another example of Jackie's stylistic versatility, it is a song written for a 1967 Sandra Dee Movie (*"Doctor, You've Got To Be Kidding!"*), and rendered by Jackie with just the right touch of emotional intensity.

Brigas Nunca Mais/A Felicidade. A pair of classic bossa novas by Jobim, the master, strung together in compatible fashion. Jackie's empathic understanding of the bossa nova style and the Portuguese language are on full display in this wonderfully lyrical, completely engaging track. Listen for the subtle accompaniment and soloing of Brazilian guitarist Lubambo.

Spring Can Really Hang You Up the Most. It's a song that jazz musicians love for its roving melody and rich harmonic skein. Jazz singers love it even more as one of the great torch songs -- a work that overflows with opportunities for high drama and vocal virtuosity. Jackie discovers just the right measure of both.

Solamente Una Vez. Jackie goes back to the Mexican moods she heard as a child in her mother's singing. Written by the great Mexican composer, Agustín Lara, the bolero *"Solamente Una Vez"* was a mid-forties hit in the U.S. via the English language version by Ray Gilbert, *"You Belong to My Heart."* Jackie, accompanied only by Lubambo's embracing guitar, remains true to the original's stirringly passionate ode to a once-in-a-lifetime love. *"We did it as simply as possible," she says, "because the song is beautiful just as it is. Romero plays it perfectly because Romero is all heart!"*

Summer Serenade. A return to Benny Carter via an evocative bossa nova arrangement by Liz Kinnon of one of his characteristically memorable melodies. Pelt's flugelhorn dances romantically around Jackie's honey-toned vocal.

Get Rid of Monday. It's hard to argue with the premise of this one, a typically whimsical, swing style tune from Jimmy Van Heusen and Johnny Burke. Jackie captures the spirit, while Chestnut's piano, Dezron Douglas's bass and Neal Smith's drums find the soul.

Midnight Sun. Lionel Hampton wrote the music as an instrumental, but it was Johnny Mercer's memorable lyrics (*"The music of the universe around us, or was that a nightingale"!*) that made it a standard. Jackie's bolero-style interpretation risks comparisons with high profile versions by Sarah Vaughan and Ella Fitzgerald, and affirms that she belongs in that rarified company.

Tell Me More and More and Then Some. Billie Holiday didn't write a lot of tunes, but when she did, she nailed them. With a melodic and harmonic nod to *"St. James Infirmary,"* the song -- typically for Billie -- chronicles the insistence of desire. Jackie takes it to the limit, proving that, given the right material, she can belt with the best.

Some Other Time. The album closes with an intimate, spare, but mesmerizing duo, with Jackie singing the superb Bernstein, Comden, Green song from *"On the Town"* with Chestnut's intuitive accompaniment. Listen to her extraordinary rendering of the last bridge, the final eight bars and the closing tag for an ultimate definition of the excellence of Jackie Ryan's art.

—Don Heckman

Don has been writing about music for 45 years -- for *Down Beat*, *The Village Voice*, and *The New York Times* before moving to California where from 1994 to 2008 he served as jazz critic at *The Los Angeles Times*. He is a contributing writer for *JazzTimes* magazine, an avid blogger (iron.wordpress.com), and in 2008, was nominated for the Jazz Journalism Lifetime Achievement Award.





Brazilian/Spanish Song Notes

People often ask me about the meaning of these words and I tell them it is very difficult to translate songs or poems literally. Some of the ideas I have written here are just what I think the lyricists had in mind or at least what they say to me in their poetic way. It makes the songs feel closer to me as I sing them if I can understand their meaning this way and I hope it brings a richer listening experience to you, the audience.

—Jackie

Brigas Nunca Mais (Quarrels Never Again)

One of my favorite songs by Antonio Carlos Jobim and Vinicius De Moraes (and my favorite singer of it was the incredible Elis Regina). This song talks about a lover's quarrel. And how it is back and forth, this conflict. He came, smiled, and then afterwards, defeated, cried. So it was I who consoled his sorrow. Certainly, love has its bad times and so it is good to make peace. But then, afterwards, it was I who needed him, and so he consoled me. And then our love came back, this time to stay forever. It is good to love in peace. No more quarrels!

A Felicidade (The Happiness)

One of the first songs I ever learned in Portuguese. I first heard it when I saw the beautiful movie "Black Orpheus", with Jobim's and De Moraes' gorgeous musical score. I believe from what I've read that this movie was one of the crucial launching pads for Jobim's music when he was just starting out. The song is about the fragility of happiness.

The first half of the song (not included in this medley) talks about how happiness for the poor people of Brazil is so temporary. They work so hard all year, but during *Carnaval* they can create the illusion of it as they dress up and fantasize to be whatever they dream to be – a king, a queen – whatever they imagine. Sadly, this happiness ends when the festival is over and everyone must go back to their difficult lives.

The second half of the song (used in the medley) is about how happiness is as fragile as a drop of dew – it can fall with the slightest disturbance. Then it says, my happiness is dreaming in my lover's eyes. And, like the night, it is searching for the dawn. So we must speak softly, gently, so that my love can wake up happy like a new day, offering kisses of love.



Caminhos Cruzados (Crossroads)

Another of my favorite songs by *Jobim*, this time with lyrics by *Newton Ferreira De Mendonça* (my favorite version of this song is by João Gilberto on the most beautiful album ever recorded, "Amoroso"). Although I know of no translated version, I take the liberty of calling this 'Crossroads' in English. *Caminhos* means streets, roads or ways, and *cruzados* means crossed. So, here's my interpretation (though not literal) of the song, more or less:

When a heart is tired of being sad and finds another heart that is also tired of being sad, it is time to think – maybe love can come again. When someone is missing someone (*saudade* *) and that other person doesn't understand that, well then... perhaps it is time for a new love to arrive. So, what a fool I was to try to rationalize the ways of love that no one can really explain. Come on, we two, let's try – for only a new love can erase this deep sadness (*saudade* *).

**Saudade* is a word that I believe we don't have a good substitute for in English. Many years ago when I first learned of *saudade*, I was very moved by its meaning. It is a word that means 'a longing', 'a missing', 'a nostalgia'... a 'wanting to go back' kind of feeling. Since we don't have one word that expresses all these subtle feelings, I have told friends about it. And now we use this pretty word and understand that we are saying something deeper than just to say we 'miss' each other!

Solamente Una Vez (Only Once)

I interpret this as one who speaks of a very special love that came only once in his life. It was the deepest and truest kind of love. One that brought the light of hope to his loneliness. Only once and never again it happened. It was the kind of love that touches the soul with sweetness and total devotion. And when this miracle of love happens to you, bells of happiness will ring in your heart.

DOOZY

Vocalese Lyrics by JACKIE RYAN

*You got me feelin' kinda woozy ~
Come on let's shnuggle up and shmoozy!
You make me wanna sing a love song ~
A swingin' bluesy one that can't go wrong*

*No wonder why
No other guy
Could even try
To catch my eye
I would'n' lie
It's just that I
really can't see anybody but you ~*

*Somebody like you rarely comes along
I mean the feelin' is so strong
I'm gonna keep you so contented
That's right! That's right!
I said it
And I meant it
You can bet I
really do mean what I say*

*I'll never get tired of looking at you
I might even say "I do!"
and I promise you that isn't sayin' I'm not choosy! Doozy.....*

DOOZY and Benny Carter

"The problem of expressing the contributions that Benny Carter has made to popular music is so tremendous it completely fazes me, so extraordinary a musician is he."

- Duke Ellington

The full scope of Benny Carter's music was introduced to me several years ago by his long time musical associate and friend, the great tenor sax man, *Mel Martin*, who has several recordings with Benny. Mel asked me to go on tour with his *Benny Carter Centennial Tribute Band* in 2007. Tributes to Benny came from all over the world on the 100th anniversary of his birth. The more I looked into Benny's compositions, the more amazed I became at his life's work in jazz and at the beauty and the bounty of material he had written. Not only his instrumental compositions, but his vocal songbook as well. Lovely compositions like "When Lights Are Low," "Only Trust Your Heart," and "Blues In My Heart" that have become jazz standards. As for "Doozy", Mel introduced me to this playful song of Benny's and I sang it for these concerts. I wrote the vocalese section to Benny's solo from his recording of it in his "Songbook" series.

"Doozy" is also an apt description for Benny Carter's multi-talented career. Benny was not only a master of the alto saxophone, he played clarinet, trumpet, piano, and was a bandleader, composer, and arranger (not only for the big band sounds he helped shape for Benny Goodman, Count Basie, Glen Miller, Tommy Dorsey and others, but also for singers like Billie, Ella and Sarah, Ray Charles, Mel Tormé and Lou Rawls.) One of the most respected and most prolific jazz musicians who ever lived, Benny received many prestigious awards including two *Grammys*, a *Grammy Lifetime Achievement Award* and *The NEA Jazz Masters Award*, and was beloved by musicians across the globe.

Doozy *n., pl. -zies* [[orig. var. of DAISY, later associated with the *Duesenberg* auto as an item equipped with a variety of specialized functions]] [Slang] anything of indescribable excitement, as in "it's a doozy!"

Thank You!

*Thank you from the bottom of my heart to each of the amazingly talented musicians on this project. It was an honor and a great privilege to work with you.
You each were so warm and generous, both personally and musically. Thank you for making me feel so welcome on my first date in New York City.*

*Thanks always again to my sweet family and dear friends
who are consistently so supportive over the years.*

*Special thanks to Dick Lapalm, Fred Mancuso, Don Heckman, John Ballard,
Joel Chriss, Mel Martin, Mieko Hashimoto, and Rob Yaeger.*

Thanks to engineers on the East Coast and West Coast, Dave, Geoff, Yutaka, Michael and Joel for your great talents and attention to details.

Thanks to arrangers, Larry, Tamir and Liz for your creativity and friendship.

And always to the beautiful people who come out to support live jazz.

You keep the musicians inspired and the music alive.

-Jackie

CD Set #1

Songs & Solos

CD Set #2

1. **Doozy*** 4:08
Benny Carter
(Bee Cee Music Company)
CYRUS CHESTNUT piano
JEREMY PELT trumpet
ERIC ALEXANDER sax

2. **You'll See*** 5:26
Carroll Coates
(Micana Music)
CYRUS CHESTNUT piano

3. **Caminhos Cruzados** 6:35
Antonio Carlos Jobim,
Newton Ferreira de Mendonça
(Corcovado Music Corp, BMI)
ROMERO LUBAMBO guitar
CYRUS CHESTNUT piano

4. **Do Something** 4:48
Bud Green, Sam H. Stept
(Sony Atv Harmony)
ERIC ALEXANDER sax
CYRUS CHESTNUT piano

5. **With the Wind and
the Rain in Your Hair** 5:10
Clara Edwards, Jack Lawrence
(Range Road Music Inc/Sony Atv Harmony)
CYRUS CHESTNUT piano

6. **Speak Low** 5:13
Ogden Nash, Kurt Weill
(Chappell & Co Inc/Hampshire House Pub Corp)
JEREMY PELT flugelhorn

7. **I Must Have That Man*** 4:29
Dorothy Fields, Jimmy McHugh
(Aldi Music Company / Cotton Club Publishing)
CYRUS CHESTNUT piano

8. **Dat Dere** 5:13
Oscar Brown Jr, Bobby Timmons
(Upam Music Co, BMI)
JEREMY PELT trumpet
CYRUS CHESTNUT piano

9. **Beautiful Moons Ago*** 3:46
Nat King Cole, Oscar Moore
(EMI Waterford Music Inc)
CYRUS CHESTNUT piano

10. **My How the Time
Goes By** 4:55
Cy Coleman, Carolyn Leigh
(Edwin H Morris & Co Inc/Notable Music Co Inc)
JEREMY PELT trumpet
ERIC ALEXANDER sax
CYRUS CHESTNUT piano

1. **Opportunity Please
Knock** 4:54
Oscar Brown Jr
(Bootblack Publishing Co, Edward B Marks
Music Company, BMI)
ERIC ALEXANDER sax

2. **I Haven't Got Anything
Better To Do** 8:33
Lee J. Pockriss, Paul Vance
(EMI Miller Catalog Inc)
ERIC ALEXANDER sax

3. **Brigas Nunca
Mais/A Felicidade** 5:26
Vinicius de Moraes, Antonio Carlos Jobim
(Corcovado Music Corp. VM Enterprises Inc, BMI)
ROMERO LUBAMBO guitar

4. **Spring Can Really Hang
You Up the Most** 7:58
Frances Landesman, Thomas J. Wolf Jr.
(Wolfband)
CYRUS CHESTNUT piano

5. **Solamente Una Vez** 4:30
Aguirre Agustin Lara
(APRS, BMI)
ROMERO LUBAMBO guitar

6. **Summer Serenade*** 3:07
Benny Carter
(Bee Cee Music Company)
JEREMY PELT flugelhorn

7. **Get Rid of Monday*** 4:23
Johnny Burke, Jimmy Van Heusen
(Bourne Co/Music Sales Corp.)
CYRUS CHESTNUT piano
DEZRON DOUGLAS bass

8. **Midnight Sun** 6:03
Joseph Burke, Lionel Hampton, John H. Mercer
(Regent Music Corp. BMI/ASCAP)
ERIC ALEXANDER sax

9. **Tell Me More and More
and Then Some** 3:38
Billie Holiday
(Edward B. Marks Music)
JEREMY PELT trumpet

10. **Some Other Time** 6:38
Leonard Bernstein, Betty Comden, Adolph Green
(The Leonard Bernstein
Music Pub Co LLC/Warner Bros Inc)
CYRUS CHESTNUT piano

JACKIE RYAN: vocals CYRUS CHESTNUT: piano ROMERO LUBAMBO: guitar
ERIC ALEXANDER: sax JEREMY PELT: trumpet/flugelhorn
East Coast Bass & Drums
RAY DRUMMOND: bass CARL ALLEN: drums
*West Coast Bass & Drums
DEZRON DOUGLAS: bass NEAL SMITH: drums

East Coast Recording Sessions (all but CD 1: tracks 1,2,7,9; CD 2: tracks 6,7)
RECORDED AUG. 20 & 21, 2006 at BENNETT STUDIOS, ENGLEWOOD, NJ.
RECORDING & MIXING ENGINEER: DAVE KOWALSKI

West Coast Recording Sessions (CD 1: tracks 1,2,7,9; CD 2: tracks 6,7)
RECORDED JAN. 18, 2008 at: ENTOURAGE STUDIOS, HOLLYWOOD, CA
ENTOURAGE RECORDING ENGINEER: GEOFF GILLETTE
ASSISTANT ENGINEER: ERIC ASTOR
SAX OVERDUB for DOOZY RECORDED JAN 30, 2008 at BAY RECORDS
RECORDING STUDIOS, OAKLAND, CA
BAY STUDIO ENGINEER: MICHAEL COGIN

MIXED at VISUAL RHYTHM SOUND by YUTAKA YOKOKURA & GEOFF GILLETTE
(all except CD 1: track 10; CD 2: tracks 2,5,10)
MIXED at BENNETT STUDIOS by DAVE KOWALSKY (CD 1: track 10;
CD 2: tracks 2,5,10)
MASTERED BY: JOEL JAFFE at STUDIO "D" RECORDING, SAUSALITO, CA
ASSISTANT MASTERING ENGINEER: JASON VICTORINE
ARRANGED BY: all by LARRY DUNLAP (EXCEPT CD 2: track 6 LIZ KINNON;
CD 2: track 3 LARRY DUNLAP and ROMERO LUBAMBO;
CD 1: tracks 1,7, CD 2: track 7 TAMIR HENDELMAN)

PRODUCERS: JOHN BALLARD, JOEL CHRISS
ART DIRECTOR: JOHN BALLARD; GRAPHICS: COCONUT MOON
PHOTOS: JOHN BALLARD (except Page 3 Eric, Jeremy, Cyrus, Carl, Ray,
Romero, Booklet cover and Booklet pg 7 Romero, Jeremy by
ERIC NEMEYER/JAZZ IMPROV; Booklet pg 5 Jeremy, Eric by CYRUS CHESTNUT)

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**** 4 STARS Recommended
— Scott Yanow, AllMusicGuide

**** 4 STARS "EXCELLENT. RICHLY EMOTIVE...Ryan's
powerful, finely nuanced voice envelopes listeners."
— Fred Bouchard, DOWNBEAT

"THIS CD IS A TREASURE, SO GOOD THAT
PICKING HIGHLIGHTS IS PURELY A MATTER OF
PERSONAL TASTE. Consistently excellent,
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— Dr. Schlesinger, AllAboutJazz.com



"One of the best vocal albums of the year!"
— All About Jazz

"`It's Jackie!'. . . which means: it's sparklin'
and swingin' — like good Jazz singin'."
— Jon Hendricks

"A true jazz singer! ... I've had the pleasure of
concertizing with her, so I know. Be sure to give
a good listen to this CD. And when you have a
chance to catch her in person — do it!"
— Clark Terry