

# NIGHTLY IN THE QUEENS ROOM

AWARD-WINNING CANADIAN JAZZ RECORDING ARTIST  
NATIONAL JAZZ AWARDS CANADA 2002 - 2003 - 2004, IMA 2006



# George Evans

"An agile voice, and always swinging" - *The National Post*  
"Highly polished, the consummate host" - *The Expositor*  
"Expressive and sophisticated" - *The Toronto Star*



THESE GEORGE EVANS CDS ARE AVAILABLE UPON REQUEST

## Canadian jazz Vocalist George Evans

- “An agile voice and always swinging” *National Post*
- “Warm, lively, and innately musical” *Brantford Expositor*
- “Eloquent and skillfull” *Encyclopedia of Popular Music*
- “Expressive and sophisticated” *Toronto Star*
- “Superb” and “Enchanting” *Jazz Review*
- “Intelligent and musical” *Jazz FM91*
- “Stylish and swinging” *CBC Radio*
- “One of the best” *Charlie Biddle*

### Who is George Evans?

George Evans is a three time National Jazz Awards Canada nominee as “Male Vocalist of the Year” or “Vocalist of the Year,” has twice been nominated for a MAC Award, and was nominated Ontario Independent Music Awards “Jazz Artist of the Year.”

Recognized as one of the foremost vocal interpreters of jazz and standards on the Canadian scene since surfacing in Montreal in the early-1990s, George Evans has been celebrated diversely as “a ballad’s best friend” by the All-Canadian Jazz Festival, and “an agile voice and always swinging” by the National Post. George tours actively and has been praised for lively, polished performances in major clubs in cities such as New York, Montreal, Toronto, Vancouver, and Shanghai. Since 1997 has released a total of seven CDs as a leader plus a ballad compilation. The current album, “LIVE at the Cellar” has been heard on jazz outlets on five continents.

George Evans first thrilled Toronto jazz audiences in 1999 when he launched his second album “I’m All Smiles” at the Top o’ the Senator. Evans went on to appear there with regularity through the launch of his fifth album “Movie Songs” in 2005. George became increasingly familiar to audiences at home through frequent appearances on TVO, Bravo, and CoolTV, as well as through numerous sessions and concerts for the CBC. Evans founded an act known as The Three Crooners to promote the successful “Here Come The Boys: a Canadian Crooner Collection” for Maximum Jazz / Universal Music Canada, an original compilation he selected and sequenced, as well as produced.

## George Evans: Quick Facts

Birthdate: January 23, 1963, Bloomington, Indiana

Citizenship: Dual-Citizen by birth (US/Canada)

Current Residence: Toronto, Ontario since late 1999

Current Status: Active singer, writer, and a&r professional.

### Artist Discography:

- \* Live at the Cellar (M-Swing 2008)
- \* One at a Time: the ballad collection 1996-2006 (M-Swing 2007)
- \* Bewitched (M-Swing 2006) Artist, Producer
- \* Movie Songs (M-Swing/Maximum Jazz 2004)
- \* Here Come The Boys (M-Swing/Maximum Jazz 2004) Artist, Producer
- \* Eyes For You (M-Swing 2002) Artist, Producer
- \* From Moment To Moment (M-Swing 2001) Artist, Producer
- \* I'm All Smiles (M-Swing 1999) Artist, Producer
- \* Moodswing (M-Swing 1997) Artist, Co-Producer

### Production Discography:

- \* Diva Series Ella Fitzgerald (Verve 2003) Sequencing, Selection
- \* Diva Series Astrud Gilberto (Verve 2003) Sequencing, Selection
- \* Diva Series Billie Holiday (Verve 2003) Sequencing, Selection
- \* Diva Series Carmen McRae (Verve 2003) Sequencing, Selection
- \* Diva Series Anita O'Day (Verve 2003) Sequencing, Selection
- \* Diva Series Sarah Vaughan (Verve 2003) Sequencing, Selection
- \* Diva Series Dinah Washington (Verve 2003) Sequencing, Selection
- \* Talkin' Verve, Buddy Greco (Verve 2001) Sequencing, Selection
- \* Jazz Singing Various (Verve) Artists Research
- \* Alex Pangman, Live In Montréal (Real Gone Gal 2005) Liner Notes
- \* Rita di Ghent, Standards Sessions 1 (Groove 2001)
- \* Rita di Ghent, Standards Sessions 2 (Groove 2003) Sequencing, Selection

### Awards:

- \* Best Jazz Duo or Group (w/ Mary Foster Conklin) MAC Awards (nominee) 2008
- \* Male Vocalist of the Year, National Jazz Awards (nominee) 2008
- \* Jazz Artist of the Year, Ontario Indie Music Awards (nominee) 2007
- \* Male Vocalist of the Year, National Jazz Awards (nominee) 2007
- \* Vocalist of the Year, National Jazz Awards (nominee) 2003
- \* Jazzconnect Vocal Jazz Competition 2002, 6th place

### Feature Articles:

- \* Emme-K, Jazz Magazine #64, Feature with photo and review, 2008
- \* NW Jazz Profile, Interview feature with photo, 2006
- \* National Post, "Let's hear it from the boys" by Robert Cushman, 2004
- \* Globe and Mail, "Evans stands up for the boy singers" by Mark Miller, 2004
- \* The Mississauga News, "LAC jazz series" by John Stewart, 2004
- \* Montréal Mirror, "Crooner Landing" by Lorraine Carpenter, 2003
- \* Toronto Star, "Evans speaks up for the crooners" by Geoff Chapman, 2003
- \* National Post, "An agile voice and always swinging" by Robert Cushman, 2003

### **Television Features:**

- \* TVO, "Studio Two" 3 Crooners performance and interview w/ Paula Todd, 2004
- \* Global TV Montréal, "This Morning" Performance and interview, 2003
- \* TVO, "Studio Two" Performance and interview with Paula Todd, 2003
- \* Global TV Montréal, "This Morning" Performance and interview, 2002
- \* TVO, "Studio Two" Performance and interview with Steve Paiken, 1999
- \* Bravo!, CD Launch at Senator, 1999

### **Television Specials:**

- \* CoolTV, "Montréal Jazz Festival" The 3 Crooners Concert Special, 2004

### **Radio Specials:**

- \* CBC Radio, "Jazz Beat" Studio session, 2004
- \* CBC Radio, "On Stage" CBC Jazz Vocal Showcase, 2004
- \* Jazz.fm, "Sound of Toronto Jazz Series" Radio Concert, 2004
- \* Jazz.fm, "Bill King's Easter Vocal Jazz Special," 2004
- \* CBC Radio, "Jazz Beat" Studio session, 1998
- \* CBC Radio, "CBC 60th Birthday Concert" Live, 1996
- \* CBC Radio, "Jazz Beat" Studio session, 1996

### **Encyclopedia of Popular Music entry for George Evans:**

• b. George Louis Evans, 23 January 1963, Bloomington, Indiana, USA. Evans' parents were on the faculty of the College Conservatory of Music in Cincinnati, Ohio, both teaching Voice. Inevitably, he studied in music, dance and theatre, at the School for Creative and Performing Arts in Cincinnati, and later at the CCM's Musical Theatre department. Although he had played piano and trombone as a child, it was on singing that he concentrated. He began his professional career in New York City in the 80s, but by this time opportunities were scant for work in the musical theatre. Although this was the kind of work for which he had trained, he was thus prompted towards a career as a singer on New York's cabaret circuit. Singing standards and jazz Evans found many more opportunities and established a local reputation. His career blossomed after moving to Montreal, Canada, where, throughout the 90s, he worked extensively on radio and, owing to the popularity thus gained, also appeared in films, theatre, television, and on the concert stage. In 1999, he made Toronto his base, extending his broadcasting work as a television staff announcer for a satellite station. During this period, he also found a growing audience for his singing. In addition to performing, Evans has been active in the recording industry, compiling a number of vocal albums for Verve Records. He owns the recording company, M-Swing Records, and in 2002, Eyes For You was nominated for a National Jazz Award. Evans has also written on the subject of jazz singing, chiefly for Planet Jazz Magazine. Developing his own distinctive approach, Evans' singing is lyrical and smoothly swinging and he interprets the great standards with eloquence and skill. He is able to appeal to the jazz world and also to the much wider audience for superior popular singing.

## **The Jazz Singers: the ultimate guide by Scott Yanow (2006)**

### **George Evans**

b. January 23, 1963, Bloomington, Indiana

One of Canada's top ballad singers, George Evans falls between jazz and cabaret in his approach, swinging pieces lightly and improvising while paying respect to the lyricist and composer's original intent.

"With my parents in the opera field, we heard classical music at home as a rule. As a child I was made to sing at cocktail parties for luminaries from the opera world who would come to our home. By age three, I had learned the score to every musical in which Julie Andrews starred, and (much to their dismay, I imagine) sang them for all the neighbors. I was introduced to the big band and theater music in films and on television at an early age and found it most accessible. In my teens I listened to the pop of the day and then, as many of us did, I became lost in the morass of disco. Finally in college I started to methodically learn the standards." He also played the trombone for nine years before concentrating on singing, naming Rosemary Clooney, Mel Tormé, Carmen McRae, Nancy Wilson, Etta Jones, Johnny Hartman and Billy Eckstine as key influences.

Evans attended the College Conservatory of Music at the University of Cincinnati in the 1980s, majoring in musical theatre. "I knew at a very early age that singing was what I was going to do, but it wasn't until my late 20s that I fully realized my fate. It seems as though I'd tried to find any other suitable option first, but in the final analysis, my work as a singer has given me the greatest satisfaction and fulfillment."

George Evans performed in New York in 1990 and moved to Montréal in 1991, settling in Toronto in 1999. He has worked as a music archivist, written articles as a jazz journalist, been a regular on the radio, toured with The 3 Crooners, produced compilation records and recorded six CDs of his own. "The rendering of words can be every as focused and intelligent in jazz as in other fields like cabaret. Jazz offers a new experience at every turn that a more rigid approach to song interpretation disqualifies."

Recommended CDs: Thus far George Evans has recorded six CDs, and his evolution toward becoming a more adventurous jazz singer is fun to follow. Each of his discs, *Moodswing* (Mswing G023), *I'm All Smiles* (Mswing G024), *From Moment To Moment* (Mswing G025), *Eyes For You* (Mswing G026), *Movie Songs* (MAX16352), and *Bewitched* (Mswing G028) features fine singing and tasteful improvising.



An agile voice, and always swinging

Robert Cushman  
National Post

GEORGE EVANS: Top of the Senator, Toronto

George Evans, Toronto jazz singer, is dapper, wears glasses, has a hint of a beard, and moves around a lot. He has altogether the air of a white Sammy Davis Jr., and especially of the early '60s Sammy who was much influenced by Mel Tormé and sang his way convincingly through intricately cool arrangements of some very good tunes.

Evans, who takes the stand in a bright red jacket such as I have never before seen on a singer of his persuasion, exudes the same kind of hip flamboyance as Davis; he even cocks his head and closes his eyes in the same manner to denote deep emotion. His voice, which is very agile, also summons other black singers with more traditionally respectable credentials; his low notes sometimes recall the echoing, roomy sound of Billy Eckstine, and when he gets impish he can go strangely cockney in the manner of Al Hibbler, who used to fill the role of clown-prince in the Duke Ellington band.

Unlike those true or false balladeers, though, he hardly ever sings slow. Whatever the explicit message of a lyric, Evans, at least in this engagement, which includes inter alia all 12 songs from his latest CD, always swings it.

This does have its pleasures, but the differences between songs get flattened out. I Only Have Eyes for You, a rapturous song, and Darn That Dream, a rueful song, exist here side by side in a kind of shoulder-shrugging no man's land.

To judge from his first two CDs, which came out some half-dozen years ago, Evans used to be a different kind of singer, less confident but more confiding, and more attentive to the contours of a lyric. But as his technique has grown (on Wednesday night he claimed to have launched a couple of songs in the wrong key, but it was hardly noticeable) so, apparently, has his sense of what is proper to a jazz singer. It seems to entail a lot of vocal shakes, applied just for the fun of it, some melismatic slurs, and some odd verbal stresses; a luxury-lounge account of The Very Thought of You included the line, "I'm living in a kind of daydream," as if the key word were the conjunction. Frank Sinatra would not have approved.

One hazard of this quasi-instrumental approach, for all but the most inventive singers, is that the actual instrumentalists surrounding him are likely to do it better than he does. Evans is performing with an excellent and sympathetic quartet -- pianist Mark Eisenman, saxophonist Kelly Jefferson, the monarch of Toronto drummers Archie Alleyne, and (especially good) bassist Keiran Overs -- and there was a great and humorous rapport between the five of them. But in some of their solos the musicians seemed to be playing not only the music but the words, rather more expressively than the singer was singing them.

But there are no rules. I'm a Fool to Want You, which Sinatra (its co-author) used to sing virtually out of tempo, came up refreshed with a beat, and also with its melodrama somewhat defused, which was helpful. Where Have You Been is a lesser-known Cole Porter tune that its composer seems to have thought of as stately and sweeping. Its lyric, though, like most of Porter's songs, and has a subversive jauntiness that starts with a slangy title. Evans' unceremonious approach matched it very nicely; two different brands of insouciance met and agreed.

The second set, which started with a straightforwardly propulsive This Can't Be Love was, as often happens, better than the first. It's not so much that Evans grew more assured as that we did; we started hearing the material through his ears.

Some of the lesser songs came out best. Make Me Rainbows and I'm Gonna Live Till I Die are rather generic numbers (that, in the case of the latter, is being kind) and Evans' unstressed approach made them work as abstract essays in cheerfulness. And if you want to hear Alfie (personally I don't, but the club's lovely manageress had requested it), then Evans sings it as well as anybody is likely to. He makes it, in its own preposterously solemn words, something even non-believers can believe in.

## Jazz singer puts audience at ease

by **Murray Charters** [Special to the Expositor / Brantford]

About 200 lucky people were invited into George Evans' living room in Brantford on Monday for an evening of musical entertainment.

To be technical about it, the location was the foyer of the Sanderson Centre and the occasion was this month's concert in the Brantford Downtown Jazz Series, but it sure felt like Evans' living room.

First, Evans was the consummate host, full of fun stories to share, yet at the same time, genuinely interested in each of us. His warm lively manner and mellow voice would have had our rapt attention even if he hadn't sung a note.

But sing he did, and what a pleasure it was. You could close your eyes and still hear the smile in his voice. You can also hear every word, something that not all singers manage when they are swinging as hard as Evans does.

Clear enunciation is a must with up-tempo pieces like the opening, *The Way You Look Tonight*. What I relished more was the care Evans took with every syllable in such ballads as *The Shadow Of Your Smile*. Each part of each word received a different sound from open voice to more nasal, from chest to head tone, from straight to pleasant vibrato. Low register notes even got an appropriate growl here and there, and the whole effect was to paint the song as colourfully as our trees have appeared in recent weeks.

Drop the words in favour of scat, however, and the voice is free to cruise through the song like any jazz instrument, seeking new shapes and sounds to shed new light on the melody and harmony.

Evans indulged in quite a bit of scat singing and I enjoyed his melodic moves and choices here. I just found his approach still a bit tentative and repetitious, with too much use of the same consonants for example. He admitted scat is still a bit new to him, so maybe experience will lead to more exploration and excitement here.

Don't think for a moment that Evans is new to jazz, however. Born in Cincinnati about 40 years ago, he comes to us after a long apprenticeship in New York, Montréal and now Toronto. His fifth CD was launched at this concert, each of the previous four winning critical acclaim. Judging by the eight pieces from the newest release he performed for us in the first half of the concert, this set of *Movie Songs* will be another winner.

One reason for the enduring quality of Evans' work is the care of preparation. Not only is the performance highly polished, but Evans can also recount all the details of each song and a few good anecdotes, as well as paying tribute to the many crooners who have preceded him. This sense of history and his own place in it just gives more strength to the entire evening's presentation.

Another strength of his awareness of history is the breadth of his repertoire. While Evans can present a standard, such as *Getting Sentimental Over You*, with masterful restraint and understatement, he also happily goes out on a limb with several tunes that are not so well known. He knows that he can sell them to us through his own high ability.

One more thing that put everyone at ease was Evans' leadership. He is a former dancer and, like so many dancers, his whole body seems full of music. The son of musicians, he is innately musical, totally comfortable and in control.

Such strong ability makes him a joy to work with, and the Frank DiFelice Quartet that joined him on stage responded with strong yet sensitive accompaniments. Joining Evans as a duet partner, Michael Stuart's mellow tenor saxophone was always tasteful and suited the moment. He has a beautiful tone and knows how to add just a few touches here and there to compliment and never compete.

We heard some really inventive and creative percussion from DiFelice himself, underlining the many talents of this busy man. Can you believe he turned off his snare, dropped his sticks, and used his knuckles, fists and palms to brilliant effect in a captivating *My Love Forgive Me*? Amazing.

When Dave Field suddenly got his one chance to solo on bass, he dove into it like a man possessed, running up and down that long fingerboard before returning to his usual rich underpinning of the harmonies. Nick Deutsch on piano was always right with Evans no matter how much liberty was being taken. That all of this was accomplished using skeletal charts and just a brief rehearsal proves both what great musicians these four are and what great leadership Evans provided.

It was a fine evening, George Evans. Thanks for inviting us in.

*Murray Charters is a Brantford freelance writer, musician, music teacher and music lover.*

# CABARETSCENES

## George Evans

### Glad to Be Unhappy

Laurie Beechman Theatre  
New York, NY



Canadian jazz singer George Evans came to New York for two nights this month. His second show, *Glad To Be Unhappy* was devoted to sad, "slash your wrist", torch songs.

Evans' New York trio (John DiMartino on piano, Norico Ueda on bass, Shinnosuki Takahashi on drums) played an overture of Dave Brubeck's "In Your Own Sweet Way" with stunning pyrotechnics. Evans appeared singing "Lonely Hours" (Glaser/Solomon), one of those "wee small hours" songs, in rich melodious tones. DiMartino who seems to feel every musical note in his body did wonderful improvisations on the break.

Evans sang "What Do You See in Him" (Frank Weldon/Hal David), a song recorded by Jeri Southern and Dakota Staton as "What Do You See in Her, without changing the gender, giving the object of the song a bisexual character which Evans, an openly gay singer, made work for him. His voice wrapped around the heartbreak and grief in the lyrics and called to mind Johnny Hartman and Mark Murphy. He followed with Hoagy Carmichael's "I Get Along Without You Very Well" which he sang tenderly at first before sensitively scating on the second chorus. On a rare Cy Coleman-Carolyn Leigh collaboration, "Moment of Madness," Evans carefully dramatized the music and lyrics which depicted his unsuccessful efforts to survive an addictive love.

Evans sang the verse of Rodgers & Hart's "Glad To Be Unhappy" a capella, but when he sang the familiar chorus, DiMartino's work made the trio sound like a full symphony orchestra. Luis Bonfa's "Empty Glass" (English lyrics by Dick Manning) was a stunning discovery and Evans performed strongly every emotion of the lyrical and musical toast to a lost love. The funny torch song in the set was Malty & Shire's "I Don't Remember Christmas" and Evans told a revealing story about how he acquired the lead sheets.

Evans stated that "Time Heals Everything" was his favorite Jerry Herman song and he sang it quietly and beautifully, tears welling up in hope. He broke into the gospel-like verse to Arlen/Harburg's "Down With Love," trying desperately to rid himself of his depression with Sinatra-like "scooby doo bee doo" gentle scats on the second chorus.

Another unfamiliar beauty was "Good Times," (Hugo & Luigi-George David Weiss) a morning after song that begins with the toast "Here's to love." Evans sang it slowly and sadly before breaking into a heart-wrenching big finish.

Evans closed his set with the rarely sung Richard Rodney Bennett's sensitive "I Never Really Went Away." It was a gentle and tender ending to a perfectly structured musical evening.

**Joe Regan, Jr.**  
*Cabaret Scenes*  
November 2, 2008  
[www.cabaretszenes.org](http://www.cabaretszenes.org)



## Crooner landing

*One small step for George Evans, one giant leap for Canadian crooners*  
by LORRAINE CARPENTER

"I use the word 'crooner' kind of guardedly," says singer and jazz historian George Evans. "It has bad overtones because of what it's taken on over the years, but our music really swings. It's definitely not hokey or unsuitably romantic or otherwise tacky or out of date. We're all in the moment, working our tushes off on stage and making music that's very much now."

Toronto's John Alcorn, Montréal's John Labelle and Evans - a Cincinnati-born former Montréaler, now based in Toronto - are the Three Crooners, returning to la Sala Rossa this week for an encore performance, backed by John Sadowy (piano), Adam Over (bass) and Jim Doxas (drums). The popular form of vocal jazz, which made Bing Crosby and Frank Sinatra superstars in their day, has experienced a resurgence lately with singers like Michael Bublé luring baby boomers by the ton. But while Bublé, Peter Cincotti and up-and-comer Matt Dusk are all in their 20s, the Three Crooners and other slightly older male vocalists are finally being recognized after years of work under the radar, and often happily removed from the showbiz glitz associated with crooners.

"Bublé is a superb vocalist and an excellent musician who excels at a Vegas style of performance, and if that's what he's good at I'm certainly not going to slam him for it - it's the best Vegas show I've seen, ever," says Evans. "But many of us prefer to work in intimate rooms, singing to smaller audiences, to people who are out with a loved one - or someone that they're hoping will be a loved one - looking for something to encourage that, songs that deal with hopes and dreams, songs with passion rendered with intellect and charm."

Listeners have been lapping up such music for years, jazz and pop standards interpreted by the likes of Diana Krall and Norah Jones but, pre-Bublé, the industry had a double standard.

"The men are out here, we're doing this and we're supported among the musicians in the community. Labelle is quite well known on the Montréal music scene, but does he have record label support? Absolutely not. Whereas a young female artist of the same background, let's say a Coral Egan, will instantly get a deal on their first outing. These aren't sour grapes, not at all, it's simply to say our time has come and we're ready to be heard."

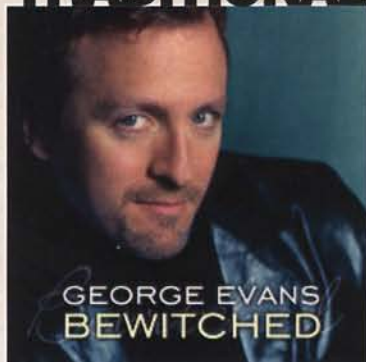
And Evans, who has released four critically lauded albums since 1997, is aiding the crooner community by compiling *The Canadian Crooner Collection*, to be released this spring by Verve Records, where he's employed as an A&R consultant. The disc features all of the Three Crooners and a dozen more male singers from across the country, a project conceived in the same communal spirit that fuelled the formation of the vocal trio.

"Let's get these wonderful artists I've been competing with all these years, let's get them heard, let's be mutually supportive and band together. I want nothing but good things. I've selected people whose work I admire, whose sound I enjoy, and to include myself as an artist alongside all of these people that I respect so much is great fun, and very satisfying."

At la Sala Rossa on Sunday, Nov. 30,  
7:30pm, \$12 (\$8 for students)



TRADITIONAL



GEORGE EVANS  
BEWITCHED

Unisce classe, romanticismo e ironia nelle sue performance *live*, sempre coinvolgenti. Il *crooner* statunitense, poi trasferitosi in Canada, ha pubblicato il suo sesto album, in cui tributa ancora una volta omaggio agli intramontabili *standard* dello swing.

testo di Cinzia Blanket

# George EVANS

Vocalist non per caso

**L'**impastazione e il timbro della sua voce, calda ed elegante, gli hanno permesso di diventare uno dei più apprezzati interpreti jazz nel suo Paese d'adozione, il Canada. È cresciuto a Cincinnati, nell'Ohio, ma, dopo essersi dedicato per anni allo studio della musica, con particolare attenzione all'ambito teatrale, nel 1991 ha deciso di trasferirsi a Montréal. Una scelta che ha cambiato la sua vita.

Si è imposto all'attenzione di un' *audience* appassionata di un certo jazz languido, molto melodico e intriso di reminiscenze swing, grazie a un programma radiofonico, in cui oltre a cantare, selezionava artisti degli anni 40, 50 e 60. Un pubblico che ha poi iniziato a seguirlo nei vari club, dove interpretava quegli stessi classici, proposti attraverso l'etere grazie alla radio.

Nel 1997 è avvenuta per lui un'altra importante svolta, la pubblicazione dell'album *Moodswing*, che gli ha permesso di ricevere maggiore attenzione, tanto da dargli la libertà di duettare con celebri artisti jazz canadesi, quali Oliver Jones e Raneé Lee, in occasione delle celebrazioni per il sessantesimo anniversario della CBC. Con la pubblicazione dei successivi album, in particolare *From Moment To Moment* (2001) e *Eyes For You* (2002), la notorietà di Evans come interprete jazz si è accresciuta, per effetto delle sue coinvolgenti performance *live* nei cabaret e nei club canadesi, oltre che in varie manifestazioni, tra cui il Montréal

al International Jazz Festival e il Vancouver International Jazz Festival.

Il carisma sprigionato nei momenti dal vivo lo ha sviluppato quando frequentava corsi di musica a New York e si esibiva di tanto in tanto nei cabaret della Grande Mela. Oltre a essere stato influenzato dai fondamentali esempi di Frank Sinatra e Nat King Cole, Evans ha subito il fascino proprio della tradizione cabarettistica, incarnata in particolare dalle figure di Bobby Short e Julie Wilson, fautori di un approccio molto diretto, autentico, quasi intimo con il pubblico. Lui stesso ha saputo plasmare un rapporto vero con chi segue i suoi concerti, grazie al pathos generato non solo dalla voce avvolgente, ben levigata, priva di spigolature, ma anche dal *sense of humour* che spesso elargisce.

Il suo sesto lavoro, *Bewitched*, da cui abbiamo estrapolato come track per la nostra compilation "To The Ends Of The Earth", ne conferma la capacità di portare avanti una tradizione da intrattenitore jazz-swing. Accompagnato da vari musicisti, tra cui Michael Stuart (sax) e Nancy Walker (piano), Evans ripropone, tra gli altri, *standard* firmati Duke Ellington ("All Too Soon") e Benny Goodman ("Don't Be That Way"). Un disco pervaso da atmosfere rilassanti, quasi melliflue, per effetto di romantiche *ballad*, interpretate con vellutata, armoniosa intensità da un *crooner* abile nel ridar voce a eterni classici del passato.

13

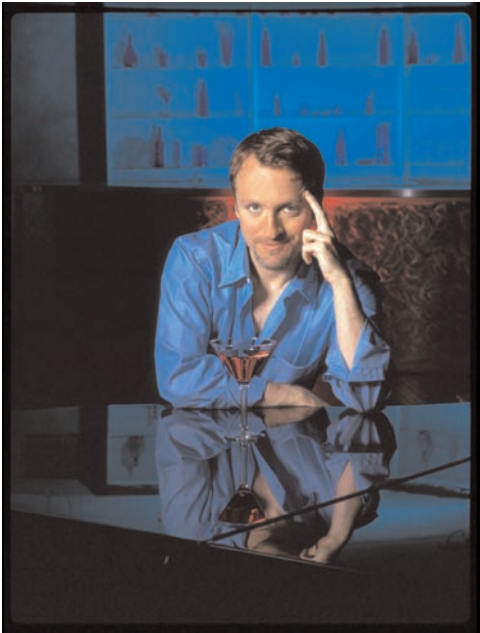
Feature Sections: Today's Features: > Fashion > Travel > What's On > Your Home

14-day site search: [input] GO More search options

Stock Quote: [input] GO Ticker Name

Mostly Cloudy with Showers H 14 / L 2 4 Day Forecast

get it ALL! Subscribe TODAY



## Evans speaks up for the crooners

GEOFF CHAPMAN  
MUSIC CRITIC

*George Evans has revolution on his mind.*

The versatile Toronto singer who's great with ballads and loves to dissect the difficult ways of love is lobbying on behalf of Canadian male jazz singers.

"We're out there doing it, at a high level. There's more of us than you think. The music scene is changing rapidly and the established market for girl singers is in something of a jazz drought, although there's hundreds of them.

"Even the terminology is against us, I mean the word "Crooner" doesn't have a positive image at all. Bing Crosby was called a crooner, but I'm more energized than him. Perhaps men singers could be called Divos?" he suggested in an interview.

Evans, whose four albums show he's a tasteful, relaxed, articulate and playful artist willing to take risks (and who can swing like mad), is singing tonight at the second concert in a jazz series begun this year by the Royal Conservatory of Music. In the excellent surroundings of the Mazzoleni Concert Hall, he'll perform with a talented foursome; pianist Mark Eisenman, guitarist Reg Schwager, bassist Neil Swainson and drummer Archie Alleyne.

The vocalist, American-born and an eight-year resident of Montreal until he came to Toronto in 1999, added that men singers don't get record label support.

"Denzal Sinclair got a distribution deal and I'm happy for him, but the rest of us are worthy of attention too," he added, citing long-established names like John Alcorn, John Labelle and Joe Coughlin.

Evans is taking practical steps to remedy the situation. He understands marketing and has been doing A&R work with Verve on its recent Diva Series and a Buddy Greco compilation, and right now he's producing a disc that will be released by Maximum Jazz. On it will be 16 tracks by male vocalists; he has 15 so far.

Most of the material will be standards, but Gene Lees will sing his own song. Evans himself will offer "Lullaby Of The Leaves."

His program tonight will focus on movie songs. He's a film buff, and has been developing the concept during his club acts. "I set up the songs by giving a synopsis of the movie plot in my own way. People kept asking me to do more of it." Evans, who has wickedly wry humour, cited tunes like "Moment To Moment" and "Two For The Road."

Originally from Cincinnati, where he studied at its College Conservatory of Music, he prepared himself for a music theatre career in New York, "as a song-and-dance man, but just then all those Andrew Lloyd Webber-style shows arrived, and I realized they weren't for me."

Evans, who says his main influences are Sarah Vaughan, Johnny Hartman, Mel Tormé and Nancy Wilson, has part of a fifth album in the can. The disc he's currently spinning is You Inspire Me by Curtis Stigers.

# George Evans

**I can say that Canada has been good to me, and though I think about my years in the States with a certain nostalgia, I am very happy I made the move and changed my life.**

## MY PERSPECTIVE

I work as a vocalist in traditional small group settings, interpreting standards and rarities from the American Popular Standard repertoire. Part of the joy in singing this music is in finding neglected gems of the genre and selling new listeners on this unusual material.

## THE IRRESTIBLE FORCE

As a kid I felt like a fish out of water with the pop music of the early 70s. I escaped into movie music and Broadway, and it was there that I found the standards and classic songwriting teams. As I grew older and moved into music and dance training, jazz in its many forms was often the music of choice for jazz, tap and modern dance classes. These different pursuits lead into one another as I found that the songs I loved fit together with the music I was learning to work to as a student of dance. The singers of the classic pop and jazz hi-fi period were presented so beautifully and recorded so completely the works of the great songwriters, that I learned copious tunes and sought out solo performance as an outlet for the music I had learned. Though I miss the physical fitness I gained from the dance, I've never once regretted becoming a musician instead of a dancer.

## I'VE LEARNED A LOT FROM LISTENING

Working as a music archivist for the past 15 years, I've had the opportunity to explore some of the most extraordinary material and performances, so I've learned a lot from listening. I suppose what makes my work unique in jazz in Canada may be a focus on lyrical interpretation that came from my years as a theatre performer and cabaret artist in the New York cabaret community. Finding my place in Canadian jazz has given me the added dimension of being a true jazz interpreter, something I'd likely not have found in myself had I stayed in the States.

## THE PAYBACK

One of my most thrilling performance experiences was stepping onto the main stage at the Montréal International Jazz Festival to perform for 85,000 spectators with a simple jazz trio as the headlining act at prime time on a Saturday night. The scale of the stage and sound made most challenging the task

of performing in the intimate, direct manner I have attempted to cultivate in my club work. To be able to connect with so many people through one single performance was mind-

onto the stage. I had never seen a more sudden or severe storm, and being surrounded by electrical equipment made it all the more frightening.



blowing. Finding the strength in myself to stay focused on the music and remain in the moment was very rewarding.

## CRAZY S%#T

How much space do we have? Honestly, train wrecks are easily dealt with when you work with the kind of players I've been fortunate enough to be involved with on the Canadian scene. If something unexpected happens, I just try to keep my own failings in check and, if I have any doubt, listen more attentively. As for maddening experiences, the first thing that comes to mind is another outdoor performance, when in the middle of the third piece on the program, just as we were hitting a groove, the sky opened up and Noah, the Ark, and all the animals fell from the sky and

## MY CIRCLE

The Canadian scene is its own entity, and I've been fortunate to work with some of Canada's top rhythm section players, most of whom lead their own successful groups. In and around Toronto I have been appearing with pianists Mark Eisenman and Nancy Walker of late, both in different groups; guitarist Reg Schwager is a regular collaborator; bassists Neil Swainson and Steve Wallace; and drummer Archie Alleyne. In the Montréal area I have been happily guesting with the Walli Muhammad trio, as well as my own "Movie Songs" quartet, lead by John Sadowy, and featuring Dave Watts on bass and Jim Doxas on drums. In Vancouver I am thrilled to work time and again with my friend Tilden Webb's excellent trio, featuring Jodi Prosnick on bass and Jesse Cahill on drums. I plan to record live with the Vancouver group on my next trip to the Cellar.

## NATIONAL

On CBC Radio at one time or another I have appeared with a veritable "who's who" in Canadian jazz, both instrumental and vocal. High points for me personally include working with Ed Bickert, Guido Basso, Pat LaBarbera, and Don Thompson (on vibes.) Kevin Turcotte and Mike Murley, and my longtime trumpeter Kevin Dean. As for the States, this year marks my

return to performing in clubs and so my list of collaborators will hopefully grow.

## PRODUCT NOW

Coming in May is Bewitched [MSW-G028]. My sixth solo album and my first to feature strings, Bewitched is comprised of different source sessions, principally a date for CBC Radio that we have augmented with tracks recorded newly for the project. An actual string section is featured on four selections, just enough to create a balance in the finished product.

Also available this year will be a digital-only release anthologizing ballad selections from all six of my commercial releases, plus unreleased bonus material. What it's all about

– the Ballad Collection will be available online through iTunes and other digital storefronts.

#### PRODUCT THEN

As an artist: Movie Songs [Maximum Jazz MAX-16352], Eyes For You [M-Swing MSW-G026], From Moment To Moment [M-Swing MSW-G025], I'm All Smiles [M-Swing MSW-G024], and Moodswing [M-Swing MSW-G023].

As a producer: Here Come The Boys: a Canadian Crooner Collection [Maximum Jazz MAX-15602].

Selection and Sequencing: The Diva Series [Universal/Verve US] 7 discs: Ella Fitzgerald, Astrud Gilberto, Billie Holiday, Carmen McRae, Anita O'Day, Sarah Vaughan and Dinah Washington; Buddy Greco: Talkin' Verve [Universal/Verve US]; Rita di Ghent: The Standards Sessions Vol. 1 (plus notes) [Groove Classic], and Rita di Ghent: The Standards Sessions Vol. 2 (plus notes) [Groove Classic].

#### HIS DEATH CONFRONTED ME...

My last years in residence in the States were spent living in NYC, and during that time my best friend in the world became ill and died a painful and premature death. His death confronted me with my own mortality and provoked a full reevaluation of my life's path and goals. I left NYC and its stresses in 1991 and found a place for myself in Canada, where I had always longed to be, nearer to extended family, and in a more open cultural and social environment. The political and personal freedoms afforded by this move to the country to the north opened every door I had imagined closed in the States and allowed me to take all the risks I'd never dared try. Fifteen years later, I can say that Canada has been good to me, and though I think about my years in the States with a certain nostalgia, I am very happy I made the move and changed my life.

#### IT'S A WIN/WIN SITUATION

Communication. It seems that all of us involved in live performance have a deep need to communicate, be heard and appreciated. Music is the one field that allows such freedom of expression. Individuals in our audience look to us to express through music their deepest and perhaps darkest feelings. They sometimes long for us to openly express through music and words things they might not be able to express for themselves. Audiences also ask for this chance to become a part of our musical experience and share in our joy. It's a win/win situation: we performers get the attention and communication we crave, and audiences get the transference they need.

#### HATE IS A STRONG WORD

Hate is a strong word. However, without rancor I can say that I hate the culture of disposability that has permeated the music industry to such an extent that even in the realm of vocal jazz, it's now all about the "next big thing." I resent that mine is a craft that takes years to master, yet the interpreters marketed and hyped to the public are often right out of the box.

#### SHOUT OUT

I'm missing the Top o' the Senator so much since its demise that I would like on this occasion to give a hearty salutation of respect and appreciation to that room's former manager/booker/impresario, Sybil Walker. Now without a venue to call her own, but

working on the behalf of others, this walking dynamo needs only the proper backing and support to create a new space equal to or better than the place she called home for 16 years in downtown Toronto. Send her your money.

#### STUFF

I cannot limit my favourite records to three, so here are a few honourable mentions: Sarah Vaughan: "Sassy Swings the Tivoli," Ella Fitzgerald: "Clap Hands Here Comes Charlie," Johnny Hartman: "I Just Dropped by to Say Hello," Peggy Lee: "Extra Special," Nancy Wilson: "But Beautiful," and Norma Winstone: "Well Kept Secret."

My favourite colour is green. I like what I had tonight for dinner: triple thick pork chops, mashed potatoes with gravy, and ice cold pints of beer. And real banana or coconut cream pie (where can you get a real one of these north of Kentucky?) My favourite performance venue was the Top o' the Senator, which is now closed, unfortunately.

#### AS I EXIT

I wish the world a decade of peace, without illness, and with plentiful food and equal access to the best music we have to offer.

George Evans appears at The Cellar in Vancouver on May 12 and 13, recording live with the Tilden Webb trio.

Website Address: <http://www.georgeevans.ca>

## Pearl Django

### Hot Club on Tour

Pearl Django is on the road to California in May and June. Check out their Calendar page to find out where and when.

We'll see you there!



[www.pearldjango.com](http://www.pearldjango.com)

is the place to find out where Pearl Django is performing, listen to cuts from their CDs, sign up for their mailing list and much more.

Pearl Django CDs can be purchased at Bud's Jazz Records, Silver Platters, Tower Records and Barnes and Noble.

# Jazz

In Your Local Pubs  
Two Great Locations

## Hopvine

507 15th Ave. East  
Seattle, WA 206-328-3120  
Sat. May 27th **Kareem Kandi**

### Open Mic

Every Wed @ 8pm

Calling All Jazz Jammers

## Latona

6423 Latona Ave. N.E.  
Seattle, WA 206-525-2238

## Django Madness

Every Mon Nite @ 8pm

### "After Hour Jazz"

Every Fri - 5:30pm - [www.3pubs.com](http://www.3pubs.com)

STICKSHIFT ANNIE with  
KIMBALL and the FUGITIVES

JAZZ & SWING  
BLUES,



Performing Freddie King shuffles,  
slow grinders, Texas 2-beat blues,  
Latin, jazz, swing, rock & roll,  
and rhythm and blues.

CLUBS, SPECIAL EVENTS,  
WEDDINGS & PARTIES  
[www.stickshiftannie.com](http://www.stickshiftannie.com)

Annie Eastwood: 206/522-4935

IBM. Desktops starting at \$399!\*

Search Site

Search Tips

go

Check out our Registration Contest Winners

IBM. Desktops starting at \$399!\*

TODAY'S PAPER

ENTERTAINMENT

## Evans stands up for the boy singers

Inspired by the Real Divas release, singer George Evans shines a light on the talent of male Canadian artists, MARK MILLER writes

By MARK MILLER

Friday, August 13, 2004 - Page R4

"It's an obvious concept," says George Evans, "but an obviously good concept." The Toronto singer is talking about his latest production, the CD *Here Come The Boys: A Canadian Crooner Collection (Maximum Jazz)*, which offers one track each to 15 male vocalists from across the country. That's Evans himself, track two, singing a stylish *Lullaby of the Leaves*.

The concept -- to give credit where credit's due, as Evans immediately does, over decaf in a Forest Hill coffee bar -- belongs to another Toronto producer and musician, pianist Bill King, the man behind 2002's *Real Divas* (7 Arts Entertainment), which celebrated the distaff side of the Canadian jazz scene.

Evans, who's a staunch advocate when it comes to singers, no matter their gender or nationality, quickly came up with a list of men who deserved similar exposure. At 41, he suggests, he's far enough along in his own career to be "secure and confident in what I do, so that I'm not threatened by supporting other people in their work." He's also by nature gregarious, an engagingly articulate fellow who punctuates a conversation with hearty laughs, wry smiles and an occasional twinkle of the eye.

"There was a nice group of singers I knew and respected from competing with them for years," he explains. "At the same time I was wondering why we weren't competing more, why there weren't more opportunities. I knew that these guys had all been growing and developing, becoming better singers and better performers. I also saw many of them drift by the wayside -- go into government, finance or whatever else it is that a boy singer does when there aren't any bookings."

This is the subtheme of *Here Come the Boys*, specifically that Canada's male singers, and male singers in and around jazz more generally, could use a break. Harry Connick Jr. and, just lately, Jamie Cullum aside, the ladies -- Cassandra, Dee Dee, Diana, Joni, Jane, Norah and the rest -- have been getting all the attention for years now.

The men, Evans among them, could do little more than look on, noses pressed to the proverbial window, like kids who hadn't been invited to the party. "We kept working," he notes, "thinking 'It's a vocal revival, there's room for us now, so let's keep on singing, people are interested.' But this is a male dominated world -- the record industry, the journalists involved -- and the straight, white male community has an interest in, and understanding of, the chick singer's place in that world, while dismissing where the boy singer fits in."

And where does the boy singer fit in? Evans is a good one to ask, not simply for his own experience but for the historical perspective that he can offer as someone who has studied singers in the jazz world very closely -- closely enough to have been asked to select performances for compilation CDs celebrating the work of Ella Fitzgerald, Astrid Gilberto, Billie Holiday, Anita O'Day, Carmen McRae, Sarah Vaughan and Dinah Washington in the Verve Music Group's recent reissue program *The Diva Series*.

Actually, it's not clear at all where the boy singer fits in. Consider *Here Come the Boys*, which Evans admits is "not a jazz record." Nor, though, is it really a crooner's record. "No," he agrees, "we've appropriated a word. There's no appropriate expression for 'male singer' except 'male singer.' Girl singers in jazz are so prevalent that there are many words to describe them: the chick singer, the canary, the songbird, the thrush, the diva. . . . Men are so underused that there isn't even vocabulary for us."

There are of course some "crooner" types on *Here Come the Boys*, including Kenny Colman, John Labelle and Tim Tamashiro. There are also a few jazzier singers -- Evans is one, Denzal Sinclair another -- as well as stylists as distinct as the bluesy Ted Hawkins and the Michael Bolton-ish John Neudorf. And, for the record, the "boys" aren't really boys. Most fall into the 30-to-50 age range; Gene Lees is the senior man at 76.



(continued)

IBM. Desktops starting at \$399!\*

Search Site

Search Tips

go

Check out our Registration Contest Winners

IBM. Desktops starting at \$399!\*

TODAY'S PAPER

ENTERTAINMENT

## Evans stands up for the boy singers

By MARK MILLER

Friday, August 13, 2004 - Page R4

(continued)

"It was important to find a place to put all of us," Evans says, speaking to the compilation's inclusiveness, "because quite frequently we sing differently than the girls do. We're often balladeers; we're often R&B-tinged, or we're more like cabaret singers. Some of us have crossed over from the theatre and some of us cross over into pop."

Evans himself is a case in point. He trained for the theatre in his native Cincinnati, Ohio -- voice, dance, acting -- and initially studied jazz recordings as an easy way of picking up the standard repertoire. "The plan was just to learn Gershwin, Porter and Berlin," he remembers, "so I acquired songbook recordings by Ella Fitzgerald and Rosemary Clooney."

But one thing led to another, and one singer to the next. Meanwhile, Evans was trying to find a place for himself in the world of the theatre, something that didn't happen -- he says now, laughing -- until he was cast "as a sleazy, alcoholic, chain-smoking lounge singer in The 1940s Radio Hour and subsequently as a sleazy, sexaholic singer in Evita."

So it was, when he moved from New York to Montreal in 1991, that he changed his career's direction. He developed a weekly radio show, I Feel a Song Coming on, for the McGill University radio station CKUT-FM, and began singing in local jazz clubs. His first two CDs, Moodswing and I'm All Smiles . . . Live from Studio 13, are on his own M-Swing label, date to this period.

His third and fourth M-Swing releases, From Moment to Moment and Eyes for You, followed his arrival in Toronto in 1999. Each CD has taken him a little further in the direction of the jazz singer.

"You have the risk-takers whose goal is to deconstruct and reconstruct," Evans observes, defining the far end of the spectrum on which he and the other vocalists on Here Come the Boys work. "And then you have the singers whose job is to interpret and reinterpret, using the traditional song structure and being faithful to lyric and faithful to melody."

Evans currently finds himself in "a strange middle ground that doesn't appeal 100-per-cent to either end of the spectrum. The cabaret people and the theatre community are challenged by the risks and deviances I've taken; they're off put by someone who will sing a different melodic line after first rendering it perfectly or who will change the context of something that was a ballad and make it a rhythm tune."

Of course it's precisely this interpretive freedom that has brought Evans, by his own admission, "closer to where the jazz people at the other end of the spectrum are starting to 'get' that there's something going on here they can respond to."

For that, he's again quick to give credit where credit's due -- to the jazz musicians with whom he has worked, first in Montreal and now in Toronto. "I've learned from these generous, giving, older, curmudgeonly musicians, like [the late Toronto drummer] Jerry Fuller, how to give and take, how to give people space, how to listen to what they're giving you . . . and to take the chance of being wrong, if wrong is what happens on the road to being right and to singing from a jazz place."

George Evans appears in Toronto tonight at the Boiler Room in the Distillery District and on Aug. 18 at the Montreal Bistro.



## THE MISSISSAUGA NEWS

### Evans is the third in LAC jazz series

JOHN STEWART

Jan 18, 2004

-If Canada's male jazz singers need a champion -- and they clearly do -- they need look no farther than George Evans.

The veteran Toronto-based singer, who was born in Cincinnati and learned much of his craft in Montreal, has just finished a CD showcasing many of Canada's best male jazzers.

"These are guys who are performing at a high level and some of them have been around for quite a while. I can't believe I finally got someone to agree to do this," Evans said, discussing the new CD in a phone interview.

"A lot of these guys are known to a local audience and a local community and are really loved there, but it doesn't extend beyond that. I think of John Alcorn when I say that. He's an icon locally but until this year, he had not stepped beyond Toronto."

Evans could be describing himself when he talks about the prototypical Canadian male jazz singer, producing quality work for years, without the acclaim that should rightly go with it.

When Evans steps onto the stage, Jan. 27 at the RBC Theatre in the Living Arts Centre, he'll be indulging his passion for the music that fills his life.

The singer, who has four CDs to his credit, follows his good friend Alcorn, and Bonnie Brett in the third of four vocal jazz cabarets sponsored by Jazz.FM91.

When he's not performing, Evans works on projects such as Here Come The Boys, a compilation CD being released on the Maximum Jazz label in the spring. He also did seven of the 10 Divas series CDs released this year by Verve Records. He also finds time to be a critic for a jazz magazine and guides fledgling artists in producing their own independent records.

Evans attended both earlier concerts in the Jazz.FM91 LAC series and is thrilled to be working in the relaxed club-like setting.

Evans is renowned for his thematic shows that may feature movie music or the songs of one particular songwriter or subject. His collection of autumn songs is a particular favourite.

Half of his Mississauga show will have a theme, with the other half showcasing some of the work from his CDs, including his best-known piece, Lullaby Of The Leaves.

His excellent band includes pianist Mark Eisenman, guitarist Reg Schwager, Neil Swainson on bass, Archie Alleyne on drums and a horn player to be named later.

While he is no stranger to the well-known standards of the great American songbook, Evans loves to mine the witty, off-beat lesser-known works of classic writers such as Cole Porter and Harold Arlen. He promises a couple of such gems for the Jan. 27 performance.

Tickets cost \$15. Call 905-306-6000.





## Let's hear it from the boys Compilation showcases Canadian crooners

Robert Cushman  
*National Post*  
Monday, October 04, 2004

"Lately," says George Evans, Toronto singer and record producer, "the girls seem to have been having all the fun."



He's introducing a CD compilation that's intended to restore the gender balance while also striking a blow for national pride. It's titled *Here Come the Boys*, and subtitled *A Canadian Crooner Collection*. Ambiguity beckons, because Evans' liner note goes on to speak of "Canadian male jazz vocalists" -- a triply endangered species in the marketplace. "Crooner" never appears -- perhaps it's assumed to be a synonym. I doubt, though, that's how most people hear it. A "crooner," to most of us, suggests something more sedate, more armchair-comfy and more adhesive to the melody, than a jazz singer, who is assumed to be aggressive and iconoclastic.

But then one remembers Bing Crosby, who would generally be considered a crooner par excellence, could also swing as hard as he wanted whenever he wanted, and probably do so more naturally than any other white man who ever lived.

Evans has collected male vocalists from across the country, singing either standards or new songs in the standard tradition, and if crooning and jazz are adjacent categories, then all these guys seem to be operating at the point where they brush edges, neither excessively stuffy nor excessively far-out. All but one have jazz musicians accompanying them, for the most part excellently, and they sound happy with the arrangement (and the arrangements).

This, as Evans remarks, is hardly the first period in which male singers have been outnumbered by female; he refers to a similar "tidal wave" of girl singers in "the heyday of the jazz/pop long-playing albums of the 1950s." He might have gone further than that since, at every period of pre-rock pop, the rank-and-file singers have mainly been women. But however good or popular the best ladies have been, the governing figures of each era have been male: Jolson, Crosby, Sinatra. (And it's certainly the case in rock.) Despite the immense success of Diana Krall and -- if she counts -- Norah Jones, and the lesser achievements of Jane Monheit and Stacey Kent, it's still arguable it's the men who make the running. It's Harry Connick and Michael Feinstein (and maybe now Jamie Cullum) who have exemplified the ways these songs are sung, and inspired imitative schools of singing them. Not that that's much consolation to their less-celebrated brethren.

It's even more discouraging if you're from here. I can think of no male Canadian singer who's made an international dent, no vocal equivalent of Oscar Peterson. To adapt an old line about Broadway: From what Evans tells us, most of the singers here are making a living, but they certainly aren't making a killing. Nor can I identify any Canadian style of jazz-pop; the singers on this disc might just as well be American.

All the tracks are from the vocalists' previous solo albums. The oldest on hand, and he sounds suitably elder-statesman-like, is also the best-known, though his fame doesn't rest on his singing. This is Gene Lees, who has a higher profile as a critic and lyricist, and who naturally sings one of his own songs here, *Dreamer*, set to one of Antonio Carlos Jobim's fragile, beautiful melodies. Lees writes earnest, pastoral lyrics that are not greatly to my taste -- I call them nature-ramble lyrics -- and I can't recall a single funny line in any of his songs. (His criticism can also be pretty humourless.) His singing, by contrast, is pleasantly conversational, and though he has long lived in California, he is surrounded here by Canadian musi-

Another of Lees' lyrics turns up, presumably by design, as the next track. This is Waltz for Debby (to Evans' music), an undeniably sentimental song about a little girl growing up that is guaranteed to melt the heart of any father. It really has to be sung by a man and is done here with quiet authority by Joe Coughlin (from Vancouver), another veteran and probably the most accomplished performer on the CD. He knows exactly how far he can push his voice and the song.

The subdued quality of these performances is typical of the album. Most of the singers are plaintive and nearly all sound polite. Maybe this is a Canadian style (though I've always had my doubts about our national stereotype) though I suspect it has more to do with the current boyish fashion in cabaret singing and even more with the still-potent memory of Chet Baker, who in the 1950s perfected the art of being uninflected. Nobody here takes passivity to the oddly charming lengths Baker did, but the majority transmit that sense of what it takes to be cool; they put a lot of effort into sounding effortless.

One of the best is Adam James (Montreal) who has more edge than most and offers an intelligent, brusque reading of Cole Porter's Get Out of Town, the only time when a familiar song is thoroughly freshened. Neither John Labelle (Montreal) with I've Grown Accustomed to Her Face nor Pat Lacroix (Toronto) with Young and Foolish quite brings that off, though Lacroix -- who must, from his bio, be neither young nor foolish -- reveals unexpected power when he gets to the end, and Labelle, the most Bakerish of them all, does suggest what Chet might have been like had he ever been inclined to growl.

Tim Tamashiro (Calgary) rounds off the disc with a forthright account, more Nat Cole than Sinatra, of In the Wee Small Hours of the Morning, striking a presumed blow for gay pride by refusing to change any pronouns.

Denzal Sinclair, one of the more high-profiled men on the roster, does a Lucky Day that's cheerful but no more; the song can hardly help being a throwaway and I suspect sounds better on its original CD, in the company of numbers more challenging to Sinclair's well-travelled chops (the notes assign him to Toronto and Montreal and Vancouver).

Much the same goes for John Alcorn's (Toronto) Falling in Love with Love, taken from a disc entirely devoted to Rodgers and Hart. On its own it sounds like all-purpose hip lounge lizard, a treatment no better or worse suited to this than to any other song.

The most interesting tracks are those where the material is the least familiar. John Neudorf does Stevie Wonder's Creepin', and is hauntin'. Vincent Wolfe applies the regulation soft-sensitive voice to an R&B tune, You Just Don't Know, with surprisingly satisfactory results; he proves one of the best lyric interpreters on hand, even though the lyrics are basic. Ted Hawkins (Toronto), who does have an R&B voice, tackles Who Will the Next Fool Be?, a Charlie Rich song, and turns it most rewardingly in an early-hours nightclub direction. John Gilbert (Montreal) offers You Bring Out the Beast in Me, a song written in the flippantly amorous 1950s style associated with Bobby Troup. It is, as you might guess, an animal-catalogue song. A couplet like "you're a pterodactyl/with whom I could be tactile" deserves more credit for enterprise than achievement since it doesn't rhyme. ("The urge to merge" does rhyme but is scarcely new.) The pleasantly cynical Meet Me at No Special Place ("and I'll be there at no particular time") could use a harsher delivery from Tory Cassis (Toronto) who, in a gentlemanly way, underplays its wit.

And then there's the highly experienced Kenny Colman, who sounds most like a traditional crooner; he's like Tony Bennett but with less gravel. He alone sings with a big band -- one of the biggest, the London Symphony Orchestra. Johnny Mandel conducts, and the tune is a good one of his own that I'd never heard before: I Won't Believe My Eyes, with unexpectedly down-to-earth lyrics by Marilyn and Alan Bergman, who are usually among the archest nature-ramblers. The track comes late on the disc, so the strings are a surprise, and a pleasant one. Colman is impeccable, smooth but not smarmy. And finally (well, not really; it's Track 2) there is George Evans' own contribution. This is Lullaby of the Leaves, technically a standard but one not often heard, and a very welcome choice. He has the craggiest voice on the disc (completely belying the roguish pose he strikes in his photo) but also one of the roundest. He makes inventive phrasing choices, and if he throws in some show-off high notes at the end, he has earned the right. Only some rather dated scattling betrays him. And he's done both his peers and his listeners a service by assembling the disc. It's a superior sampler, whose built-in contrasts make it especially good for the car.

# The Live Music Report

2006  
Reviews

[Home](#)

[Archives](#)

[CD Reviews](#)

[Photo Galleries](#)

[Concert Listings](#)

[Contact Us](#)



## George Evans | *Bewitched*

M-Swing Music • [www.georgeevans.ca](http://www.georgeevans.ca)

A smooth operator, a crooner, a classical jazz vocalist, who mixes it up with a soulful swinging sophisticated style — that's George Evans. His new recording, *Bewitched*, features some of the best musicians in the country providing superb support on classics from the Great American Songbook. Names like Eisenman, Wallace, Walker, Fuller and Schwager are names that should be recognized by fine music aficionados worldwide.

Recorded in a few sessions with two groups, a quartet and a quintet, the title track "Bewitched" and the Mercer ballad "Tonight May Have To Last Me All Of My Life" were recorded in 2002 and were the last studio sessions of drummer extraordinaire Jerry Fuller who passed away suddenly and unexpectedly July 13, 2002. One of the best Canadian drummers, a be-bop stylist in the fashion of Philly Jo-Jones, he adds superb dynamics and swings from piano to forte on every project he participated in (at least 50 recordings). In a touching tribute to Fuller by drummer Archie Alleyne, "We drummers have to adapt to whatever they want," Alleyne said, "There are very few drummers left that have his capability now. We look through a different window, and Jerry was quite capable of looking through that window."

How fitting to have drummer Alleyne fill the drum stool for the second and third sessions that were recorded in 2004 and 2005. A drummer who has a similar style, with strong be-bop leanings and a brush and cymbal specialist. Evans has a capacity for picking very good players, Alleyne is masterful at accompaniment and adds great dynamics to the rhythm section, rounded out by Reg Schwager, Steve Wallace and Nancy Walker. Playing off the fine melodies, we find tenor saxophonist Michael Stuart, pulling off some fine runs in a pleasing lyrical manner.

Evans has a style that is quite pleasing to the ear, he uses vibrato and sustain to good effect. His phrasing always swings and he is very close to the material, giving the songs that little extra, lifting the mood and setting the tone.

The recording is well produced; there is a string section added to some of the tracks. Blending in very nicely on the song "La Belle Vie/The Good Life" is the Boutique de Son Studio Orchestra. The string arrangement is by Jake Wilkinson.

Slide this CD into the player and relax over dinner with a fine glass of Pinot Noir and a good friend. *Bewitched* is an enchanting, romantic and bewitching performance. Check it out, it's a delight.

report by Paul J. Youngman – KJA Jazz Advocate – Nov. '06

### Musicians

George Evans (vocals)  
Nancy Walker, Mark Eisenman (piano)  
Neil Swainson, Steve Wallace (bass)  
Archie Alleyne, Jerry Fuller (drums)  
Reg Schwager (guitar)  
Michael Stuart (tenor saxophone)

### Track listing

1. You're Gonna Hear From Me
2. Don't Be That Way
3. Bewitched
4. To the Ends Of The Earth
5. Believe It Beloved
6. Watch What Happens
7. Lazy Afternoon
8. You Leave Me Breathless
9. I'm Old Fashioned
10. La Belle Vie/The Good Life
11. In Love In Vain
12. All Too Soon
13. Tonight May Have To Last Me All My Life

We welcome your comments and feedback

Paul J. Youngman

[youngman@thelivemusicreport.com](mailto:youngman@thelivemusicreport.com)



The Live Music Report

[reporters@thelivemusicreport.com](mailto:reporters@thelivemusicreport.com)

[Home](#) | [Archives](#) | [CD Reviews](#) | [Photo Galleries](#) | [Concert Listings](#) | [Contact](#) |

Please contact us to secure permission for use of any material found on this website.

Ads by Google

#### [Rudin's Piano Studio](#)

Experienced & Qualified Teacher  
RCM Exams, Festivals & Competitions  
[www.rudinlengo.com](http://www.rudinlengo.com)

#### [Voodoo Records Toronto](#)

#1 in Recording, Mixing, Mastering, Artist Development, Rehearsals, Web  
[www.VoodooRecords...](http://www.VoodooRecords...)

#### [Toronto Audio College](#)

Many Recording Arts Careers Await  
Short & Intensive Courses Free Info  
[www.Trebas.com/Au...](http://www.Trebas.com/Au...)

#### [Music Lessons - All Ages](#)

Reach your musical potential.  
Call now to register.  
[www.mississaugaaca...](http://www.mississaugaaca...)





## Bewitched

George Evans | M-Swing Records

By [Jerry D'Souza](#)

Singer George Evans has made a strong impression--first in Canada and then in the US--through his CDs and his live performances. Evans, who was born in the US, relocated to Montreal from New York in 1991. The pasture was greener in Canada and Evans made a mark in radio before he hit the live circuit. His growing reputation as a fine interpreter of songs was cemented with the release of his first album, *Moodswing* (M-Swing, 1997).



Evans sits in a comfortable niche between jazz and cabaret. His vocal technique is carved to bring out the best of both, and he makes sure his CDs have a generous helping of the styles. *Bewitched* is no exception.

The CD grew from three sessions. The main, comprising six of the tracks, was commissioned by the Canadian Broadcasting Corporation (CBC) for their radio program *Jazz Beat*, in 2004. Two of the songs come from 2002. They were to appear on a CD which was aborted following the death of drummer Jerry Fuller. The remaining tunes were recorded while touring Canada.

Evans opens appropriately with "You're Gonna hear From Me, swinging in briskly. His inflections and the way he shapes the words weave a spell that is extended by the band, particularly Michael Stuart. He brings an undeniable character to his playing, flowing freely as he does here, or hewing close to Evans as he scats on "Don't Be That Way.

Another bright spark is lit on the lilting "You Leave Me Breathless. Evans dips into the marrow of the lyrics, swinging deliciously while Reg Schwager adds the depth. He is a loquacious guitarist who constantly weaves fascinating tapestries, on this track as on many others. Evans closes with a warm ballad, "Tonight May Have to Last me All My Life. He is at the top of his calling, his singing deeply impassioned, his voice wistful and awash with hurt.

Evans and his outstanding band work in close harmony to bring songs from that Great American Songbook to life. And to leave the listener bewitched.

**Track Listing:** You're Gonna Hear From Me; Don't Be That Way; Bewitched; To The Ends of the Earth; Believe It, Beloved; Watch What Happens; Lazy Afternoon; You Leave Me Breathless; I'm Old Fashioned; La Belle Vie / The Good Life; In Love In Vain; All Too Soon; Tonight May Have To Last Me All My Life.

**Personnel:** George Evans: vocals; Nancy Walker: piano; Mark Eisenman: piano; Steve Wallace: bass; Neil Swainson: bass; Archie Alleyne: drums; Jerry Fuller: drums; Reg Schwager: guitar; Michael Stuart: tenor sax; Boutique de Son Studio Orchestra.

[CD Review Center](#) | [Upcoming Release Center](#)

Click the BACK button to return to the previous page.


[JazzReview.com](#)
[JazzPreview.com](#)
[CD Reviews](#)
[Interviews](#)
[Photography](#)
[Concert Reviews](#)
[Forum](#)
[News](#)
MONTHLY JAZZ NEWSLETTER: 

[Submit Music](#)
[Submit News](#)
[Submit Concerts](#)
[Submit Link](#)
[Contact Us](#)
[Advertise](#)
[Sell Music](#)
[Search](#)

## Featured Artist: George Evans

CD Title: Eyes For You

Year: 2003

Record Label: M-Swing Music

Style: Jazz Vocals

**Musicians:** George Evans (vocals); Reg Schwager (guitar); Mark Eisenman (piano); Neil Swainson (bass); Jerry Fuller (drums) with special guest Denny Christianson (trumpet).

**Review:** What a fabulous set of pipes! Canadian vocalist, George Evans, sent along his newest release and it's a winner. Evans is a bit of a throwback to a wonderful age when male jazz singers were plentiful. The first few bars of the opener, *The Lamp Is Low* took me back to the days of Al Hibbler, Herb Jeffries, and the perennial Mel Torme.

Surrounded by a group of Toronto's best jazz musicians, George Evans walks in the front door with a mountain of class. There are no gimmicks, the man can sing and that's what he's here to do. How many artists ask their regular audience for input on future recordings? Evans did exactly that. He asked the crowd at the *Top O' The Senator* for their suggestions. After paring down the list, a dozen fine songs made the final cut. The fans obviously know their stuff! The set includes great tunes by Ray Noble, Harry Warren, Cole Porter, Gus Kahn and Frank Loesser. It's nice to hear Gus Kahn's beautiful *I'll Never Be The Same* performed with sensitivity and sparkle. The number features a nice bass solo by Neil Swainson. Swainson's work is outstanding throughout the CD. Sadly, this was the last studio session for Jerry Fuller. One of Canada's best drummers, Fuller passed away shortly after recording the album. He'll be missed!

*Love For Sale* features some fine piano work by Mark Eisenman and a hard-swinging vocal by Evans. It's a pleasure to discover the singer's astonishing ability to improvise intelligently.

Ending with Burt Bacharach's *Alfie*, Evans exits the session with a dramatic vocal backed by Reg Schwager's lush guitar. Jazz disc jockeys will love this guy! My humble opinion? Ya gotta get it!

**Tracks:** The Lamp Is Low; I Only Have Eyes For You; Darn That Dream; I'm Gonna Laugh You Right Out Of My Life; Where Have You Been; You Do Something To Me; The Very Thought Of You; I'll Never Be The Same; I'm a Fool To Want You; Spring Will Be a Little Late This Year; Love For Sale; Alfie.

**Artist's Website:** <http://www.george-evans.net>

**Reviewed by:** [Richard Bourcier](#)



### SPOTLIGHT



**GREG HENDERSON**  
Last Tango In The  
New World  
(Henderson Brothers  
Productions)



**LAWLESS  
PERCUSSION AND  
JAZZ ENSEMBLE**  
Jazz Behind Bars  
(Lawless Percussion  
and Jazz)

Get your CD in the  
SPOTLIGHT!

### Ads by Goooooogle

**Jazz Clubs**  
Jazz clubs in GTA.  
Excellent info  
guide, reviews &  
more. Search now!  
[www.toronto.com/Jazzchk](http://www.toronto.com/Jazzchk)

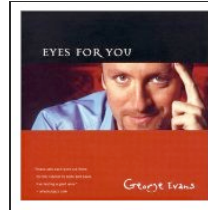
**Jazz Backing  
Tracks**  
Authentic Jazz  
Standards - mp3s  
Downloadable -

## Eyes for You

George Evans | M-Swing Records

By [Dave Nathan](#)

Vocalist George Evans is getting the message. In a day and age where male balladeers come few and far between, Evans has been building up a body of vocal work relying on the tunes turned out by some of the top contributors to the Great American Songbook: Jimmy Van Heusen, Sammy Cahn, Cole Porter and Ray Noble. As usual, joining him are some of the best Canadian rhythm artists on today's scene.. This time its Reg Schwager on guitar, Mark Eisenman, piano, Neil Swainson, bass, Jerry Fuller on drums and Denny Christianson on trumpet. The result is some of the better small group playing on disk. Even though this is familiar material, Evans and his friends add a brightness to these beloved songs that demonstrate their timeliness. Highly recommended.



For more about Evans visit his web site at <http://www.george-evans.net>.

**Track Listing:** The Lamp Is Low; I Only Have Eyes for You; Darn that Dream; I'm Gonna Laugh You Right out of My Life; Where Have You Been?; You Do Something to Me; The Very Thought of You; I'll Never Be the Same; I'm a Fool to Want You; Spring Will Be a Little Late This Year; Love for Sale; Alfie

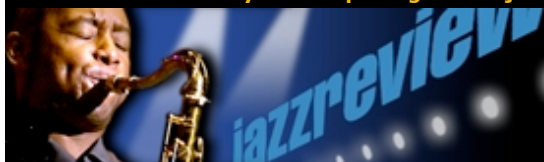
**Personnel:** George Evans - Vocals; Reg Schwager - Guitar; Mark Eisenman - Piano; Neil Swainson - Bass; Jerry Fuller - Drums; Danny Christianson - Trumpet

[CD Review Center](#) | [Upcoming Release Center](#)

---

Click the BACK button to return to the previous page.

All material copyright © 2011 All About Jazz and contributing writers.  
All rights reserved.



## Featured Artist: George Evans

CD Title: From Moment to Moment

Year: 2002

Record Label: M-Swing

Style: Jazz Vocals

**Musicians:** George Evans (vocals), Dave Restivo (piano), Reg Schwager (guitar), Neil Swainson (bass), Jerry Fuller (drums), Michael Stuart (tenor sax), and Fred Raulston (percussion)

**Review:** George Evans' "From Moment to Moment" is a welcome surprise.

Just when it looked like young male jazz singers were a threatened species, Evans proves there's life out there. The Toronto-based vocalist is a retro-style crooner with a resonant voice, a playful bounce in his delivery and a superb set of songs.

From his opening note, he makes you wonder, "Who is this guy?" and "Where's he been?"

"From Moment to Moment" is Evans' third CD. It was recorded in Toronto with his working quintet and includes the best of the material they have been performing for the past year. Evans, who grew up in Ohio, left the New York scene some years back and has built a loyal following in Canada. Hopefully, Americans will catch on.

His singing recalls Mel Torme. He has a great set of pipes and a good amount of style. In a nod to Torme, Evans includes "Born to be Blue" on the new CD.

He also swings on Cole Porter's "It's Bad for Me," and enchants on Bernice Petkere's under appreciated "Lullaby of the Leaves." It seems no male vocalist can escape the shadow of Sinatra so Evans also throws in a richly textured "All or Nothing at All." Those are the highlights, but there's not a bad number on the 12-song CD.

This is a stellar effort.

**Tracks:** You'd Better Love Me, It's Bad for Me, Love Walked In, When She Makes Music, Make Me Rainbows, It's June in January, Born to be Blue, Moment to Moment, All or Nothing at All, Lullaby of the Leaves, All My Tomorrows, I'm Gonna Live till I Die

### SPOTLIGHT



**RITA EDMOND**

A Glance At Destiny  
(T.O.T.I Music)



**JORDAN YOUNG GROUP**

Jordan Young Group  
(Young Productions)

Get your CD in the SPOTLIGHT!

Ads by Google

#### [Rudin's Piano Studio](#)

Experienced & Qualified  
Teacher RCM  
Exams, Festivals  
& Competitions  
[www.rudinlengo.com](http://www.rudinlengo.com)

#### [Top Voice Lessons-Toronto](#)

Speech Level  
Singing =  
Results! Own  
Your Voice (all  
levels)

[www.torontovoiceless...](http://www.torontovoiceless...)

#### [Melody School of Music](#)



## From Moment to Moment

George Evans |

By [Dave Nathan](#)

*From Moment to Moment* is the third album for American - Canadian vocalists George Evans. He has pulled together a musical agenda of 12 tunes that are an intelligent mix of the familiar and almost familiar. He has also taken outstanding musicians into the studio with him and they are completely in synch with what Evans is doing with the material, which is presenting it mostly in a swinging manner with excellent imaginative phrasing, unbeatable diction more than a passing acquaintance with the beat and a daub of falsetto now and then for emphasis. However, and this is a matter of taste, there is the matter of dynamics, that some distinction between each line or set of lines in terms of moving from soft to loud, from tenor to brash. Evans is not a shouter and we should probably thank him for not yelling at us. Moreover, the lack of a full range of dynamics is more than offset by Evans almost physical relationship to the songs he sings, so heavy in his commitment to them such as the lovely "When She Makes Music". Evans also sets each word out there for the listener to taste and savor, like tasting a good wine, as on "All My Tomorrows". Evans also handles the upbeat material quite well, setting his own pace and position, (behind, on top or ahead of the beat) despite where his accompanists are going as on "I'm Gonna Live Till I Die". But it's by no means anarchy. Evans is smart enough to take what his musicians give him and then play with that. This cut also has some fine piano by Dave Restivo and is one of the few places when Evans lets it all go with a dramatic coda.



A good deal of satisfaction and pleasure can be derived from this album as long as no unreasonable expectations are created and leans to the Mark Murphy, Dave Frishberg, Mose Allison, with a nod to Mel Torme, school of the vocal art rather than the Frank Sinatra, Johnny Hartman, Dick Haymes and those from the big baritone school. Special note must be made some fine tenor by Michael Stuart for some excellent tenor. Visit Evans at his web site [www.george-evans.net](http://www.george-evans.net).

**Track Listing:** You'd Better Love Me; It's Bad for Me; Love Walked in; When She Makes Music; Make Me Rainbows; It's June in January; Born to Be Blue; Moment to Moment; All or Nothing at all; Lullaby of the Leaves; All My Tomorrows; I'm Gonna Live Till I Die

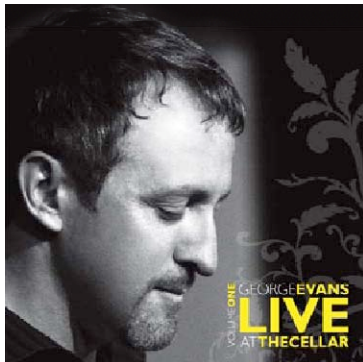
**Personnel:** George Evans - Vocals; Dave Restivo - Piano; Neil Swainson - Bass; Jerry Fuller- Drums; Reg Schwager - Guitar; Fred Raulston - Percussion; Michael Stuart - Tenor Sax

[CD Review Center](#) | [Upcoming Release Center](#)

---

Click the BACK button to return to the previous page.





# GEORGE EVANS LIVE AT THE CELLAR

A NEW RELEASE FROM M-SWING RECORDS



**Title:** George Evans - Live at the Cellar  
**Catalogue:** MSW-G029  
**Barcode:** 6-34479-69645-9

**Street Date:** June 23, 2008  
**Unit Price:**  
**File Under:** Jazz or Vocal

## THE SONGS:

1. **This Can't Be Love**
2. **Baubles, Bangles and beads**
3. **Secret Love**
4. **On a Clear Day**  
(You Can See Forever)
5. **The Best Thing For You**
6. **I've Got A Feelin' I'm Fallin'**
7. **Autumn Serenade**
8. **Que Feras-Tu De Ta Vie?**
9. **Seems Like Old Times**
10. **I'll Close My Eyes**

## THE BAND:

Tilden Webb - piano  
Jodi Proznick - bass  
Jesse Cahill - drums  
and  
Cory Weeds - sax (1,3,7,9)

Produced by George Evans  
Recorded live by Cory Weeds  
Mixed and mastered by Michael Jack  
Additional engineering by M-Swing

Recorded, May 13, 2006 at:  
The Cellar  
Vancouver, BC, Canada  
www.cellarjazz.com

## SALES & LICENSING:

**M-Swing Music:**  
416.929.5498/info@georgeevans.ca

## PRESS & PUBLICITY:

**M-Swing Productions:**  
416.929.5498/info@georgeevans.ca

## LIVE AT THE CELLAR:

This previously unreleased live recording from May of 2006 is now available in a special Limited Edition pressing. The inadvertent destruction of recordings from the first night meant there would be no source material for alternate takes, and so we held the recording back. Nonetheless, we've chosen now to bring it to you in recognition of a remarkable west-coast night in the midst of the "Bewitched" album tour. Recorded live at the Cellar in Vancouver, this highly swinging program consists of traditional pop standards, played with few restrictions before a very live audience. Since only this recording exists, what you'll hear is exactly what went down in the second set, at 10:30 pm on Saturday, May 13th, 2006. Almost as good as being there, but with no cover, no minimum, and no hangover!

## GEORGE EVANS:

An award-winning jazz vocalist and favoured entertainer on the Canadian music scene since the early 90s. George Evans has been called "a ballad's best friend" and with very good reason. He sings the great jazz and pop standards with knowledge, skill, artistic sensibility and an easy grace that only long practice and natural talent could provide. Few interpret lyrics as well and none do it better. Though clearly a jazz artist, George is deeply rooted in the New York cabaret tradition. His unique and intimate approach to the art of presentation combined with his innate love of the lyric and a great set of pipes ensure an expressive, sophisticated and elegant performance every time out. "An agile voice, and always swinging." (*National Post*)

## REVIEWS:

"Developing his own distinctive approach, Evans' singing is lyrical and smoothly swinging and he interprets the great standards with eloquence and skill. He is able to appeal to the jazz world and also to the much wider audience for superior popular singing." *Encyclopedia of Popular Music*

"Relaxed and always highly musical, Evans reveals very good taste in the songs he selects and he develops interesting and lithly swinging lines... The singers' voice has an attractive edginess that is very appealing... Nice one then from this Canada-based American singer who deserves to be heard more widely." *Bruce Crowther - Jazz Journal International*

"This handsome singer conveys a warm presence and easy charm that make you like him almost immediately. The show allows many levels of Evans' artistry to shine through, like perfect enunciation, clever timing, humor, and of course, stunning vocals with rich deep tones and gorgeous lines." *Greg Culling - Songbirds*

"George Evans [is] innately musical, totally comfortable and in control. His warm lively manner and mellow voice would have had our rapt attention even if he hadn't sung a note. But sing he did, and what a pleasure it was." *Murray Charters - Brantford Expositor*

"I wanted to let you know how wonderful you sound and how great you are at working the room. Musicians could learn a lot from you about how to talk to a crowd. Nice job and I look forward to staying in touch." *Cory Weeds - The Cellar*

## On the Internet:

- georgeevans.ca
- mspace.com/georgeevansjazz
- sonicbids.com/georgeevans

## ALSO AVAILABLE:

- One at a Time** (MSW-D101)
- Bewitched** (MSW-G028)
- Movie Songs** (MAX-16352)
- Eyes For You** (MSW-G026)
- From Moment To Moment** (MSW-G025)
- I'm All Smiles** (MSW-G024)
- Moodswing** (MSW-G023)

A PRODUCT OF M-SWING MUSIC LTD, TORONTO, CANADA

Artist/Title: George Evans/Live at the Cellar

Label: M-Swing

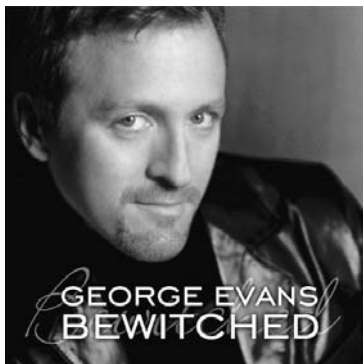
Street Date: June 23, 2008

Notes:

Genre: Jazz or Vocal

Unit Price: ---

Distributor: Indie



# GEORGE EVANS BEWITCHED

A NEW RELEASE FROM M-SWING MUSIC



Title: George Evans - Bewitched  
Catalogue: MSW-G028  
Barcode: 7-76127-26642-0

Street Date: August 8, 2006  
Wholesale price: \$13.50  
File Under: Jazz or Vocal

## The Songs:

1. You're gonna hear from me  
*(Previn-Langdon)*
2. Don't be that way  
*(Goodman-Parish-Sampson)*
3. Bewitched  
*(Rodgers-Hart)*
4. To the ends of the earth  
*(Sherman-Sherman)*
5. Believe it, beloved  
*(Burton-Johnson-Whiting)*
6. Watch what happens  
*(Legrand-Gimbel)*
7. Lazy Afternoon  
*(Latouche-Moross)*
8. You leave me breathless  
*(Hollander-Freed)*
9. I'm old fashioned  
*(Kern - Mercer)*
10. La belle vie - The good life  
*(Distel-Broussole-Reardon)*
11. In love in vain  
*(Kern-Gershwin)*
12. All too soon  
*(Ellington-Sigman)*
13. Tonight may have to last me all my life  
*(Borzage-Mercer)*

## The Band:

Nancy Walker & Mark Eisenman - piano  
Steve Wallace & Neil Swainson - bass  
Archie Alleyne & Jerry Fuller - drums  
Reg Schwager - guitar  
Michael Stuart - tenor sax  
& the Boutique de Son Studio Orchestra  
with string arrangements by Rick Wilkins  
and Jake Wilkinson

## Sales & Marketing:

Festival Distribution:  
800.633.8282/order@festival.bc.ca

## Press & Publicity:

M-Swing Productions:  
416-781-1550/info@georgeevans.ca

## Bewitched:

The breakout new project from a nationally known jazz artist that takes him to the next level. A popular blend of standards and rarities selected and sequenced as only George Evans can, Bewitched is the sixth release from this popular performer, his first to feature strings. An independent album with the fit and finish of a big budget, major label release, Bewitched will appeal equally to proven fans of jazz, and those new to the music.

## George Evans:

An award-winning jazz vocalist and favoured entertainer on the Canadian music scene since the early 90s. George Evans has been called "a ballad's best friend" and with very good reason. He sings the great jazz and pop standards with knowledge, skill, artistic sensibility and an easy grace that only long practice and natural talent could provide. Few interpret lyrics as well and none do it better. Though clearly a jazz artist, George is deeply rooted in the New York cabaret tradition. His unique and intimate approach to the art of presentation combined with his innate love of the lyric and a great set of pipes ensure an expressive, sophisticated and elegant performance every time out. "An agile voice, and always swinging." (National Post)

## Quotes:

- "Versatile crooner George Evans cruises comfortably through 13 standards on Bewitched (M-Swing Records) backed by Toronto's best jazzers and a string group." (Three Stars) Geoff Chapman - *The Star*
- "The new disc sounds amazing. Vocals are great and the band is ridiculous -- they played their asses off! I just love the way it sounds. Strings are beautiful -- sounds like a CBC show. I think this one's your best." Ken Druker, V.P. of Catalogue - *Verve Music Group, USA*

## Marketing:

- Feature ads in Canadian jazz mags
- Feature ads in Fall issues of select Jazz Society newsletters across the country
- Ads in various regional Xtra publications
- A listening post priority
- Full servicing to Jazz-related Internet sites, including Banner Ads and Contesting/Giveaways

## At Radio:

- Full servicing to national and regional jazz radio
- Radio campaigns in select major markets

## In the Press:

- National press and publicity campaign. All jazz publications, jazz radio, and both French and English television will be serviced and solicited for interviews and performance opportunities.

## On Tour:

40 Westt, Montréal, February 17, 18  
Café Paradiso, Ottawa, February 24, 25  
Manhattan's, Guelph, March 10  
Trane Studio, Toronto, March 22, 29  
Statler's, Toronto, March 31  
Danny's Skylight Room, NYC, April 19-21  
Horseshoe Valley Resort, Barrie, April 29  
Statler's, Toronto, May 5, 19  
The Cellar, Vancouver, May 12, 13  
Danny's Skylight Room, NYC, May 25-27  
Statler's, Toronto, June 9, 16  
Toronto Downtown Jazz Festival, June 24  
Statler's, Toronto, July 14, 28  
Beaches Jazz Festival, Toronto, July 23  
Toronto, September  
New York City, October  
Montréal, October  
Vancouver, November

## On the Internet:

- [georgeevans.ca](http://georgeevans.ca)
- [festival.bc.ca](http://festival.bc.ca)

## Also Available:

Movie Songs (MAX-16352)  
Eyes For You (MSW-G026)  
From Moment To Moment (MSW-G025)  
I'm All Smiles (MSW-G024)  
Moodswing (MSW-G023)

M-SWING MUSIC LTD, TORONTO, CANADA

Artist/Title: George Evans - Bewitched

Street Date: August 8, 2006

Order Date: open

Notes:

Genre: Jazz or Vocal

CD-Selection Number  
Price Code:



# GEORGE EVANS MOVIE SONGS



A New Release by Maximum Jazz



Cat #: **MAX16352**  
Barcode: **7-76098-16352-0**  
Price Code: **SP**

Order Due: **Oct 28**  
Release Date: **Nov 16**  
File Under: **Vocal Jazz/Soundtracks**

## The Songs:

- The Way You Look Tonight**  
From *Swing Time* 1936
- Beginner's Luck**  
From *Shall We Dance* 1937
- Change Partners**  
From *Carefree* 1938
- I'm Getting Sentimental Over You**  
From *Keep 'em Flying* 1941
- A Lot Of Livin' To Do**  
From *Bye Bye Birdie* 1963
- Dearly Beloved**  
From *You Were Never Lovelier* 1942
- It Was Written In The Stars**  
From *Casbah* 1948
- You Won't Forget Me**  
From *Torch Song* 1953
- I Will Wait For You**  
From *Les Parapluies De Cherbourg* 1964
- I Dream Too Much**  
From *I Dream Too Much* 1935
- The Shadow Of Your Smile**  
From *The Sandpiper* 1965
- Lover**  
From *Love Me Tonight* 1932

## The Band:

A thrilling band of Montréal's hottest mainstream players, featuring John Sadowy, piano; Dave Watts, bass; Jim Doxas, drums; with Kevin Dean and Dave Mossing on trumpet; Chet Doxas, sax; Dave Grott, trombone; Michael Berard, classical guitar; Greg Clayton, electric guitar; and a horn section arranged by west-coast musical genius, Phil Dwyer.

## The Live Dates:

- |                    |  |
|--------------------|--|
| <b>Oct 3</b>       | Revival, Toronto, ON                                     |
| <b>Oct 9</b>       | The Distillery, Toronto, ON                              |
| <b>Oct 17</b>      | Peterborough Jazz Festival,<br>Peterborough, ON          |
| <b>Oct 25</b>      | Top o' the Senator, Toronto, ON                          |
| <b>Oct 30</b>      | Jazz For Herbie, Toronto, ON                             |
| <b>Nov 15</b>      | Brantford Downtown Jazz,<br>Sanderson Ctr, Brantford, ON |
| <b>Nov/Dec '04</b> | West Coast Tour, Nov-Dec,<br>Details TBA                 |
| <b>Feb 2005</b>    | Top o' the Senator, Toronto, ON                          |
| <b>Spring 2005</b> | Upstairs, Montréal, QC                                   |

## The Album:

Growing up in the 60s and 70s, most of us enjoyed watching Saturday Night at the Movies at home on television with our families. In stark contrast to those changing times, the reassuring glow of the great films of Hollywood's Golden Age seemed to wash away the horrors of the evening news, restoring our hope through the dancing feet of Ginger Rogers and Fred Astaire. In a much similar fashion, George Evans: Movie Songs brings back the pleasure by compiling some of the best-loved songs from the heyday of motion picture musicals (1932-1962) and great movie themes (1955-1965.) Featuring sparkling new small-band arrangements, Movie Songs is an album with broad crossover appeal that is sure to please.

## The Artist:

- George Evans is an award winning Canadian jazz vocalist, producer, journalist, and broadcaster. "If there's any justice at all, George Evans will experience the same kind of break-out success this year Diana Krall has experienced. The Toronto singer is a talented vocalist whose rich, smooth tones remind you of no one less than Sinatra himself." Charles Mandel - Planet Jazz
- George was nominated Vocalist of the Year 2002-2003 (National Jazz Awards Canada).
- In addition to producing five solo releases, George Evans has selected and sequenced a total of eight discs for the Verve record label.
- His latest production, "Here Come The Boys: a Canadian Crooner Collection" [M-Swing/Maximum Jazz] is currently enjoying Top Ten Jazz status on jazz radio charts across Canada.

## The Marketing/Advertising:

- Feature ads in CODA Magazine & Jazz Report
- Feature ads in Fall issues of select Jazz Society newsletters across the country
- Ads in various regional Xtra publications
- A listening post priority
- Full servicing to all Jazz related Internet sites, including Banner Ads & Contesting/Giveaways
- Heavy Lifestyle mailing campaign hitting music stores, cafés, restaurants, men's clothing stores and college music faculties across the country

## The Radio:

- Full servicing to national and regional jazz radio: CBC, Commercial & Campus.

For more information on George Evans or any other artists on our label contact your local Universal representative or:

## Sales & Marketing:

**Brian Watson**, Maximum Jazz:  
604.915.5356/brian@maxmusic.ca  
**Scott Morin**, Universal Music:  
416.718.4057/scott.morin@umusic.ca  
**Patrick Currah**, Universal Music:  
604.718.4000/patrick.currah@umusic.ca

## The Press:

- Extensive national press and publicity campaign all jazz publications, jazz radio, and television will be serviced and solicited for interviews.
- Confirmed TVO "Studio Two": Performance & interview, air date TBA
- Confirmed CoolTV: "The 3 Crooners" concert special, air date TBA

## The Internet:

- georgeevans.ca
- maximumjazz.com
- umusicbiz.com.

## Press & Publicity:

**Ken Beattie**, Maximum Jazz:  
604.915.5356/killbeat@maxmusic.ca  
**Stephen Gash**, Universal Music:  
416.718.4055/Stephen.gash@umusic.ca

The Maximum Group of Labels: Maximum, Maximum Jazz, Black Hen, Cellar Live & Northern Electric • 435 W Hastings Street, Vancouver, BC V6B 1L4

A production of M-Swing Music in association with Maximum Jazz

Artist/Title: George Evans

Street Date: 16/11/04

Order Due Date: 28/10/04

Notes:

Genre:

Box Lot:

CD-Selection Number

Price Code: SP