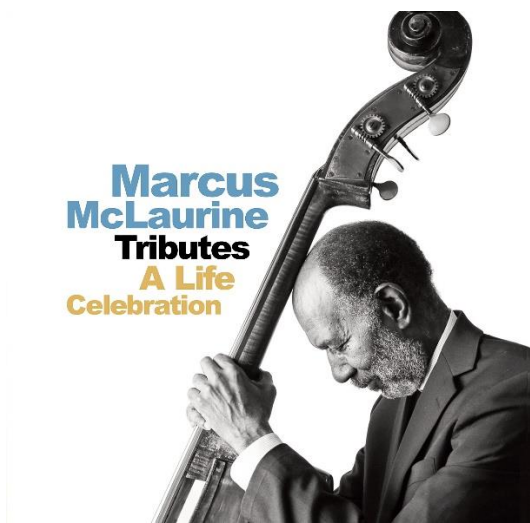


GOING FOR ADDS: MARCH 7th, 2025 FILE: JAZZ
ARTIST: MARCUS MC LAURINE (mc laur_in)
TITLE: TRIBUTES A Life Celebration
LABEL: Jade Elephant Productions
BARCODE: 1 95269 33126 9
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WEBSITE: <http://www.marcusmclaurine.com>



- 1 To CT with Love 6:32
- 2 **Miracle Child** 5:55
- 3 One for O.P. 7:08
- 4 **You Made Me Smile (Samba)** 5:28 vox
- 5 Dance of the Crows 6:06
- 6 Ballad for Sandy Hook 7:32
- 7 Blues for Ray, Ron and NHOP 9:17
- 8 **You made me Smile** 6:15 vox
- 9 **Alone** 6:54
- 10 Destiny 7:10

MUSICIANS

Russell Malone Guitar (trks 1,3,6,10)
Dave Stryker Guitar (trks 2,5,9)
John Di Martino Piano (all trks)
Tomoko Ohno Piano (trk 10)
Mala Waldron Vocal (trks 4,8)
Marcus McLaurine Bass (all trks)
Payton Crossley Drums (trks 1,3,6,7)
Samuel Martinelli Drums (trks 2,4,5,8,9,10)
Malik Kiyoshi McLaurine Bass (trk 7)

Produced by Marcus McLaurine
All compositions by Marcus McLaurine
www.MarcusMcLaurine.com

Recorded at Tedesco Studios, NJ
Tom Tedesco Engineer
Kristaly Kusakabe Assistant Engineer

Mixing and Mastering at Trading 8's Studio, NJ
Chris Sulit Engineer
"Destiny" recorded by Luis Soto
Chris Sulit and Dave Kowalski Mastering
Janis Wilkins Photography and Design

MARCUS McLAURINE "TRIBUTES" About the Tracks

To CT with Love written for my mentor and employer of thirty years the legendary trumpeter, Clark Terry. I will always be grateful for the many opportunities that he allowed me. **Miracle Child** written for my daughter, Mizuki. While in the delivery room with my wife Miyuki, I literally watched life come into our daughter's body as the doctors cut the umbilical cord from around her neck. I witnessed a true miracle that day and this song is what I wrote in my daughter's honor. **One for OP** was written for the magnificent Oscar Peterson, who's solo concert I attended in Omaha, Nebraska in 1976 two weeks before my departure to basic training in Lackland A.F.B. in San Antonio, Texas. This was just what I needed to inspire me to get through the grueling six weeks of basic training. **You Made Me Smile (Samba)** was co-written by my dear friend Clairdee and myself. The lyrics were written for her mother and hence this song is a tribute to all mothers. **Dance of the Crows** was written while I was teaching at the Litchfield Jazz camp several years ago. During the class I was teaching how to construct a walking bass line by posting some random chords on a board. Later that evening I attended a seminar by Dave Douglas, the innovative trumpeter who inspired me to go back and revisit the chord changes I had previously written that afternoon. I added a melody to the progression and that was the birth of "Dance of the crows". One outstanding feature of the camp was the ever apparent presence of crows. **Ballad for Sandy Hook** was initially written for the tragic death of one of the kids in my neighborhood who was run down by a driver being chased by the police. After the Sandy Hook tragedy I decided to change the songs title, while still maintaining the memory of Jacob. **Blues for Ray, Ron and NHOP** is a tribute to three bassists who influenced my bass playing throughout my musical development. My son Malik joins me on this piece for a father and son bass duet. Malik truly rose to the occasion. **You Made Me Smile** has a totally different character as a ballad and evokes an entirely different emotional feeling compared to the faster samba feel. **Alone** was written at a time in my life when I was surrounded by people, but felt very much alone. **Destiny** A divine intervention with Russell Malone. I am a firm believer that everything in life happens for a reason. A case in point would be a recording session that I had with pianist, Tomoko Ohno and drummer, Samuel Martinelli. We had been working on a recording by our group Trilateral Project and the song that we would be recording was a song I had written for my children Malik and Mizuki McLaurine. While recording the song there was a section where I thought Tomoko would be recording her solo, but as it turned out she did not take a solo and the section was left empty. A few days later I had an idea that it would be nice to have Russell Malone come in and play the melody and play a solo on the section that was left empty. I spoke to Russell and explained to him the situation and he said that he would be more than happy to come in and lay some tracks down. Russell came to the studio and did a magnificent job on "Destiny", which was a real testimony for divine intervention. Now having learned of the passing of my friend Russell Malone I have decided to add the track "Destiny" as a bonus track to the recording. We love you Russell and will miss you. Godspeed.

BIO

Composer, leader and sideman, bassist Marcus McLaurine has become one of the most sought-after artists in jazz, sharing bandstands with Dizzy Gillespie, Kenny Burrell, James Moody, Lou Donaldson, Dame Cleo Laine, Joe Williams, Jon Hendricks, Abbey Lincoln, and the Count Basie Orchestra under the direction of Thad Jones.

For thirty years, Marcus has toured with the legendary trumpeter Clark Terry. Marcus began traveling the world as a child and never stopped. Born in Omaha, Nebraska, to a military family, his youth saw him in Germany, California, Texas, New Mexico and Utah. After music studies at the University of Nebraska at Omaha, twenty-two year old Marcus moved to Los Angeles and began playing electric bass in a band with guitar legend Billy Rogers, also an Omaha native. Billy convinced Marcus to hear Gene Harris and The Three Sounds play at The Tiki Lounge. Roland Haynes was playing upright bass, and Marcus was completely blown away by his use of arco. The next couple of weeks found Marcus looking for a bass. He finally bought a \$150 Kay Bass in a pawn shop, and began immersing himself in Charlie Parker, John Coltrane, Miles Davis and Cannonball Adderley. Over the next few years in Los Angeles, he honed his skills and landed his first upright bass gig with the Horace Tabscott Pan African People's Orchestra.

In 1976 Marcus entered the Air Force, became an Airman and was shipped to New Jersey. He joined the 590th Air Force Band, stationed out of McGuire A.F.B., and once again traveled the world, from the eastern seaboard to Portugal. His stint in the band even saw Marcus behind the bass drum, marching down 5th Avenue for the Veteran's Day Parade. By the time he left the Air Force, he had earned the rank of Sergeant. Once again, a good friend helped fate along. His friendship with Clifford Adams, a world-renowned trombonist and member of Kool and The Gang for over twenty years, led to Marcus' first job in New York City. Adams told him, "New York needs bass players," and Marcus has been there ever since. Then, while playing Carnegie Hall and various music festivals for trombonist Melba Liston, an opportunity came Marcus' way that would change his life.

In 1981 Clark Terry called Melba looking for a bass player. Melba's band was free, and she suggested Marcus. One evening at home, the phone rang. Marcus picked it up and the voice on the other end said, "This is Clark Terry." Marcus immediately thought someone was playing a joke on him. Terry said he needed Marcus to play two gigs – a week at the Blue Note and a week in Canada. Still thinking it was some kind of hoax, Marcus agreed to meet at the Blue Note, and sure enough, it was indeed Clark Terry. With no rehearsal, Marcus played his first set with Terry. He was nervous, regarding Terry as an icon. From that day, Terry has been a musical father to Marcus. He's been with the band ever since. Among the highlights of Marcus' quarter-century with Terry: meeting Nelson Mandela while performing for the 50th African National Congress in South Africa, and the night Oscar Peterson sat in with the quintet at The Village Vanguard. Marcus has been influenced by the great players and has found his own sound. "You can't ever really sound like anybody, even when you're trying to emulate idols," says Marcus. "For years I tried to sound like Ron Carter, but at some point you have to let that go and let your own thing develop." Marcus plays what he feels – he listens

to the story and the emotion of the song and finds the phrasing. "I stay open and let the sound pass through," says Marcus. "I let the song tell me what to play." Now, in addition to his work as a leader and first-call sideman, Marcus is focusing on his burgeoning career as a composer, writing both jazz and contemporary pieces.

Bassist Marcus McLaurine's new recording project, "Tributes" fulfills a special need to acknowledge specific individuals who have deeply woven into his life as a world-class jazz musician and father. Admittedly a romantic myself, I am taken with the beautiful melodies Marcus has created for a stellar world-class ensemble to create truly memorable music. Each player lifts these compositions right off the page and takes the listener on a journey. Pianist John DiMartino, caresses each tune with wonderful linear lines and harmonic depth. Guitarists Russell Malone and Dave Stryker, lend their own unique sound to create, bluesy funk, groove and swing. Payton Crossley and Samuel Martinelli share the drum chair creating a myriad of moods from ballad to straight-ahead groove to samba.

Marcus is anchoring everything and everyone to present you, the listener, a beautiful listening experience. Check out the cleverly composed, "Dance of the Crows." The unison bass and guitar duo melody is strikingly different.

There are two surprises later in the program that feature Marcus' son, bassist, Malik McLaurine, with a nod to three extraordinary bass players, Ray Brown, Ron Carter, and Niels-Henning Orsted Pederson. Father and Son display big fun on this one. Vocalist Mala Waldron, interprets, "You Made Me Smile," as a Samba and later as a ballad.

"Tributes" is a solid, very musical recording marking the lifelong experiences of the well-seasoned bassist, Marcus McLaurine. This recording will invite repeated listening. It certainly did for me! Enjoy! BRAVO to Marcus and company!

— Rufus Reid, Jazz Bassist/Composer

Available:

<https://marcusmclaurine1.bandcamp.com/album/tributes-a-life-celebration>



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KATE SMITH PROMOTIONS

814.482.0010

www.katesmithpromotions.com

katesmithpromotions.kate@gmail.com

katesmithpromotions.richard@gmail.com