



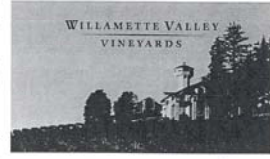
## Barbara Lusch album sure to please... Surprisingly Good For You, Barbara Lusch, vocals.

Barbara Lusch brings a rare intimacy to a selection of tunes mainly from the "etched in stone" standards category. I think she's at her best and indeed, most sensuous, on come-hither material like Bobby Troup's Daddy; Peggy Lee's little known Baby Come Home and Cole Porter's My Heart Belongs to Daddy. Other evergreen's include I Won't Dance, Stardust and a lovely rendition of For All We Know. With Dan Gaynor on piano and a host of PDX cats, **Barbara Lusch has made an album sure to please.** For more info, try [barbaralusch.com](http://barbaralusch.com). Blush Records, 2006; PT 48:21 ★★★★★

### Barbara Lusch album sure to please; Anadon's debut CD ★★

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A Jazzy Way, Maria Anadon, vocals. Maybe the "catch" here is the presence of Anadon's more than capable vocals performed with an all-star quartet of Anas Cohen, tenor and clarinet; Tomoko Ohno, piano; Norida Ueda, bass and Sherrie Maricle, drums. Anadon is quite comfortable with a definition of jazz. The rily. Plaving an im- 221. ★★ sample, other form admi but he's nice to The material ranges from the dependable (Feeling Good, But Beautiful, Save Your Love For Me) to the deplorable (I've Got a Crush, When I Need You, Some More And Then Some, See Line Woman). If indeed Crawford is an r & b singer, she's a good one with a mellow, distinctive delivery. But her choice of material betrays her PFA Records, 2007; Play Time: 53:18, ★★.



### A Year of Fantastic Wine Jazz at the Vineyard.

- Sunday, April 1, 2007, 3pm**  
*Silly Jazz Quartet*  
Silly jazz vocalist Shelly Rudolph is joined by keyboard wizard Ramsey Embick, Ken Anon on bass and Charlie Dogget on drums.
- Sunday, June 17, 2007, 3pm**  
*"Song for my Father" A Celebration of Fathers Day*  
Celebrate the man in your life by treating him to an afternoon of wine, jazz, and a delicious dinner. Pianist Daniel Grant is joined by New Orleans sax player, Devin Phillips, and co-southerner Robert Moore on horn and harmonica.
- Sunday, October 14, 2007, 3pm**  
*"Sentimental Journey"*  
A concert of poetry and live jazz music, presented by Oregon's Port Laureate, Lawson Fusco Inada. Inada is joined by Gordon Lee - piano, Larry Nobori - reeds, Rick Homer - horns, and Andre St. James - bass.
- Sunday, December 9, 2007, 3pm**  
*Tell Jaz and Friends- Holiday Concert at the Vineyard*  
A great tradition for all families. Join Tell Jaz for the annual holiday show at the vineyard.

Keeping It Alive, Bobby Ryder, vocals. Many tried. A few eventually found their own thing, and found success without going for the Sinatra magic, the Sinatra swagger. Bobby Ryder is, one might assert, one of those "local" (every city has at least one) who covers the show biz route with a Sinatra-Prima-Darin approach. Trouble is there was only one P.S. still, Bobby gives it all he's got on a lounge act which includes A Foggy Day, The More I See You, That's Life, Time After Time, I Wish You Love and even Mack The Knife. Good tunes, good enthusiasm, good try: Sweet Jazz Recordings, 2006; Playing Time: 64:01, ★★.

**Surprisingly Good For You, Barbara Lusch, vocals.** Barbara Lusch brings a rare intimacy to a selection of tunes mainly from the "etched in stone" standards category. I think she's at her best and indeed, most sensuous, on come-hither material like Bobby Troup's Daddy; Peggy Lee's little known Baby Come Home and Cole Porter's My Heart Belongs To Daddy. Other evergreens include I Won't Dance, Stardust and a lovely rendition of For All We Know. With Dan Gaynor on piano and a host of PDX cats, Barbara Lusch has made an album sure to please. For more info, try [barbaralusch.com](http://barbaralusch.com). Blush Records, 2006; PT 48:21, ★★★★★

### Word Bites

**Action Reaction, Steve Herberman, guitar.** Steve Herberman's trio, with Drew Gross, bass and Mark Farber, drums, presents a program of nine original compositions illustrating Herberman's vital, modern day guitar playing. His writing seems to run the gamut in both tempo and mood, but as I occasionally say, I would have enjoyed the comparison had he chosen to include even a couple of standard tunes. *Reach Music, 2006; Playing Time: 59:58, ★★.*

**Jazz!** Sandy Dennison, vocals. Portland's own Sandy Dennison's new CD contains a nice balance of standards and a few well written tunes new to me. In the latter category, try

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## Bottle Blonde pours on CD full of charm Singer Profile: Barbara Lusch

The Portland Tribune, Dec 15, 2006



Barbara Lusch's talents might well have taken her from Portland for good. She spent more than a decade on the sound sets and stages of Hollywood and New York, starring in commercials, movies and television shows like "Coach" before returning home. But after carving out a place on the local music scene as a member of the Latin swing band Pepe & the Bottle Blondes, Lusch is moving even closer to her roots. Her just-released second solo album, "Surprisingly Good for You," is anchored by jazzy standards that might have been the fancy of her grandmother, who sang in a popular Andrews Sisters-style musical act.

"I have the love of harmonies from singing with my sisters and my grandma," says Lusch, who grew up in Parkrose. Pepe Raphael – yes, that Pepe – says Lusch is brave to take on the classics on the new album, inviting comparisons with America's greatest singers. "To do something that has been done so much, it takes a lot of courage," he says. "She does it because she loves doing it." Lusch says the key is finding new musical strategies, something she mastered with a stunning cover of the Doors' "Light My Fire" on her first album.

Lusch says the key is finding new musical strategies, something she mastered with a stunning cover of the Doors' "Light My Fire" on her first album. "On 'Stardust,' I was really nervous," she says. "It's a tough song and it's been done by really good people, so we did it in a different way. "On 'Crazy,' our whole approach to it was different," she says. "It's a samba." **One thing Lusch does differently involves her delivery.** She doesn't growl or knead her voice for effect, instead **delivering her creamy vocals with an unusually crisp articulation that commands attention.** "Some people have said that my diction is too clear," she says. "I've wondered about that, but that's what I do. That's how I communicate the song. "I don't consider myself a jazz singer. It's more of a pop kind of thing of the '40s and '50s. "I've been in clubs where people say, 'I love that I can hear the whole story.' It confirms for me that what I thought was right and what I like to do is right. "You always want to grow and do things differently, but you have to start with what you have," she says. **What Lusch has is considerable. On the new CD, she conveys a confident maturity, but oh, can she play the kitten. On songs like the breathy "Daddy," Lusch's voice coats the listener in a sheen the texture of lip gloss.** She isn't sure if her former existence in the New York-Los Angeles orbit would have allowed her to record two CDs and perform regularly. "My life has been really good since I got back," she says. – Eric Bartels