



{ PERFECTLY
MAD }

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A fearless improviser who seeks out equally intrepid collaborators, San Francisco jazz singer **Madeline Eastman** strips a lyric bare to reveal unspoken secrets and unanticipated meanings. With the intensity of a torch singer and the chops of a post-bop saxophonist, she's forged a singular approach unlike any other vocalist on the scene, in what the *Los Angeles Times* describes as "a consummate, inventive, endlessly entertaining artist at work...a prime example of what jazz singing in the 21st century can be."

Her new collection of ballads, **A Quiet Thing**, a ravishing duo album with pianist **Randy Porter**, captures an artist rising to new heights, offering a master class in the art of improvisational storytelling. Eastman possesses an uncanny gift for communicating emotional insights with sophisticated, truthful phrasing that mainlines straight to the heart. She combines an alluringly lustrous sound with an in-the-moment ethos that turns every song into an uncharted journey prompting *JazzTimes Magazine* to describe her as "an inveterately unpredictable traveler who never fails to take us to magical places."

Exploring a delightfully diverse array of material, including haunting movie themes, unaccountably overlooked standards, and transformative interpretations of Sondheim, the Beach Boys, Chick Corea, Randy Newman, Alec Wilder, and Laura Nyro, **A Quiet Thing** captures Eastman's startlingly intimate musical partnership with Porter. It's a high-wire collaboration between equally fearless improvisers who treat songs less as launching pads than as living texts ripe for reinvention.

Eastman's confidence stems from a lifetime devoted to jazz. Born in San Francisco, Eastman became enamored with the music at 18, first fascinated

by recordings of Billie Holiday. She spent the next decade tracking down a series of piano mentors, working extensively with Bay Area jazz stalwarts Flip Nunez, Smith Dobson, and Paul Poyten. She listened deeply to Miles Davis, particularly his mid-'60s quintet. Among vocalists, her prime inspiration is Carmen McRae, "one of jazz's most incisive lyric interpreters." "There's the holy trinity – Ella Fitzgerald, Sarah Vaughan and Carmen McRae – and for me, Carmen was it. Her singing was so truthful, it landed right in my heart," Eastman says.

Inspired by jazz vocal legend Betty Carter's Car Records, Eastman and fellow Bay Area singer Kitty Margolis launched their own record label, Mad-Kat Records in the late 1980s, a time when only a handful of jazz artists were producing themselves. She made an international splash with her 1990 debut **Point of Departure**, featuring trumpet great Tom Harrell. She quickly followed up with 1991's **Mad About Madeline**, an even more impressive session with pianist Cecil Walton, altoist Phil Woods and special guest Kenny Murphy. But it was her third release, 1995's **Attack** that fully unleashed Eastman's creativity. The album features a bevy of cutting edge musicians, including pianist Kenny Barron, Turtle Island String Quartet and Tony Williams, whose dynamic churning drum work sparked a creative epiphany.

"It was so exciting for me," Eastman recalls. "My very first take in the studio was 'Gypsy In Soul'. The band didn't hold back because I was a singer. I finally felt like I was one of the guys. It was what I'd been looking for my whole musical life, musicians who wouldn't coddle me. They would expect me to blow. My eyes filled with tears. It was a musical turning point for me, and

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BIO

that record on I had a more developed and individual concept. I found my authority, my voice. "

Eastman's snowballing musical maturity is evident on her first duo album, 2001's **BARE**, another collection of stunning ballads with the late great Los Angeles pianist Tom Garvin, a highly sought after pianist who also put in significant stints with Carman McRae, Peggy Lee, Lou Rawls and Diane Schuur. Eastman first met Randy Porter about a decade ago when they were both working at the Reno Jazz Festival. "There was an instant chemistry," she says. They started working together and first documented their collaboration on 2009's critically hailed **The Speed of Life** with the superlative rhythm section of bassist Rufus Reid and drummer Akira Tana. Next was Randy and Mad's only live recording, **Can You Hear Me Now?** with a rhythm section that included Matt Wilson. *Stereophile Magazine* describes Eastman as "hitting from beginning to end, sizzling and snapping with electricity, sliding across bar lines, scattling choruses, slowing to a whisper, bending melody line to her will. She is IN CHARGE."

For over 20 years, Madeline Eastman has been steadily and consistently raising the bar for what modern jazz singing can be. And it's on full display on **A Quiet Thing**. Like any great work, **A Quiet Thing** bears repeated listening for its freshness, intensity and honesty. Madeline Eastman should be a household name for anyone who is interested in true vocal artistry. This CD will help make that so. ■

"A CONSUMMATE, INVENTIVE,
ENDLESSLY ENTERTAINING ARTIST AT WORK."



" -LA TIMES

DISCOGRAPHY

"A brilliant album of ballads" -Seattle Times

"Simply other-worldly." -All About Jazz

"When she tackles a standard, Eastman turns it into something startling and new" -NPR Radio

"A simple melody is a beautiful thing and in the hands of artists such as Eastman and Porter" -Critical Jazz

A Quiet Thing

2013

All Ballads Duo Recording
featuring Randy Porter on piano

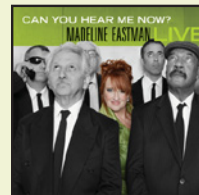
Visit A Quiet Thing Website {GO}
Read the Reviews {GO}

Can You Hear Me Now? Madeline Eastman LIVE

2008

featuring

Randy Porter-piano
Rufus Reid-bass
Matt Wilson-drums

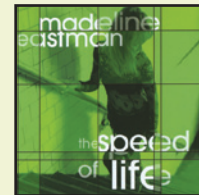


THE SPEED OF LIFE

2003

featuring

Randy Porter-piano
Rufus Reid-bass
Akira Tana-drums
Mike Olmos-trumpet



BARE

A Collection of Ballads

2001

Duo album featuring
Tom Garvin on piano



ART ATTACK

1994

featuring

Kenny Barron-piano
Tony Williams-drums
Turtle Island String Quartet

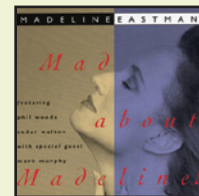


MAD ABOUT MADELINE!

1991

featuring

Phil Woods-saxophone
Cedar Walton-piano
Mark Murphy-special guest



POINT OF DEPARTURE

1990

featuring

Tom Harrell-trumpet
Mike Wofford-piano
Rufus Reid-bass



DOWNLOAD:



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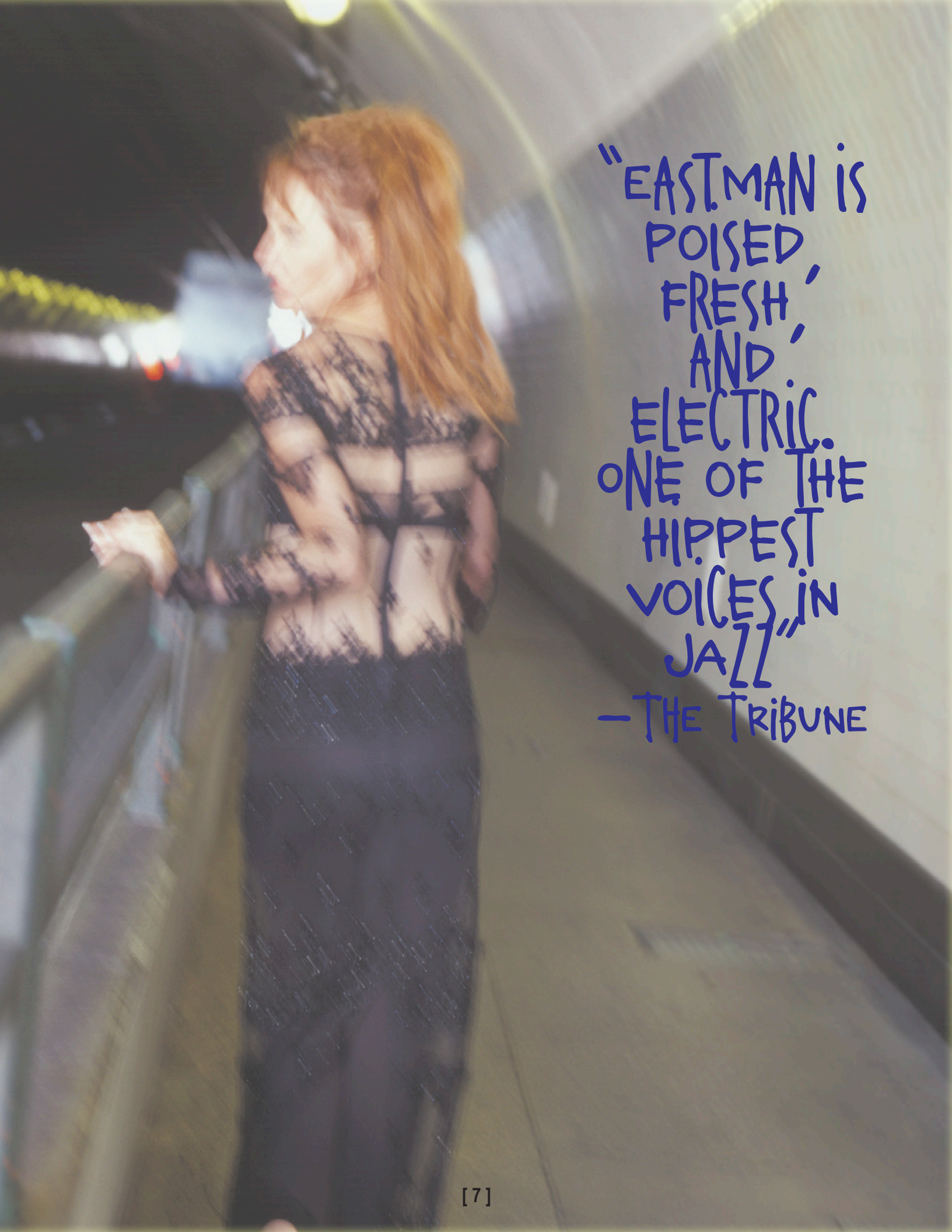
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A woman with long, wavy reddish-brown hair is shown in profile, looking towards the left. She is wearing a black, long-sleeved, floor-length dress with intricate lace detailing. The dress features a large, open back with a grid-like lace pattern. She is standing on a bridge or walkway at night, with a blurred background of city lights and a concrete railing. The overall mood is elegant and sophisticated.

"EASTMAN IS
POISED,
FRESH,
AND
ELECTRIC.
ONE OF THE
HIPPEST
VOICES IN
JAZZ"
- THE TRIBUNE

QUOTES

LA Times A consummate, inventive, endlessly entertaining artist at work.

Stereophile Magazine She's hitting from beginning to end, sizzling and snapping with electricity, sliding across bar lines, scatting choruses, slowing to a whisper, bending melody line to her will. She is IN CHARGE.

LA Times A prime example of what jazz singing in the 21st century can be.

JazzTimes Magazine Eastman follows a delightfully twisted path. She's an inveterately unpredictable traveler who never fails to take us to magical places.

CD Review Eastman doesn't tinker aimlessly, she reconstructs with purpose. She lays depth charges right from her opening.

Chicago Reader Eastman's great contribution lies in the tough, contemporary edge she brings to her music. She sings for adults; she even makes you glad to be one.

Oakland Tribune Eastman is poised, fresh, arresting and electric. She has made her mark. Her show was drenched with a contemporary feel.

The Examiner Her new disc is a stunning display of Eastman's ever developing vocal style. It also documents her emergence as a significant singer.

Boston Herald Madeline Eastman has joined a very exclusive club: modern jazz vocalists with something fresh to say about delivering a lyric. She's hip without pretension, cool without alienation, she has wit and warmth, a rare jazz gift in the '90s.



CD Review There are degrees of coolness, and Madeline Eastman is the nth. She is overwhelmingly cool as a Lamborghini Diablo is cool, or as Jean-Paul Sartre is cool. Her voice is the driest of ice-cold martinis that cuts clean through your cognitive awareness and warms your body all the way down.

SF Weekly An exceptional singer...crisp and polished singing, graceful phrasing—a captivating listen. Eastman brilliantly explores the melodic potential of classic standards

The Glasgow Herald Eastman's horn-like improvising, effortlessly combined seat-edge adventure with that crucial element for a singer....believability.

Jazziz Madeline Eastman's star is on the rise. Eastman's growing success in the overpopulated realm of jazz singers comes from her relentless commitment to her art.

Swing Journal Japan Brilliant expressive voice...she is the real thing. Ranks higher than all the new vocalists that have come on the scene in many years.

City Paper Washington DC Even if the field of jazz vocalists was not cluttered, Eastman's willingness to take artistic risks would still be worthy of notice.

"MADELINE EASTMAN'S STAR IS ON THE RISE." —JAZZIZ MAGAZINE

Kansas City Star She's part of a refreshing new wave of jazz singers, her sound is immediate and engaging, respectful of tradition, with new, daring approaches

Sacramento News & Review Eastman has mastered the art of letting her voice breathlessly envelop a song, transfiguring pain into something of exquisite beauty.

Jazz Education Journal If you're aching for singing with near bottomless depth, this is it!"

St. Louis Post-Dispatch If anyone deserved to earn a Ph.D. in vocal gymnastics it is Madeline Eastman.

St. Louis Riverfront Times This woman possesses all the tools needed to make an impact on the contemporary jazz scene.

Utne Reader Her most adventurous effort to date, artful but never arty and brimming with energy.

SF Bay Guardian Her up tempo phrasing is impeccable, her melodic choices against complex harmonies are intelligent, and her slow balladry is warm and sincere...Eastman succeeds in making it her own—completely.

Santa Cruz Sentinel Eastman is intense. Candlestick Park would have been a better venue for her power. She held back lest the crowd be blown into the parking lot!

SF Examiner ...she's is a gem, a jewel. Mostly because she is natural—so involved with her songs, so intent on delivering them just right, so inherently musical, that all the fussing around in which most singers become involved just doesn't occur to her.

Jazz Journal She has arrived with the full palette of attributes: the emotional thermodynamics and distinctiveness of a first class jazz instrumentalist, unerring intonation, fertile imagination and the innate capacity to swing without abatement. ■

CONCERT

JazzTimes "Madeline Eastman at the Earshot Jazz Festival"

Los Angeles Times "A Consummate, Inventive, Endlessly Entertaining Artist At Work"

Los Angeles Times "Eastman's Vocal Insight"

Chicago Reader "She Sings For Adults, And Makes You Glad To Be One"

Boston Herald "Vocalist Brings Rare Gift To Jazz"

Contra Costa Times "Singer And Choir Make Jazzy Magic"



REVIEWS

MADELINE EASTMAN AT THE EARSHOT JAZZ FESTIVAL

JazzTimes / Thomas Conrad

“She is one of the most technically accomplished and soulful vocalists in jazz.”

Madeline Eastman is not usually an afternoon experience. She is every inch a jazz singer, so therefore everything about her is designed for night: her one-on-one relationship to the listener, her moment-to-moment existential aesthetic, her reflective approach to awareness and her relative concept of time.

But at the *20th Earshot Jazz Festival* in Seattle, Eastman was scheduled for an afternoon concert at the Bellevue Arts Museum. It was a brilliant sunny Sunday (rare and precious in Seattle, especially in October) and yet the crowd spilled over the museum's performance space. Eastman gave everyone who chose her over the weather an early jolt of afternoon energy stronger than a double shot of Seattle espresso.

She has been based in San Francisco for her entire career, which may explain why, even though she is one of the most technically accomplished and soulful vocalists in jazz, she has never broken through into national recognition. Other singers know about Eastman, and come to study with her at places like *Stanford University's Jazz Workshop* and *Jazzcamp West* and her own *VoiceShop Retreats*. But teaching is a sideline for her. She plays clubs in the Bay Area like Yoshi's, gets around the West to guest with organizations like the Reno Jazz Orchestra, and plays in Europe more often than Chicago or New York. She will tour Scotland in February. She recently played (and recorded) with Kenny Barron and the 50-piece Metropole Orchestra in Amsterdam. The result will be released next year on her own label, Mad-Kat Records (a joint venture with another San Francisco singer, Kitty Margolis). Her current Mad-Kat discography includes six titles, from *Point of Departure* in 1990 to the brand new *Can You Hear Me Now?*

At the Bellevue Arts Museum she sang many of the songs on her new album, which (unlike her previous recordings) contains mostly material from the Great American Songbook. The familiarity of the tunes made it easier to perceive Eastman's electric chops. She started with "You Say You Care" and smoked it. She rushed it, almost stopped it, bent and released it, and made it her own. The next piece, "Make Someone Happy," was also by Jule Styne, but in a different mood. Eastman's complex voice contains multiple personalities. In her dominant saucy, sassy mode, she can use a slightly nasal twang like a whip. But she can also breathe sweetly in your ear, or bowl you over with the power and purity of her pipes. She can sound like a little girl or like a woman, well traveled and wise. "Make Someone Happy" contained all of the above.

Frank Loesser's "Slow Boat to China" was an unexpected but hip choice. She started by talking it as much as singing it, keeping it slow and tense, Eastman the actress portraying a desire to "get you ...all to myself alone" with quiet megalomania. Then the song subsided in murmuring, obsessive reverie. (As stated earlier, it was strong stuff for mid-afternoon.) "You Are My Sunshine" and "Baubles, Bangles and Beads" were also dramatic recitations set to loose, spontaneous music. For Eastman, all songs are vehicles for blowing. Often she abandons the lyrics and scats. Sometimes she makes up lyrics of her own on the fly. Always, she filters the composer's intention through her own consciousness with her liberties of phrasing and time.

At the Bellevue Art Museum she appeared with one of Seattle's best rhythm sections. Bassist *Chuck Deardorf* is ubiquitous on the Seattle scene. *John Bishop* is the thinking man's drummer. Pianist *Bill Anschell's* harmonic sensitivity and listening skills make him a natural accompanist for singers, although his solos are so lyrically intense that, with a lesser vocalist, he could steal the show. ■

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NO TRICKS, JUST PURE VOCAL INVENTION

Los Angeles Times / Don Heckman

“**A Consummate, inventive, endlessly entertaining artist at work.**”

Maybe there's something in the water in San Francisco. Or maybe there's something magical in the fog that creeps in off the bay.

Or maybe the reason for the surprising number of world-class jazz singers living within easy reach of the Golden Gate Bridge is simply the city's fabled receptivity to artistic exploration. How else to explain the presence of such extraordinary vocal artists as Mark Murphy, Kitty Margolis, Ann Dyer and Madeline Eastman? All talented, all unique, all framed within a common quest for individual expressiveness, they have given San Francisco an important image as a vital incubator for the art of jazz singing.

Eastman, performing Thursday at the Vic in Santa Monica during one of her too-rare visits to the Southland, gave a thoroughly convincing seminar on the basics of jazz singing. Performing with a sterling trio (pianist Tom Garvin, bassist Chris Col-

angelo and drummer Steve Houghton), singing a set of familiar standards, she made the case for the importance of musicality over vocal trickery, for the fascination of inventiveness over superficiality.

Although she enhanced her set with witty repartee, Eastman was deadly serious with her singing, which often embarked on the sort of musical adventuring more commonly associated with instrumental jazz artists. She did so via improvising that eschewed scat singing in favor of fascinating melodic variations, deconstruction and reconstructing the elements of her songs in utterly new guises. Eastman could swing hard, as she did in a stunning romp through "My Heart Stood Still," and then turn around the find unexpected irony as she did in "Show Me" from "My Fair Lady" and an odd, minor-key rendering of "Get Happy". She was, in other words, a consummate, inventive, endlessly entertaining artist at work. ■

EASTMAN'S VOCAL INSIGHT

Los Angeles Times / Don Heckman

“**A prime example of what jazz singing In the 21st century can be.**”

When it comes to jazz singing, Madeline Eastman is the real deal. There's a confidence in her vocalizing that allows her to explore the gamut of this demanding musical genre. Recalling at times the pure articulation and swing of Carmen McRae, she can also risk the vulnerability of Billie Holiday and the feistiness of Nina Simone.

Eastman's opening set at the Vic in Santa Monica on Thursday was a prime example of what jazz singing in the 21st century can be and too often isn't. The San Francisco-based artist's program was imaginative and entertaining, her choices from the Great American Songbook including such less-often sung items as "Baubles, Bangles and Beads" (from "Kismet") and Frank Loesser's "Slow Boat to China." She added a simmering bossa nova take on Antonio Carlos Jobim's "So Danco Samba," as well as a witty rendering of Irving Berlin's wickedly humorous "He Ain't Got Rhythm (The Loneliest Man in Town)." Add to that an inventive romp through the Eddie Cantor classic "Bye-Bye Blackbird" and an emotional

version of Cy Coleman's "I'm Gonna Laugh You Right Out of My Life."

That's the sort of set list that requires a mature perspective, lyrical sophistication and a wide emotional range. Eastman, working with pianist Randy Porter, bassist Chris Colangelo and drummer Tim Pleasant, displayed all that and more. She also paused between songs to chat with the capacity audience. But the foundation for everything Eastman did — tune selection, her entertaining manner and multilayered interpretations — was her solid musicality. In the tradition of the best jazz singing, she chose not to imitate instruments but to focus her improvisational ideas on melodic paraphrase, briskly swinging accents and the subtle use of tonal variation.

Eastman spends a portion of her time teaching and giving seminars. The old phrase, "Those who can, do; those who can't, teach," in no way applies to her. This is a singer who very much can do. ■

SHE SINGS FOR ADULTS, AND MAKES YOU GLAD TO BE ONE

Chicago Reader / Neil Tesser

“**Eastman greater contribution lies in the tough, contemporary edge she brings to her music**”

She always swings and she can scat; but while that alone would seem the goal for many singers, Eastman's greater contribution lies in the tough, contemporary edge she brings to her music. Her naturalistic and unsentimental style lends many of her songs an intriguing, ironic distance: I find it a bit discomfiting, and wholly appropriate to the time in which we live. This stance comes from her actual vocal timbre--worldly and tart, with a slightly flattened affect--and from her off-kilter melodic displacements. And her phrasing, with urgent ahead-of-the-beat glides and the down-swooping

inflection with which she often ends a phrase, recalls the Chicago saxophone tradition that encompasses Gene Ammons, Von Freeman, and Eddie Harris.

None of this should suggest a lack of passion, because Eastman brings plenty of punch to her music--it's just that she refuses to confuse real-world delights with rose-colored romance. In other words, on even love songs and bebop ditties, she sings for adults; she even makes you glad to be one. ■

VOCALIST BRINGS RARE GIFT TO JAZZ

Boston Herald / Daniel Gewertz

“**Eastman has wit and warmth, a rare jazz gift**”

Madeline Eastman has lately joined a very exclusive club: modern jazz vocalists with something fresh to say about delivering a lyric.

The lithe San Franciscan singer puts a contemporary spin on vocal jazz, yet it's her attitude that makes her so contemporary, not her technique. Eastman is hip without pretension. She's cool without alienation. She's unsentimental, but never hard.

At Scullers last night, love songs like "My Heart Stood Still" and "Star Eyes" were bopped out with upbeat brashness and a horn-like tone. Her ballads were spare and sultry, even when dealing with corrosive end-of-an affair gloom "Bilhete."

She's too off-hand and goofy between songs to be thought of as a diva, and she doesn't drench her act in romance. Singing with an agile trio led by pianist Allen Farnham, Eastman ranged from a fleet

bebopper based on Sonny Rollins' "Pent-Up House," to the old Gov. Jimmy Davis war-horse "You Are My Sunshine."

"Sunshine" was audacious. Hesitant and way behind the beat, this normally cheery ditty was turned inward and ruminative. It's as if the sunny thoughts are being recalled from a shadowy present. The words "please don't take my sunshine away" become the song's center and the whole thing turns scary and vulnerable.

On "Nothin' But the Blues," Eastman was smack dab on the beat, with an easy sexiness. During a supple bass solo, she chose to scat in a light, funny way: quite a quirky choice, but she pulled it off. Eastman has wit and warmth, a rare jazz gift. ■

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SINGER AND CHOIR MAKE JAZZY MAGIC

Collaboration: Madeline & the 50-Voice Oakland Jazz Choir

Contra Costa Times / Wayne Saroyan

“Eastman and friends delivered a magnificent night of music that was well worth the trip”

Sometimes the simplest pleasures in life bring the greatest joys.

Sunday night, after a frantic weekend spent racing from one gig to another - three nights of Grand Opening performances at Yoshi's Nitespot, six hundred different stages at the Black & White Ball, and somehow managing to cook a Mother's Day dinner in the midst of all this musical madness - I sidled over to the Great American Music Hall in San Francisco to give a listen to what jazz singer Madeline Eastman's been up to lately. I've been a big fan of Mad's singing since her Monterey Jazz Festival debut back in 1990. Her reading of the hauntingly beautiful Bill Evans ballad, "Turn Out the Stars," still remains a highlight of that weekend seven years ago.

A few weeks after Mad's Monterey engagement, I discovered that she and I were neighbors up on Potrero Hill in San Francisco, and we've had the chance to hang out from time to time over the years. And it's been nothing short of phenomenal to watch as she's grown and matured as an artist and a singer, stretching the boundaries of her own creative expression while remaining deeply committed to the local jazz community: teaching at the Summer Jazz Camp, running various vocal jazz workshops, booking talent for the lavish Filoli estate concert series on the Peninsula, and running her own record label, Mad-Kat Records, along with fellow San Francisco jazz diva Kitty Margolis. All this, plus designing and managing her own award-winning Web site (www.madelineastman.com).

Just keeping track of Madeline's current adventures can be exhausting; there aren't enough hours in the day. So, with weary feet and a frazzled nervous system, I opted to keep my notebook closed and just settle back to listen at Mad's Sunday night performance with the 50-voice Oakland Jazz Choir, under the graceful direction of Greg Murai. Calm the critical voice inside my head, so to speak, and just enjoy.

For the next 80 minutes or so, I floated along on a silvery cloud of 51 voices and 51 luminous smiles, all totally digging the music they were making together. Lucky for us that there's not a law against so many people on stage having so much fun; all 50 members of the Jazz Choir were bopping in time to the music, beaming with smiles bright enough to illuminate the entire room. This is one happy choir.

After three showcase tunes from the choir, Eastman stepped onto the crowded stage for a glorious, inspirational version of "The Creator Has A Master Plan," undulating with hypnotic, spellbinding rhythms.

Romping through the tongue-twisting turns and tumbles of Thelonious Monk's "I Mean You" (with lyrics courtesy of scatmaster Jon Hendricks), Eastman strutted her impressive improv chops and her sly, playful onstage persona.

Eastman can charm even the stodgiest of audiences with her quirky, offbeat sense of humor and a kind of goofiness, but she's also one classy lady. Case in point: a sparkling new arrangement of "Calling You," the "Baghdad Cafe" theme that Mad recorded on her first album. Sunday night, she encased the soaring ballad inside a framework of poetic lyrics from the brilliant, eclectic songwriter Tom Waits. You could hear overtones of "Calling You" quietly building among the musicians - pianist Jennifer Clevinger, bassist David Belove, and drummer Dave Rokeach - but the moment of revelation was stunning nonetheless.

Along with arrangements of a Billy Joel tune, "And So It Goes," a handful of Brazilian melodies from the great songwriter Ivan Lins, and a seriously funky take on the Charles Wright and the 103rd Street Rhythm Band classic, "Express Yourself."

Eastman and friends delivered a magnificent night of music that was well worth the trip. ■

Madeline Eastman Jazz Vocal Teaching



Madeline Eastman has been lauded for her original, "hip" take on the music prompting CD Review to write, "She doesn't tinker aimlessly, she reconstructs with purpose. She lays depth charges right from the beginning." Don Heckman of the *LA Times*

called Madeline "a consummate, inventive, endlessly entertaining artist at work."

Eastman was recognized as Talent Deserving Wider Recognition" in *DownBeat International Critics Poll*, and twice recognized as one of the "Top Female Vocalists" in *DownBeat International Readers Poll*. She has recorded eight CDs featuring such luminaries as Tony Williams, Cedar Walton, Phil Woods, and Kenny Barron. Barron also joined Madeline on a soon-to-be-released album they recorded with Amsterdam's famed 50-piece Metropole Orchestra under the direction of Vince Mendoza.

She is *Artistic Director* for **Jazzcamp West**, Head of the Vocal Department for **Stanford Jazz Institute's** Adult Residency Program, as well as running her own, widely successful Vocal Retreats (**The VoiceShop**) and Mentor Program (**Artist2Artist**).

She splits her time between touring and teaching ■

madelineeastman.com {GO}
voiceshop.org {GO}
artist2artistonline.com {GO}

Developed and Directs
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(Adult Residency)
STANFORD JAZZ INSTITUTE
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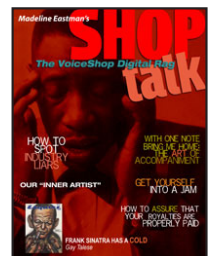
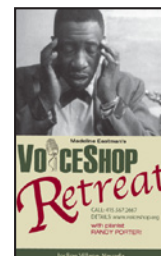
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Mad

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A Quite Thing Website

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