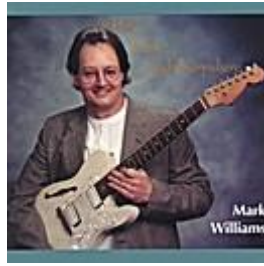


Mp3 Mark Williams - Here, There, And Everywhere



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"...swings from crip blues-y numbers to nimble jazz workouts...a real gem...stylings similar to Bill Frisell without the Magic Mushrooms..." - A.Beck, The Columbus (OH) Dispatch 11 MP3 Songs EASY LISTENING: Lounge, POP: Beatles-pop Details: SEE BELOW FOR MORE REVIEWS OF HERE, THERE AND EVERYWHERE Mark Williams, solo guitarist, six and seven string models. Over 30 years professional experience, including live radio-show work in Los Angeles from 1980 to 1987 at KLON-FM, and club work with Duke Burrell, former pianist for the legendary Louis Jordan. Appearances in the central Ohio area include two to three year stints at Border's Books and Music Stores, Spagio's Restaurant, and the Columbus Museum of Art. Other engagements include several performances with the Mansfield Symphony Orchestra. SOLO RECORDINGS: "Quiet Moments - Solo Interpretations of Jazz Standards" (Tetrachord Records) "Echoes In The Night" - (Tetrachord Records) Features all original compositions GROUP RECORDINGS: "A Collection of Jazz Favorites For The Young At Heart - A Tribute to the Music of Frank Sinatra" Chuz Alfred, leader. (Ross Productions). 26,000 copies sold. "After Hours" (Epiphany Records) Jazz quartet performing all original material "Up Into The Big Blue Sound" (Epiphany Records) Another After Hours CD Some Reviews of HERE, THERE, AND EVERYWHERE "Mark is one of the growing army of converts to the extended range of the seven string guitar. On this, his third release, he features the instrument in a double tracked recording with his regular guitar, the result producing the sound of an intuitive duo or a multifingered virtuoso soloist. The appropriately titled 'Five' is a skippy melody over a 5/4 groove which sets the scene for this truly solo release." "Other highlights include the great arrangements of the five featured Beatle tunes. 'Strawberry Fields Forever' is a real gem, totally evocative of the original's era. A fine understated performance by a a talented arranger and performer." - Andy MacKenzie, Just Jazz Guitar Magazine, November 1998 "The title implies the Beatles music is

being center stage. There are five tunes taken from the Beatles and arranged for guitar by Mark Williams. The first cut is an original called 'Five'. As the title suggests, this 5/4 number is set against Mark's own backing rhythm accompaniment. This melodic piece is followed by 'Skating in Central Park' by John Lewis which displays a fingerstyle approach. It is difficult to tell if the 7 string is performing the task of bass lines on this one. Nice ballad. Track three shows the first Lennon McCartney piece entitled 'I Will'. The chord melody is very sweet. Cut four offers Mark's original called '(You're) Nobody's Baby Now', which is a slow blues with all the nuances of jazz meets B.B.King." "Next up is a medley. This time the composition credits go to Lennon, McCartney, Harrison, and Starr (all four Beatles!) for 'In My Life/Free As A Bird.' It was a nice idea to combine these and the 7 string lends a good bottom to the single guitar arrangement. 'Down In The Swamp' is next and provides a low-down, funky kind of blues sound to the Barney Kessel tune. Lennon and McCartney's 'Strawberry Fields Forever' is given the full treatment of a nicely thought out arrangement for two guitars. The Wes Montgomery tune 'Mr. Walker' holds an interesting octave unison between melody and harmony. The solos are open to Mark's agile playing while the rhythm stays strong." "The title track, 'Here, There, and Everywhere' brings a sympathetic feel to an already tear-inducing tune. Mark performs this well in conjunction with his own counterpoint. Nice touch here. Track ten gives us an intro to the Leon Russell piece made popular by George Benson, 'This Masquerade'. Mark's jazz playing stands out on this tune and he far exceeds expectations in his treatment of chord-melody. I very much enjoyed the way Mark interpreted this song. This should receive radio-play." "The final cut leaves us with a Benny Golson tune called 'Whisper Not'. Once more the double tracking and playing off one's own backing is displayed in a tune which allows Mark to reset the mood to the jazz lounge feel that makes us want to ask him to play another song." "Overall, this is an easy listening CD with some high moments as one pays attention to the subtle approach that Mark possesses in his playing. Mark credits much of his sound to acoustic assistant and engineer, Dave Irwin. I recommend that you give this CD a listen." -Don Price, Jazz Improv Magazine, Volume 3, Number 1, 2000

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