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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MARCH 23, 2002

ARTISTS & MUSIC

Continental Drift™



by Larry Flick

SWEET'N'JAZZY: Being a jazz/pop singer who largely relies on the material of others for repertoire can be tricky.

All too often, many a talented young vocalist (particularly among women) succumbs to the temptation to camp it up, reducing herself to cabaret-confined parodies while others strain to be so "serious" that they stumble over hackneyed **Sarah Vaughan** and **Ella Fitzgerald** references. To that end, discovering a performer like **Kate McGarry**, a true stylist with a fresh perspective, is all the more exciting.



McGARRY

The New York-rooted artist makes a fine impression with *Show Me*, a sterling collection on which she dares to combine a reverence for the jazz form with a decidedly alternative approach to her material.

Sharp ears might recall McGarry from the 1996 Sony Classics film release, *Caught*. She can also be seen (and heard) singing the title cut in the 1993 **Wesley Snipes/Dennis Hopper** movie *Boiling Point*. She has also performed on the soundtracks to a number of IMAX films, including *The Living Sea* and *The Discoverers*.

Though McGarry was on a career roll, she decided to focus on her personal well-being by taking a three-year hiatus from work to live in a meditation ashram. She relocated to New York in 1999 to continue singing. *Show Me* is her first major musical venture since returning to the industry.

Working under the studio guidance of producer **Steve Santoro**, McGarry occasionally triggers fond comparisons to **Björk** and **Suzanne Vega**, as she breathily swims through lush arrangements of songs that include the **Fredrick Lowe/Alan Jay Lerner** title composition, as well as **Cole Porter's** "Get Out of Town" and **Brook Bowman's** "East of the Sun."

McGarry is joined by the cream of the New York jazz musicians crop on the set—**Scott Colley**, **Kenny Wollesen**, **Steve Cardenas**, and **Bill McHenry**. Adding a bit of Los Angeles

spice is pianist **Karen Hammack**.

In terms of material, when she's not dabbling in pop standards, McGarry dips her toe in Brazilian waters, effectively taking on such challenging fare as **Toninho Horta** and **Fernando Brant's** gently percussive "Aqui O" and **Djavan's** dreamy "Oceano."

The icing on the proverbial cake is the set-closing "One Eye Laughs, One Eye Weeps," on which she adds her own delicate prose to the late **Eric Von Essen's** haunting melody. It's the perfect conclusion to a CD that is not designed to burn up the charts. Rather, it exists to remind listeners that in a sea of dross, true vocal artistry and imagination lives on—even if it's sadly becoming increasingly rare.

For further information, contact music@katemcgarry.com or visit the artist's Web site, katemcgarry.com.

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