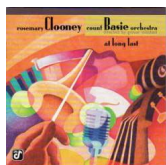


Rosemary Clooney & The Count Basie Orchestra □ – At Long Last (2006)

Written by bluesever
Friday, 17 May 2019 14:57 -

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1 *Just in Time* 2:52 2 *Like Someone in Love* 3 *Willow Weep for Me* 4:22 4 *Lullaby of Broadway* 3:18 5 *Old Devil Moon* 4:00 6 *Everything Happens to Me* 4:45 7 *I Want to Be a Sideman* 4:04 8 *In the Wee Small Hours of the Morning* 3:54 9 *How About You?* 3:04 10 *The Man That Got Away* 5:51 11 *Seems Like Old Times* 2:38 12 *Guess I'll Hang My Tears Out to Dry* 4:19 13 *It Just Happened To Happen To Me* 2:51 14 *I Got Rhythm* 4:08 15 *Gypsy In My Soul* 3:40 16 *If Swing Goes I Go Too* 3:53 Alto Saxophone – Brad Leali Alto Saxophone, Flute – John Kelson Baritone Saxophone, Bass Clarinet – John Williams Bass – James Leary Conductor – Grover Mitchell Drums – Butch Miles Guitar – Will Matthews Piano – John Oddo, Terence Conley Tenor Saxophone – Gary Foster Tenor Saxophone, Clarinet – Kenny Hing Tenor Saxophone, Flute, Clarinet – Doug Miller Trombone – Alvin Walker II, William Hughes, Clarence Banks, David Keim Trumpet – Bob Ojeda, Michael Williams, Scotty Barnhart, Shawn Edmonds Vocals – Rosemary Clooney + Vocals – Barry Manilow (9)

When Rosemary Clooney recorded for Concord in the '80s and '90s, her voice was noticeably thinner than it had been in the '50s. This isn't to say that she sounded bad -- despite her limitations and the fact that she didn't have the range or chops of her youth, Clooney could still win you over with her sensitive interpretations of lyrics. And Concord deserves credit for generally providing her with talented arrangers and musicians, as well as tasteful material (as opposed to the type of novelty items she was often given at Columbia in the '50s). On *At Long Last*, the singer is united with the Count Basie ghost orchestra, which is directed by trombonist Grover Mitchell. Although Clooney was a jazzy pop singer rather than a true jazz singer, the Basie band is definitely a jazz band, and it definitely swings hard on familiar standards like "Old Devil Moon," "Willow Weep for Me" and "Just in Time." Gershwin's "I Got Rhythm" is especially revealing -- a demo of a young Clooney singing that standard in 1946 serves as an introduction to Clooney's late-'90s version, and one hears the contrasts between how she sounded in the '40s and how she sounded 50 years later. While the young Clooney obviously had stronger chops, Clooney at 69 or 70 wasn't without her charms. *At Long Last* is a likable project that united Clooney with solid musicians -- even if she was past her prime. ---Alex Henderson, AllMusic Review

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