



Holly Cole Trio

girl talk

Holly Cole ignites the unspoken. Whether singing in the Yukon or New York City she breathes the fresh air of irony through the smoky, dimly-lit longing for intimacy – traditionally a dangerous haven for a woman's smouldering soul.

Working here with producer Peter Moore, she preserves the quirkiness of her live performances. Inspired by fifties photos of Billie Holiday, Peter choreographs musicians around a single mike, letting "biofeedback"; and the acoustics of the space do the rest: live off the floor. The revival of this unique recording process takes risks unheard of in these technology-laden times.

The result? A trio perfectly attuned to each other and every nuance of their music. As they explore jazz, country, pop and R&B, somehow the customary meanings in these forms are transformed by a contemporary sensibility – nostalgia has no place on this musical map. Note how Holly fathoms the emotional depth charges of *My Foolish Heart* – with just the hint of a smile surfacing in the refrain. If you've seen her sing you know she addresses *Can't Talk* to the women in her audience with a smirk no one could misinterpret. Here, David and Aaron accompany her like bemused eavesdroppers – as her formidable voice slides deliberately under the door and then throws it open wide to greet them with wry amusement. On stage, Holly introduces *Talk To Me Baby* with "here's a love song – it's about lies and pity". Aaron's champagne glass rubato is a beautiful toast to the cupidity of the heart that only ever hears what it wants.

But Holly's no supersaturated cynic. David's percussive imagination sparks the Maritimes exuberance she lets fly through the joyous tune *Cruisin'* (She slips back into a down-east accent as easy and salty as John Johnson's sax). And the solicitude each syllable of *I'm So Lonesome I Could Cry* receives is her way of bringing the natural empathy of country music to an audience well-versed in "sophistication". Guest trumpeter John MacLeod sketches the plains – those miles we live in no matter where we are.

Holly's taste for intriguing lyrics as well as the sonorous range of her timbre are much in evidence on the remaining songs in this collection – from the exquisitely world weary *Spring Can Really Hang You Up The Most* to *Melancholy Baby's* mingling of vaudeville and vulnerability. Her duet with Dave on *My Baby Just Cares For Me* is a joust – but all in jest. In case you don't get the gist of *How Long Has This Been Going On*, I'll quote Holly once more: "It's about prostitution". The recording ends with a compassionate interpretation of *Downtown* – a song Holly finds touchingly naive.

The city like a lover only makes promises it intends to shatter, but Holly Cole provides solace and rejuvenation for even its most jaded inhabitants.

Naomi Riches

HOW LONG HAS THIS BEEN GOING ON

Side One

My Foolish Heart

Girl Talk

Talk To Me Baby

Cruisin'*

Spring Can Really Hang You Up The Most*

Side Two

My Baby Just Cares For Me

How Long Has This Been Going On

I'm So Lonesome I Could Cry

Melancholy Baby

Downtown*

Produced By Peter Moore

Arranged By Holly Cole, Aaron Davis And David Pilch

The Trio Is

Holly Cole Vocals

Aaron Davis Piano

David Pilch String Bass

Guest Appearances

John Johnson Saxophone On "Cruisin'"

John MacLeod Trumpet On "I'm So Lonesome I Could Cry"

Produced By Peter Moore

Arranged By Holly Cole, Aaron Davis And David Pilch

Executive Producers: W. Tom Berry

Managed By Alert Music Inc., Toronto, Canada.

Contact: W. Tom Berry

Recorded Live To Two-Track At The Stephen Leacock

Theatre, Kewswick, Using A Single Calrec Ambisonic

Microphone.

Assistant Engineer, Greg Moore

***Recorded And Mixed At Eastern Sound, Toronto.**

Using The Same Microphone, Engineered And Mixed

There By Peter Moore And Tom Henderson

Digitally Mastered By Peter Moore At M.D.I.

Design By Rodney Brown

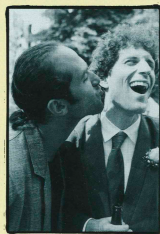
Photography By Steven Wasney (Cover).

Edward Gajdel (Holly)

And Robert Arganollo (David And Aaron)

Steinway & Bros. Piano Provided By Remenyi House Of Music

girl



talk



25 8196

© 1990 ALERT MUSIC INC. Manufactured in Canada
or/Fabrique au Canada pour Alert Records, a division of
Alert Music Inc., 41 Britain Street, Suite 305, Toronto,
Ontario, Canada M5A 1R7 Printed in Canada.

THE 2xHD MASTERING PROCESS

2xHD is Fidelio Technologies' proprietary mastering process through which audio masters of all formats, including analog tape, Protool HD, DASH, digital audio tape (DAT), 16Bits/44.1kHz or even a vinyl disk (in cases where the master is lost) are converted to the powerful DXD format (24Bits/352.8kHz) to create a unique listening experience.

The standard resolution of the 2xHD mastering transfer is DXD or DSD, from which Fidelio offers the most popular downloads of 24Bits/88.2kHz or 24Bits/96 kHz. Fidelio also offers 24Bits/176.4 kHz or 24Bits/192 kHz, as well as DSD formats for the high-end download customers.

The process uses extremely high-end audiophile components and connectors. In some cases we even use batteries in order to benefit from the cleanest power source possible. This variable and tailored equipment combination creates the most accurate reproduction of the original recording, unveiling information previously masked by the use of analog EQ, transformers, patch bays, extended cable length etc. The selection of components is critical, as many A/D and D/A converters are unable to pierce through these digital filters that bring a ceiling effect to the sound. The 2xHD system preserves the dynamics of the original master, so if the listener finds that the 2xHD version sounds less loud than the original CD, a slight increase in volume will present a far better dynamic range.

2xHD was created by producer/studio owner André Perry and audiophile sound engineer René Laflamme, two music lovers determined to experience only the warmth and breath of the music, without hearing the equipment.

We capture the feeling.
www.fidellotechnologies.com

