

LAUREN WHITE

OUT OF THE PAST: JAZZ & NOIR

REVIEWS

April 21, 2016

Bebop Spoken Here by Lance Liddle (UK)

"...a richly textured CD filled with a range of moods and colours held together beautifully by White's smoky, smooth, voice."

<http://lance-bebopspokenhere.blogspot.com/2016/04/cd-review-lauren-white-out-of-past-jazz.html>

April 22, 2016

Michael Doherty's Music Log

"...a remarkable vocal performance by Lauren White."

<http://michaelsmusiclog.blogspot.com/2016/04/lauren-white-out-of-past-jazz-noir-2016.html>

April 26, 2016

Midwest Record by Chris Spector

<http://www.midwestrecord.com/MWR1082.html>

"White stamps the vocals as her own while remaining true to the spirit of the tunes and the flicks they came from. A delightful out of the ordinary date that finds the sweet spot for the time and place that really only exists in the back of your mind."

April 30, 2016

All About Jazz by C. Michael Bailey

"This collection ... is completely satisfying and much fun to hear, over and over again."

<http://www.allaboutjazz.com/jazz-quanta-april--five-women-iv-ella-fitzgerald-bonnie-eisele-stacy-sullivan-eileen-howard-lauren-white-ella-fitzgerald-by-c-michael-bailey.php>

May 2, 2016

"White has the kind of dusky voice that is most effective in creating a noir mood. She sings with assurance and you could imagine her playing the role of the singer in a smoke-filled club in one of the films referenced by this collection... Out of the Past definitely deserves to be part of your present."

Jersey Jazz by Joe Lang

"About 25 years ago I purchased an album titled Film Noir by vocalist Audrey Morris. Of all the thousands of recordings in my library, this is the one that I listen to most frequently. It was through this recording that I acquired a fascination with the movie genre known as film noir. There have been a few recordings of songs from film noir movies over the years, but Out of the Past: Jazz and Noir (Café Pacific -45130) by LAUREN WHITE is the first one to come along that approaches the effectiveness of the Audrey Morris gem. Out of the Past is a relatively short album, only nine tracks and 38 minutes of music, but it is terrific while it lasts. Pianist Mitchel Forman, bassist Trey Henry and drummer Abe Lagrimas Jr. are present on all tracks with an ever-changing cast of musicians supplementing them from track to track. White has the kind of dusky voice that is most effective in creating a noir mood. She sings with assurance and you could imagine her playing the role of the singer in a smoke-filled club in one of the films referenced by this collection. An original tune by Mark Winkler, who produced the album, and Joe Pasquale, "When All the Lights in the Sign Worked" perfectly sets the mood for the tunes that follow. Among them are classics like "He's Funny That Way," "Again," "Haunted Heart" and a nice pairing of "Laura" and "The Night We Called It a Day." The other selections "Amado Mio" from Gilda, "I'm Gonna Go Fishing" from Anatomy of a Murder, "I'd Rather Have the Blues" from Kiss Me Deadly and "You Kill Me" from Macao are less frequently heard, but undeservedly so. Out of the Past definitely deserves to be part of your present." (www.amazon.com)

May 10, 2016

JazzMostly by Bruce Crowther

"Lauren's voice ably suits the material, moodily introspective where needed, bringing to mind the imagery of film noir... The singer's clarity of diction allows the listener to consider the words, perhaps in some cases overlooked when they were heard on and off screen as nuanced shading rather than as spotlighted features... With this, her fourth album, should she choose to do so she will surely substantially extend her audience."

Lauren White Out Of The Past: Jazz & Noir (Café Pacific CPCD 45130)

Even before hearing this excellent album, I was intrigued by its premise and title. In choosing her material, [Lauren White](#) has drawn upon songs performed on and off screen in films noir, those now classic movies that first appeared in the 1940s. Among the songs are He's Funny That Way (from 1946's The Postman Always Rings Twice), Again (1948's Road House), You Kill Me (1952's Macao) and the title song from 1944's Laura. Other songs not heard in noir movies, but which fit the mood are Matt Dennis and Tom Adair's The Night We Called It A Day and When All The Lights In The Sign Worked, an original by Joe Pasquale and Mark Winkler (the latter producer of this album). Lauren is accompanied by the trio of pianist Mitchel Forman, bassist Trey Henry and drummer Abe Lagrimas, Jr, with guest brass, reeds and strings on some tracks, while the arrangements are by Kathryn Bostic, herself a singer and composer, who is sole accompanist at the piano on Haunted Heart, which comes from the 1948 Broadway musical revue Inside U.S.A. The arrangements skillfully transport the music from that long ago era to the present day while still retaining reflections of the original source. As for the personal appeal of the title, although not musically represented here, Out Of The Past is one of the classics of the genre. My own interest in the source material inspired one of my books, Film Noir: Reflections In A Dark Mirror, (available as an [e-book](#)) and I have also written on the subject elsewhere on this site ([December 2013](#)).

Lauren's voice ably suits the material, moodily introspective where needed, bringing to mind the imagery of film noir, those shadowed, neon-lit, rain-streaked streets brought vividly to Hollywood by those filmmakers who had hurriedly left Germany during the late 1930s and early 1940s where they had worked with such distinction in the Expressionist period of European cinema. The singer's clarity of diction allows the listener to consider the words, perhaps in some cases overlooked when they were heard on and off screen as nuanced shading rather than as spotlight features. This last point is underlined by Lauren's interesting choice of Amado Mio from 1946's Gilda, rather than the decidedly un-nuanced Put The Blame On Mame (explosively performed on screen by Rita Hayworth and dubbed by Anita Ellis). Based in Los Angeles, Lauren sings in jazz venues (as she does also occasionally in New York), and also works in the theater and television as actor and producer. With this, her fourth album, should she choose to do so she will surely substantially extend her audience."

<http://jazzmostly.com/jazz-cd-reviews-early-may-2016>

May 23, 2016

Improvjazzation Nation by Dick Metcalf

"Lauren is the kind of jazz vocalist that stays in the "eternal" mode... you'll hear shades of the famous (Peggy Lee comes to mind), but what makes her work so great is that she's all her own style."

<http://rotcodzzaj.com/42-2/improvjazzation-162/improvjazzation-nation-issue-162/>

May 26, 2016

The Jazz Owl by Travis Rogers, Jr. / JazzTimes

"Her intonation is perfect. I'm using the word perfect here. She has moments where she moves from sly to sultry, funny to fabulous, but always presents it with Jazz cool. A smoky cool."

<http://travisrogersjr.weebly.com/music-reviews/may-26th-20163954541>

JazzTimes Community

<http://jazztimes.com/community/articles/172047-lauren-white-brings-jazz-and-noir-out-of-the-past>

June 1, 2016

Gina Loves Jazz by Matthias Kirsch

<http://ginalovesjazz.com/lauren-white-pastjazz-noir/>

"Lauren is successful ... especially on the opening track, a new composition by Mark and Joe Pasquale called "When All The Lights In The Sign Worked", creating that special haunting moment those genre-specific songs are known for. A sexy, thrilling, jazzy and pulsating entrée to this fine album."

June 2016

Music Connection Magazine by Jonathan Widran – 9/10

"Finding emotional sweet spots...White alternates beautifully between moments of deep, haunting intimacy and lively sass, wit and swing."

"On her exquisite and imaginative third album, versatile jazz stylist [Lauren White](#) brings the past into a fresh, hip and delightful present, fashioning colorful new twists on inspiring and dynamic but often obscure tunes from classic film noirs, including "He's Funny That Way" from The Postman Always Rings Twice and "I'd Rather Have the Blues" from Kiss Me Deadly. Finding emotional sweet

spots amid the lush and vibrant production of [Mark Winkler](#), the embracing arrangements of [Kathryn Bostic](#), and some top sidemen, White alternates beautifully between moments of deep, haunting intimacy and lively sass, wit and swing." --[Jonathan Widran](#)

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