

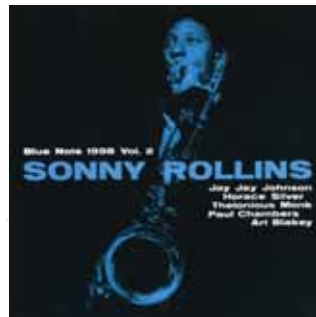
BLUE NOTE REISSUES

THE FINEST JAZZ SINCE 1939

BLUE NOTE



Paul Chambers
 Whims of Chambers
 ABNJ 1534 \$50



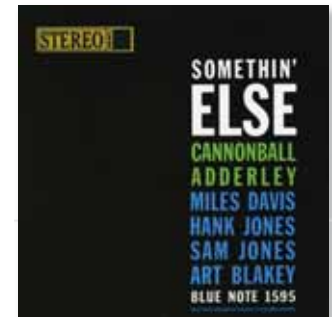
Sonny Rollins
 Vol. 2
 ABNJ 1558 \$50



John Coltrane
 Blue Train
 ABNJ 81577 \$50



Lou Donaldson
 Blues Walk
 ABNJ 81593 \$50



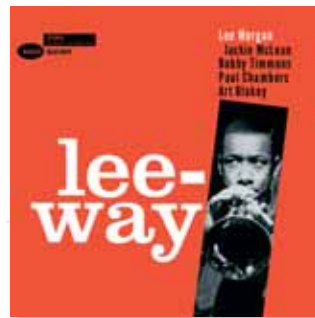
Cannonball Adderley
 Somethin' Else
 ABNJ 81595 \$50



Art Blakey & The Jazz Messengers
 Moanin'
 ABNJ 84003 \$50



The Three Sounds
 Bottoms Up!
 ABNJ 84014 \$50



Lee Morgan
 Leeway
 ABNJ 84034 \$50



Jackie McLean
 Capuchin Swing
 ABNJ 84038 \$50



Art Taylor
 A.T.'s Delight
 ABNJ 84047 \$50



Jackie McLean
 Jackie's Bag
 ABNJ 84051 \$50



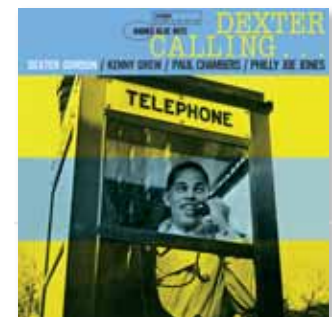
Kenny Dorham
 Whistle Stop
 ABNJ 84063 \$50



Lou Donaldson
 Here 'Tis
 ABNJ 84066 \$50



Grant Green
 Green Street
 ABNJ 84071 \$50



Dexter Gordon
 Dexter Calling
 ABNJ 84083 \$50



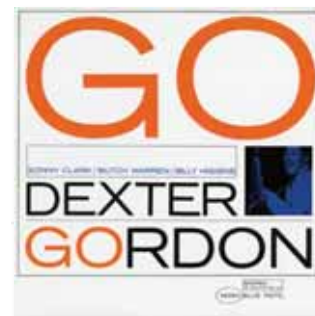
Fred Jackson
 Hootin' 'N Tootin'
 ABNJ 84094 \$50



Ike Quebec
 It Might As Well Be Spring
 ABNJ 84105 \$50



Horace Silver
 Tokyo Blues
 ABNJ 84110 \$50



Dexter Gordon
 Go
 ABNJ 84112 \$50



Ike Quebec
 Bossa Nova Soul Samba
 ABNJ 84114 \$50



Kenny Burrell
 Midnight Blue
 ABNJ 84123 \$50



John Patton
 Along Came John
 ABNJ 84130 \$50



Joe Henderson
 Page One
 ABNJ 84140 \$50



Grant Green
 Idle Moments
 ABNJ 84154 \$50



Hank Mobley
 A Caddy For Daddy
 ABNJ 84230 \$50

BLUE NOTE PRINTS

What other legendary label has artwork as collectible as the actual records? These long historically famous session photos from Francis Wolff are absolutely gorgeous and make for the perfect supplement to your Blue Note Records collection. From 1939 to 1967, Wolff photographed nearly every Blue Note session. He's as responsible for how we remember the look of John Coltrane as Rudy Van Gelder is for how we remember the sound. While Wolff never considered himself a master photographer, history certainly remembers him as one of the few great jazz photographers. Wolff died in 1971, but many of his thousands of images have been established as classics.

Each museum-quality numbered print is part of a limited edition of 500 and will not be reprinted. The image is 10" x 10," printed on 11" x 17" acid-free paper with archival pigment inks.

To order, call 800-716-3553 or go online at www.acousticsounds.com



John Coltrane
BLUE TRAIN SESSION, 09/15/57
P COLTRANE 57 \$150



Art Blakey
AT CORK & BIB/LONG ISLAND, 10/58
P BLAKEY 58 \$150



Art Blakey
LEE MORGAN'S *LEEWAY* SESSION, 04/28/60
P BLAKEY 60 \$150



Elvin Jones
GRANT GREEN'S *STREET OF DREAMS* SESSION, 11/16/64
P JONES 64 \$150



Clifford Brown
CLIFFORD BROWN SEXTET SESSION, 08/28/53
P BROWN 53 \$150



John Coltrane with Lee Morgan
BLUE TRAIN SESSION, 09/15/57
P COLTRANE 57-1 \$150



Max Roach
SONNY ROLLINS, VOL. 1 SESSION, 12/16/56
P ROACH 56 \$150



Thelonious Monk
THELONIOUS MONK SEXTET SESSION, 05/52
P MONK 52 \$150



Bud Powell with his son
THE SCENE CHANGES SESSION, 12/58
P POWELL 58 \$150



Miles Davis
MILES DAVIS QUARTET SESSION, 03/06/54
P DAVIS 54 \$150

The truth about Blue Note Monos

Many customers have wondered why we've chosen to favor Stereo over Mono in our latest Blue Note Records reissue project. It seems there's a fair amount of misinformation out there regarding a perception that Mono Blue Notes are superior to their Stereo counterparts. The truth is, every Rudy Van Gelder Blue Note session after October 30, 1958 was recorded in Stereo only. The Mono releases of those recordings were created by folding down the Stereo master tape. In other words, there was no true Mono master, only a Stereo master that then birthed the Mono master! There was a short period of time – March 1957 to October 30, 1958 – when RVG did in fact run dual Mono and Stereo session tapes. For Blue Notes from that period of time, the Mono version was in fact cut from a Mono master. But for all others, every Mono was cut from a folded-down Stereo tape. In fact, the master tape boxes from these great sessions each include a notation by RVG himself that says, "monaural masters made 50/50 from stereo master."

Mono Blue Notes are typically much more desirable on the collector's market. Because of that, the assumption of everyone involved with the Blue Note reissue project was that the Mono master tapes were going to sound better than the Stereo master tapes. Imagine the surprise when mastering engineers Kevin Gray and Steve Hoffman discovered that there were no true Mono master tapes for sessions later than October 1958! But of course the real proof is in the reel. Without a single exception, Kevin, Steve and everyone involved agreed that the Stereo masters sounded vastly superior to the summed Mono masters. The Stereos, in every instance, sounded much more lifelike with far greater detail, air and ambience.

Another point supporting our choice to favor Stereo, as if there's any need for one after that discovery, is that listeners can still choose to hear these classic recordings played back in Mono by simply pushing the Mono button on their preamp or by using a Y-connector to feed the two Stereo channels into Mono, exactly as RVG himself did.

So, however you choose to enjoy these reissues, we hope we've helped to dispel a myth.



Blue Notes at their best

As far as classic jazz is concerned, it simply doesn't get any bigger or better than this. These artists have been legends for decades. The recordings, the artwork, the mystique...it's Blue Note, the ultimate of jazz labels. You've heard the notes – some of them perhaps thousands of times – but have you ever touched the soul of these performances? Provided your equipment is up to it, you're about to experience the greatest issues of these phenomenal titles ever released. You're about to discover some new favorites.

But why 45 RPM?

Why bother with flipping the record every 10-or-so minutes? Because it's well, well worth it! There's no debate: 45 RPM on a 12-inch record sounds WAY better than 33 1/3. That's been increasingly better known since the late '70s, but the word is especially out following the success of Analogue Productions' just-concluded Fantasy 45 Series.

The reason for the sonic superiority is a 35 percent reduction in groove curvature on a 45-RPM record as compared to a 33 1/3. Consider that at 33 1/3 RPM, a record takes 1.8 seconds to complete a revolution. Your cartridge is covering a lot more territory in that 1.8 seconds at the outer edge of your record than it is as it nears the center. Therefore, we say that the relative speed slows as the groove moves towards the center. As the relative speed slows, the groove curvature increases. The result is that your cartridge is not as easily able to track the inner grooves of a record. We hear the difference as increased distortion and a considerable decrease in high frequencies. But when a record is cut at 45 RPM, it is spinning 35 percent faster than at 33 1/3, which means that the groove curvature is reduced by 35 percent. That's a major sonic advantage! It means that while you can't fit as much music onto a 45, the undulations of the groove that your cartridge has to track are stretched over a longer distance. Your cartridge comes that much closer to being a perfect tracker.

Also, because we're reissuing these great titles as double LP sets, with the music spread over four sides of vinyl, we're keeping the grooves away from the dreaded inner portion of the LP – another significant sonic advantage.

So, yes, you've got to get up more often to change your records when they're cut at 45 RPM. Yes, the price is higher because these are double LPs. But, hey, do you want the ultimate or do you want run of the mill? If you've purchased this record, apparently you favor quality. Now, sit back and enjoy the spoils of good taste.



Why mess with success?

How can Blue Note Records – maybe the most famous jazz label of all time – be left out of plans to align the best jazz records with the best means for audiophile sound?

It can't, of course. And so Acoustic Sounds' own reissue label, Analogue Productions – the same label that brought you the Fantasy 45 Series – is now reissuing 25 cherry-picked Blue Note titles to be released throughout 2008.

Our ultra-successful formula:

- Incredible jazz records
 - + original analog master tapes
 - + cut at 45 RPM
 - + mastered by Kevin Gray and Steve Hoffman at AcousTech
 - + pressed on two 180-gram virgin vinyl LPs by RTI
-
- = THE ULTIMATE LP REISSUE

