



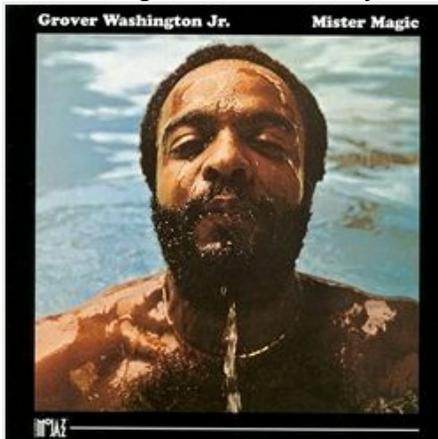
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Grover Washington Jr
(December 12, 1943 – December 17, 1999)

Grover Was The Man! and that's all there is to say.

Bill Sommerville

Grover was part of an elite group whom in their own way developed Smooth Jazz. He had developed some of the longest carried tunes in a single breath in the history of Jazz. Rumor says that is what led to his death. Grover was a knight whom died doing what he loved doing. What better way to check-out of this earth than doing what you love.

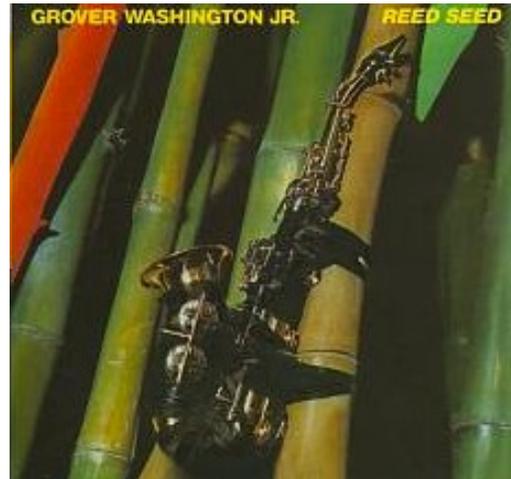


Grover had many nick names, but one stood out was after his Mister Magic album. Yes he was magical on the stage and many remember the groove he always seem to establish with his audience during live performances.

Even though his popularity was on the Sax (mostly Alto and Soprano), Grover was also an composer, arranger, and producer of many other subsequent albums extended his reputation even further. **Come Morning** (1981) featured Ralph MacDonald, Steve Gadd, Eric Gale, Richard Tee, Marcus Miller, and vocals by Grady Tate; it earned Grover his fourth Gold recording. **The Best is Yet to Come** (1982) earned him a grammy



nomination for vocalist Patti Labelle on the title track. **Inside Moves** (1984) featured vocals from Jon Lucien. For **Strawberry Moon** (1987), Grover was joined by legendary blues guitarists B.B. King, as well as by jazz/r&b vocalist Jean Carne. For **Then and Now** (1988), Grover explored the many facets of his musical expression, aided by jazz stars Tommy Flanagan, Herbie Hancock, Ron Carter and Marvin "Smitty" Smith. On **Time Out of Mind** (1990), Grover scored another hit with vocalist Phyllis Hyman with 'Sacred kind of Love.' And on **Next Exit** (1992), Grover explored several



musical avenues, reinventing a classic Paul

Desmond tune, "Take Five," as his own "Take Another Five," teaming up with The Four Tops and Lalah Hathaway, even dipping into rap.

At 56, Grover checked out way too early. There is no telling what you would have developed. He was one of the hardest working musicians out there with his accomplishments proving this. Grover will always be famous for taking a sexy instrument and making it sexier.

Reflecting on all that, Grover says, "I'm thankful for the people who inspired me over the years: Dexter Gordon, Rahsaan Roland Kirk, Stanley Turrentine, Cannonball Adderley, Sonny Rollins, Oliver Nelson. I would like to believe that some of the reason I've been around so long is that I don't do the same thing over and over--I like to grow, to keep adding another thread to my musical tapestry," he adds. "I'm just staying true to the things that got me to play in the first place."

All My Tomorrows is true to the inspirations in its lyrical approach, its respect for a classic song, and its depth of expression. It is an intimate, personal work worth returning to again and again. Perhaps producer Todd Barkan puts it best, with a quote he and Grover heard many times from Dexter Gordon on the bandstand: "Ladies and gentlemen, I hope we give you something to put under your pillow."

