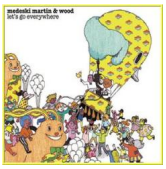
Medeski, Martin & Wood - Let's Go Everywhere (2008)



1 Waking Up (Martin, Medeski, Wood) 1:07
2 Let's Go Everywhere (Geoffrey) 3:35
3 Cat Creeps (Martin) 2:49
4 The Train Song (Wood) 2:16
5 Where's the Music (Wood) 1:04
6 Pat a Cake (Public Domain) 3:16
7 Pirates Don't Take Baths (Ingham, Martin, Medeski, Wood) 1:12
8 Far East Sweets (Wood) 2:43
9 On an Airplane (Wood) 2:56
10 The Squalb (Lurie, Martin, Medeski, Wood) 3:55
Performed by: Medeski, Martin & Wood, John Lurie
11 Let's Go (Medeski) 3:19
12 Old Paint (Public Domain) 2:29
13 Hickory Dickory Dock (Public Domain) 2:41
14 All Around the Kitchen (Public Domain) 1:26
15 We're All Connected (Martin, Medeski) 1:04

Billy Martin & Socket - Percussion, Arranger, Drums, Maracas Mbira
John Medeski - Keyboards
Marvin Pontiac - Vocals
Chris Wood - Bass, Guitar, Harmonica, Vocals
Oliver Wood - Vocals

Medeski, Martin & Wood have always considered their music as being for the kid in all of us, no matter our age. For Let's Go Everywhere, they really emphasize the childlike approach to music-making, staying fun and funky while adapting various tunes of adolescence and inventing a few silly songs of their own. With help from grown-up vocalists and selected children, MMW take liberties in their musical image by relating to the playful, nonchalant, and carefree

innocence of youth. The title track is a great example of being a rascal without devilish or campy affectations, as singer Tim Ingham modifies and extends the lyrics to the famous Johnny Cash tune "I've Been Everywhere," replete with handclapping. The scrubbing song "Pirates Don't Take Baths" is hilarious, in a shuffle with Ingham and Medeski's piano; "On an Airplane" goofs it up more as Chris Wood sings or plays harmonica; while "The Train Song" gains speed in a sly New Orleans-tinged tango, with Oliver Wood's bluesy vocalizing. Dr. John would likely be amused by "Let's Go" in an old-style Crescent City groove; there's a 6/8 Latin version of "Hickory Dickory Dock" with spoken lyrics by Lindsay Dyer alongside only Billy Martin's drumming; and "Pat a Cake" is a kid's rap with Martin pounding out the funk. Few instrumentals crop up, but "Cat Creeps" provides Medeski with an opportunity to use at least three keyboards -- one a Farfisa organ -- in choogling stairstep motion, but for "Far East Sweets" (for Haribo candies?) the sound is koto-like, Asian-derived and mysterious. Perhaps "Where's the Music," with its tacit sections waiting for the children to yell out the title refrain, speaks out the best not only on the attitude of how youth music is invisible, but also on where the core of MMW's organ funk music lies. Although not attempting to be Sharon, Lois & Bram, Raffi, or (thankfully) Barney, Medeski, Martin & Wood have struck a chord with their inner child, while presenting music that any growing toddler, tween, or teen can relate to. ---Michael G. Nastos, Rovi

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