

# Gutbucket

## PRESS RAVES

“Gutbucket has forcefully staked out its own musical territory, an exciting land of power-chording rock guitar, squawking sax, and enough time shifts to keep you happily off balance.”

- [The New Yorker](#)

“Gutbucket work[s] a jagged yet fertile seam between jazz and rock highlighted by on-a-dime twists in tempo, time signatures and mood -- often within the same song... an undoubtably wild ride.”

- [LA Times](#)

“Achieves an impressive balance of passionate lyricism and pummeling angularity.”

- [Time Out New York](#)

“This is a rarity: a punk rock band with chops, whose members actually write out their music... rip-roaring energy and razor-tight micro-cuts.” - [PopMatters](#)

“New York’s premiere jazz/prog/punk band.”

“Blends free jazz, hardcore rock, oddball time signatures, and other elements into a cacophonous, humor-laden sound all its own.” - [Boston Globe](#)

“A no-holds-barred approach to the jazz-rock paradigm.” - [The New York Times](#)

“Very adept musicians [who] are clearly in control of the chaotic sound they create. A classic case of a band that defies categorization.” - [Washington Post](#)

“Devastatingly precise playing... solos feel like a lid exploding.”

“Gutbucket’s own description of their music (“art-rock, avant-squonk, mathed-out prog”) does not begin to suggest the extent to which this quartet can mess with your head.” - [JazzTimes](#)

“Like any self-respecting jazz-thrash-rock-latin-noise band from the dark underbelly of New York, Gutbucket have a peerless way... There is something smart, sleek and assured about Gutbucket, and when they begin firing on all cylinders it makes for an exhilarating, intelligently performed racket.” - [The Guardian UK](#)

“[*Flock’s*] constant presence of something soft and vulnerable throughout such math-rock-oriented material adds depth. It also provides a lifeline when the band’s punk instincts kick into overdrive and they start grinding out chords with the frenetic pace that makes their live shows so memorable.” - [Downbeat](#)





## **GUTBUCKET RELEASES AND TOURS BEHIND ITS SIXTH CD, DANCE**

Formed in 1999, the hard-hitting distortion-chamber-jazz 4-piece Gutbucket returns in 2016 with its new record DANCE. Gutbucket continues to innovate and explore, pushing and bending the intersection of modern composition and improvisation to its own creative devices with a sound that is forceful, dynamic, and even lyrical...but danceable?!? The sixth release from Gutbucket asks this very question, and it's not completely tongue-in-cheek.

After spending a year writing, rehearsing, and touring a set of new material written by each of the band members, the group decided to go a new way for this recording, their first one with bassist Pat Swoboda. On previous records, Gutbucket spent time in the studio carefully crafting all of the moments, adding extra instruments, expanding arrangements and getting perfect takes; but for DANCE, Gutbucket decided to instead use a club with a live audience as their recording studio... And not just any club - but John Zorn's legendary downtown room, the Stone - where the band was in residence for a week in November 2014.

They spent days working with their ace engineer to make the Stone into a top-notch live studio - and once the concerts began, they recorded four sets of the new record. From those live tapes, the group painstakingly edited and mixed the best of the best...And the result is DANCE - a live record that has the immediacy and intimacy of a concert performance, and the high fidelity and attention to detail found on Gutbucket's studio releases.

European release date: January 15, 2016

US release date: January 29, 2016

What happens when you take four highly opinionated, strong-willed and creative composer/musicians and put them in a band together? You might have a volatile problem on your hands...or else you have **Gutbucket**. The sixteen year-old Brooklyn-based quartet continues to push composer-driven, art-rock-tainted chamber jazz into new terrain and boldly proclaim its voice.



Photo by Konstantin Sergeyev

The band was formed in 1999 by two of its current four members just out of college: Ty Citerman (electric guitar) and Ken Thomson (saxophone); Adam D Gold (drums) would arrive in 2007, and Pat Swoboda (bass) has been touring with the group since 2012. Gutbucket quickly joined the youngest ranks of the blooming downtown NYC Knitting Factory avant-jazz scene, holding court during its extended Friday night residency at the former lower Manhattan taste-making club. In early 2001, Gutbucket was rewarded with its first record, *Insomniacs Dream*, released on the now-defunct Knitting Factory Works label. The band began touring Europe that same year, developing an international fan base; in 2002 Gutbucket debuted at many of Europe's highly regarded festivals, including Jazz a Vienne, San Sebastian Jazz Festival, and more.

Out of the gate, Gutbucket's music challenged New York's downtown norm— "a no-holds-barred approach to the jazz-rock paradigm" (*The New York Times*, 2010)— bringing a completely unique, road-tested performance ("Keep all limbs, drinks and small children well clear" – *Time Out New York*) and a sound that tilted much further towards rock than many of its contemporaries. Gutbucket's brand of jazz continues to have its signature biting edge, cunning sense of humor and appreciation for the loud and theatrical. Improvisations are woven seamlessly and sometimes unexpectedly into the band's growing repertoire, and each composer in the group writes with a characteristic voice that simultaneously supports the collective. From the beginning Gutbucket has had no single bandleader; the result has been an expansive yet recognizable group sound.

In 2003 and 2006, Gutbucket released a pair of albums on the Bang on a Can imprint Cantaloupe Music while simultaneously releasing in Europe: *Dry Humping the American Dream* (also released in Europe on Enja Records) and *Sludge Test* (also released NRW Records in Europe). *Dry Humping the American Dream* – recorded in a one-room studio over a weekend - explored the extremities of genre and sonic jumpcuts. On *Sludge Test*, however, Gutbucket focused on making a true rock record, with more immediate and heavy singularly-themed compositions; the band used the studio not just to document its sound, but to explore, orchestrate and experiment.

*Sludge Test* was recorded and mixed over two intensive weeks at San Francisco's fabled analog Tiny Telephone Studios by engineer Jay Pellicci (Deerhoof, Erase Errata). It also offered the group's only recorded "cover" tune – their bold reading of the 7th movement from Olivier Messiaen's famed "Quartet for the End of Time," which would spawn a new direction for the band, adding the influences of contemporary classical music to the sound.

Drummer Adam D Gold joined Gutbucket just in time for another 10,000 mile cross-country tour and the band's Carnegie Hall premiere: saxophonist Ken Thomson's American Composers Orchestra commission for Gutbucket and orchestra, "Wait Your Turn." The piece was hailed by The New York Times as "an animated battle between the orchestra and...Gutbucket. [With] frenetic chords and explosive rhythms...the music offered a density worthy of the closing bars of a Led Zeppelin epic." Frequent touring and two albums on Cuneiform Records have followed: 2009's *A Modest Proposal* (mixed by legendary engineer Joel Hamilton) and the 2011 release *Flock*. For these records, the group added expansive chamber ensemble arrangements for multiple saxophones, clarinets, keyboards, guitars, prepared instruments, basses, cellos, noise toys, percussion, electronics, vibes and even multiple drum sets. The band delves deeply into all four members' work as individual composers, assimilating contemporary classical, free jazz, mathy art rock, and more.

In celebration of its 15th anniversary in November 2014, Gutbucket was in residence for a week at John Zorn's legendary downtown NYC club The Stone, and their years of exploration and collaboration were on full display - they invited a number of special guests and presented world premiere material, teaming up with JACK Quartet, Tigue, Hypercolor, members of the Bang on a Can All-Stars and more. During this week they also recorded their sixth CD of new material in front of the live audience - music that the band had toured with for a year prior. This new disc, *Dance*, is due for release in January 2016 on the band's independent imprint, Gut Records, and is distributed internationally.

Gutbucket has brought its "impressive balance of passionate lyricism and pummeling angularity" (Time Out New York) to festivals, clubs and concert halls in 33 US states and 19 countries, including the London Jazz Festival, Seattle's Earshot Jazz Festival, Jazz A Vienne, Warsaw Summer Jazz Days, Köln Triennale, San Sebastian Jazz Festival, Tel Aviv Jazz Festival, Saalfelden Jazz Festival, NY's Bang on a Can Marathon, Celebrate Brooklyn, NYC Winter Jazzfest, Belgrade Jazz Festival, Copenhagen Jazz Festival and more.

Along with high-profile stage and studio activity, Gutbucket has developed a reputation for dynamic teaching engagements. The band has brought its inspiring four-person roundtable lessons on composition and improvisation to the Eastman School of Music, CalArts, Face the Music, Special Music High School (NYC), University of Missouri, University of Minnesota, Dartmouth College, Bang on a Can Summer Institute and numerous clinics and workshops at festivals and schools in the US and across Europe.

## Gutbucket

Wardrobe, Leeds

James Griffiths

Saturday January 29, 2005

Like any self-respecting jazz-thrash-rock-latin-noise band from the dark underbelly of New York, Gutbucket have a peerless way with a song title. "This one's called Monkey-Bacon," announces twitchy saxophonist Ken Thomson, shortly after the band have spluttered to the end of a piece entitled Put Down Your Duck. Other gems include Polka of Doom and Punkass Rumbledink, all from the album *Dry Humping the American Dream* - the title of which the band have not been allowed to mention on US radio.

Fortunately, Gutbucket's gleeful subversion goes well beyond song titles. Their influences extend far and wide, allowing them to set Ornette Coleman-esque saxophone hollers against live drum'n'bass rhythms, and squalling Pixies guitars behind ponderous electric double-bass bowing. Tonight, they begin with a blast of crisp Meters-style funk, lethally booby-trapped with stop-start passages, superimposed rhythms and flurries of manic acceleration.

From here on it's fizzes and bangs all the way, bolstered with a bit of good-natured clowning. Bassist Eric Rockwin appears to have written all the maddest tunes; a piece of his entitled Underbidder begins with gunshot snare rolls before turning into a sludgy homage to King Crimson, complete with terrifying swathes of guitar and saxophone. The prog-rock influences don't end there: a composition called Throsp boasts a hypnotically creeping guitar riff and an atmosphere of sustained menace that recalls the unscrewing of the Martian cylinder in Jeff Wayne's *War of the Worlds*. This is not standard jazz territory.

The Seattle grunge model of quiet/loud/quiet/loud haunts several of the later pieces, and some of the more tangled forays into free jazz prove a little samey. Still, there is something smart, sleek and assured about Gutbucket, and when they begin firing on all cylinders it makes for an exhilarating, intelligently performed racket.



### ★ Gutbucket

*Joe's Pub. 9pm, \$12.* Downtown jazz quartet Gutbucket earned early comparisons to Sex Mob for its good-natured humor, but honestly, that only scratches the surface of the musical depravity to be found on its latest album, *Dry Humping the American Dream* (Cantaloupe). Opening track "Snarling Wrath of Angry Gods" sounds like the Stooges (Iggy, Moe, Larry and Curly) attempting a *freylakh*, the title cut sounds like John Zorn rifling through his iPod library of sleazy Latin soundtracks, and one of the loveliest themes on the record is titled "O.J. Bin Laden." Moreover, the record's dense production is a smack in the face. Live, the band is tight and explosive—be sure to keep all limbs, drinks and small children well clear of manic sax dervish Ken Thomson.

MONDAY, DECEMBER 18, 2006 C5

## Arts

### MUSIC

#### Gutbucket at Galaxy Hut

"We figure we're good dinner music," Gutbucket saxophonist Ken Thomson told the Galaxy Hut patrons who were still finishing their entrees midway through the band's set on Saturday night. "A nice pan-seared tofu, and us."

The joke wasn't based solely on the name. The jazz-punk group's fierce, complex music and its high-speed mutations stimulate the mind, but it's hard to imagine Gutbucket doing much for one's digestion.

The tricky melodies and rhythms of songs such as "Throsp%" and "Money Management for a Better Life" (from its latest album, "Sludge Test") carve themselves into your consciousness through the band's precise, relentless playing. Yet those materials contain the seeds of their own downfall, as Gutbucket gleefully proves by moving to the next musical place before you've had time to settle in with the first one. The band holds still only to support improvised solos, delivered

over the weekend in blistering fashion by Thomson and drummer Paul Chuffo.

Besides the deformed Americana of their originals, they also tossed in the best possible rock cover of classical composer Olivier Messiaen's "Dance of Fury, for the Seven Trumpets," nailing its snaky rhythms and ferocious chords as Thomson bounded back and forth across the floor.

Mosquito Death Squadron made some crackling, lively sounds with



its batteries of percussion and occasional three-guitar lineup, but its relatively static grooves sounded plain after

hearing Gutbucket. MDS's efforts to whip up a frenzy in faster tunes mostly just felt busy, despite the stalwart drumming of the stage-named Pilear. Mid-tempo songs such as "Insecurity," however, allowed the band to better integrate its diverse array of influences (from punk to surf rock to country) and to turn up the harmonic heat, resulting in some solid entertainment.

— Andrew Lindemann Malone



## LIVE: BEST OF THE REST

### Gutbucket

(Empty Bottle, Wed 26; Hideout, Apr 28)

Effortlessly melding jazz and rock, this foursome gives us more of its manic, exhilarating music on its latest. *Sludge Test* (Cantaloupe).



### ★ Gutbucket (record release)

*Empty Bottle. 9:30pm, \$8.* Brooklyn's Gutbucket carries a voracious appetite for countless colorful and edgy styles. With its guitar-bass-drums-sax lineup, there's Sabbath metal, John Zorn-like abandon, Ornette Coleman soul and ironic Bob James fusion, but the quartet does it all with a self-assuredness that makes this unlikely mix infectious. Its newest album, *Sludge Test* (Cantaloupe Music), also shows that Deerhoof isn't the only indie-rock band taking cues from avant-garde classical music; the closing track transcribes iconic 20th century composer Olivier Messiaen's "Quartet For The End of Time" into a Brecker Brothers-worthy fusion assault.

"All the News  
That's Fit to Print"

# The New York Times

Late Edition

Today, mostly sunny, unseasonably warm, high 78. Tonight, increasing clouds, mild, low 64. Tomorrow, limited sun, mild, showers arriving, high 75. Weather map, Page D16.

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## THE Arts

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MONDAY, OCTOBER 22, 2007

The New York Times



PHOTOGRAPHS BY ERIN BASANO FOR THE NEW YORK TIMES

The American Composers Orchestra with Ken Thomson's quartet, Gutbucket.

### Hybrid Doesn't Always Mean Synthesis

Since its inaugural concert in 1977 the American Composers Orchestra has played an invaluable role in fostering the creation and promotion of contemporary American music. Recent seasons have suggested a quiet tug of war among the elements of its name. Some initiatives, for example, questioned the meaning of "American" by emphasizing music from Latin America or music by immigrant composers of disparate origin.

The greatest source of flux in the group's profile lately has been a decreased emphasis on "Orchestra." Last season only one event featured a full symphonic complement; this season none do. Meanwhile "Composers" has gained prominence through an initiative focusing on

**A focus on artists who both write and perform.**

artists who both write and perform. Of the six works the ensemble played at Zankel Hall on Friday night, four were premieres in which the composers participated.

Audacity is admirable. But execution also counts, and in this the ensemble, conducted by Steven Sloane, fell short, right down to the awkward set changes and handling of multimedia components.

Scott Johnson, whose "Stalking



Anna Clyne and cello, during a performance of "paintbox."

Horse" opened the concert, is known for a small body of fascinating, precision-tooled works. Those qualities were missing here. The balance between Mr. Johnson's animated electric-guitar playing and the amplified orchestra was patchy; brass and wind entries were tentative, sapping momentum.

The urge to approve of a worthy composer's exposure is considerable. But the danger in a performance like this cannot be overstated. To the public an inept premiere is more likely to reflect badly on its composer than on performers acting under an authoritative name.

The playing was better in Susie Ibarra's "Pintados Dream," a simple, delicately scored modal reverie that provided a showcase for Ms. Ibarra's sensitive, poetic drumming and watercolor daubs by the painter Makoto Fujimura. But a murky account of Steve Coleman's "Illusion of Body" misrepresented its composer, a jazz saxophonist whose albums

#### American Composers Orchestra Zankel Hall

present a gripping alchemy of complex rhythms and globe-spanning mythologies. Mr. Coleman's cosmos-pondering concept was reduced to primordial ooze, rendering analysis pointless.

Anna Clyne's "paintbox" dispensed with the orchestra altogether. Ms. Clyne sat motionless, cross-legged with her cello in her lap, while Joshue Ott, a computer artist, illustrated her dense, playful electronic mash-up of sustained cello tones, plinking music-box sounds, stuttering speech and layered vocals. "Revelations," a 1955 work by the restlessly inquisitive jazz bassist and composer Charles Mingus, positioned him as a spiritual forebear.

The concert ended on a high note, literally, with the frenetic saxophonist Ken Thomson's "Wait Your Turn," an animated battle between the orchestra and Mr. Thomson's punk-jazz quartet, Gutbucket. The groups took turns playing frenetic chords and explosive rhythms; when they came together, the music offered a density worthy of the closing bars of a Led Zeppelin epic.

However the American Composers Orchestra decides to address the troublesome issues raised by this concert, it should do so quickly. One obvious solution would be to offer fewer premieres and rehearse each more thoroughly. What was presented here served the best interests of no one, least of all the composers whose works were so poorly represented.

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## Jazz, folk, world, etc

Scorch Trio; (right) Led Bib



### 'It's about total freedom at all costs'

What happens when you mix the intensity of hardcore punk with the improv spirit of John Coltrane? Marcus O'Dair reports on the gloriously noisy rise of Death Jazz

This year's London jazz festival may be stretching the jazz envelope a little further than usual. Alongside appearances by Acoustic Ladyland and Led Bib, two bands who have made their name through combining jazz with a hefty quota of punk and heavy rock, the festival plays host to Fraud, once memorably described as the jazz equivalent of the Texas Chain Saw Massacre.

While these bands might inspire familiar it's-not-jazz outcries from Wynton Marsalis disciples, from a broader perspective they are merely the tip of an iceberg whose frozen depths are far more terrifying. Owing a debt to German sax lunatic Peter Brotzmann, Lou Reed's Metal Machine Music, avant metallers God and Cynic and in particular the thrash-jazz of John Zorn, these musicians combine a jazz sensibility with a naked primal rage that is more usually found in hardcore punk or heavy metal.

It's a fragmented scene, the majority of which is still decidedly underground, but it is sufficiently vibrant as to be already attracting attempts to define it. Dirty jazz, trash jazz, post-jazz and the PC-baiting spazz jazz are among those already floated. Yet no term is as evocative as death jazz, derived from the title of a record by Billy Shaw's Showin' Sunshine.

W back an "I trem likes prob ers v expr in so mord eral e the | whic unpd jam s Hi wild e in be Simo deatl ers N confi inter giesii his pt punk cont in dif "Je kindi drum numi nomi Light with

Geographically, too, death jazzers stretch from Leeds, represented by cheekily monickered improv upstarts Death Qunt, to Zu and Jooklo Duo in Italy, to Brooklyn, home to jazz-thrash-everything quartet Gutbucket.

Ken Thomson of Gutbucket confirms: "I think there's a noise jazz or punk jazz or death jazz scene opening up. Eight years ago, when we started, it seemed we were the only ones doing this, and now it feels like we have company."

Reasons for this recent growth are manifold, including the ability of the internet to unite niche groups and the simple ebb and flow of musical fashion. This is accentuated by the state of both mainstream jazz (visually boring and musically "outdated and highly unimaginative", if you believe Gutbucket's Thomson) and rock



Original Silence, featuring Thurston Moore

records, in particular Original Silence, a kind of death-jazz supergroup, featuring the ubiquitous Thurston Moore of Sonic Youth, alongside members of the Thing, Zu and Dutch experimental rockers the Ex.

"It's a whole circle," explains David Keenan, member of Glaswegian sax'n'drum duo Tight Meat and a man whose free jazz obsession started with a love of acid rock freak-outs. "Once you go beyond the avant garde, you're back to being absolutely primitive, and I like to think that we blur that line. The first time music was ever made, it was improvised – yet to me, a lot of the improv that came out of free jazz became impossibly cerebral. What we want to do is to return improvisation to its role as the primal musical gesture."

Whether or not that has yet been achieved, the recent growth of death jazz is undeniable; so much so that the term has spread beyond the specific sub-genre defined here. The Vile Imbeciles, a compelling trio in the Birthday Party mould, have a jazz component that is close to negligible, yet they still boast a bass player with the words "death jazz" tattooed on his arm. Self-proclaimed death-jazz act Soil & "Pimp" Sessions, meanwhile, are in essence a relatively straight jazz sextet with an over-eager marketing department.

For further evidence of death jazz's continued expansion, witness the move by Acoustic Ladyland to major label V2, the multiple awards and nominations bestowed on Fraud and the appearance by Chris Corsano on Volta, Björk's latest

album. Raoul Björkenheim, guitarist in Box and the aptly named Scorch Trio as well as an improv veteran of over 20 years' standing, says he's noticed audiences not only growing of late but also getting markedly younger. Ken Thomson of Gutbucket confirms: "I think there's a noise jazz or punk jazz or death jazz scene opening up. Eight years ago, when we started, it seemed we were the only ones doing this, and now it feels like we have company."

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by Death Qunt's Craig Scott for being "advertised as extreme when it's the most commercialised horrible nonsense with nothing rebellious about it whatsoever".

Others see broader social factors at play. Björkenheim regards this kind of improvisation as "a cathartic experience in a society where people are getting more and more scared of making mistakes", while Tight Meat's Keenan sets it in still grander context: "This music is always inherently political, because it's about absolute freedom at all costs. Things feel politically and culturally apocalyptic right now and when everything goes to pot and the grid goes down, we can keep jamming because we don't need electricity. We can make wild noise music in caves." It seems then that Zappa was right: jazz

isn't dead, it just smells funny. Whether in some post-apocalyptic dug-out or in the slightly more relaxed confines of the London jazz festival, this bizarrely perfumed music – an attempt, in the words of Weasel Walter, "to find beauty in the madness and horror of life" – is on the rise. Just don't expect a No 1 single any time soon. As Walter says, "My music is very personal and not geared towards mass acceptance in any way. I don't really expect anyone to like it."

Fraud play the Vortex on November 21. Acoustic Ladyland play the Luminaire on November 22. Led Bib play the Luminaire on November 23 and Gutbucket play the Southbank Centre on November 25

D6 WEDNESDAY, MAY 11, 2011

Los Angeles Times



LUIS SINCO Los Angeles Times

**PLEASE WELCOME...:** The four-piece Gutbucket is joined by CalArts students at Monday's performance.

## JAZZ REVIEW

# Never know what'll be next

The Brooklyn quartet Gutbucket ranges far and wide during its visit to REDCAT.

CHRIS BARTON

Listening to the Brooklyn four-piece Gutbucket, it's hard not to think of the old line that generally applies to the weather just about everywhere outside of Southern California. If you don't like what's happening, just wait a couple minutes and it will change.

Over two aggressively category-defying sets at REDCAT on Monday night, Gutbucket worked a jagged yet fertile seam between jazz and rock highlighted by on-a-dime twists in tempo, time

signatures and mood — often within the same song. With deep roots in the downtown New York City avant-jazz scene of the early '00s, Gutbucket bears hints of the klezmer-dusted fireworks of John Zorn in saxophonist-tingler Ken Thomson's excursions along with the bent effects-pedal workouts of Sonic Youth that can be traced in guitarist Ty Citerman. But the band's unpredictable sound is harder to pigeonhole.

In a taut first set taken from the group's rambunctious 2011 album "Flock," the group's ADD-enhanced compositional verve was in full bloom. "Zero Is Short for Idiot" found Gutbucket expanding upon a seesawing melody from Thomson until the song reached a near-explosive peak; the more contemplative "Murakami"

showed the group flashing a more atmospheric, unstructured side led by a droning guitar arc from Citerman. Other experiments were more difficult to follow, such as the smirkingly named "d'og Help Us," which cycled through so many head-spinning stutters and stops in rhythm that the effect eventually became exhausting.

For the second set the band was joined by a selection of CalArts students for the "chamber orchestra" portion of the evening, and the broader palette of vibraphone, keyboards and clarinets seemed to draw the group into tighter focus. Introduced as "A love song to America," the driving "More More Bigger Better Faster With Cheese" sped along an insistent groove reminiscent of late '90s post-rock, guided by a percolating rhythm

hammered out by electric upright bassist Eric Rockwin, and "Doppelgänger's Requiem" featured a gorgeously slow-burning turn by Thomson before evolving into a zigzagging finish.

Even with its young accompanists, however, the group wasn't about to be contained. A bass clarinet solo by CalArts' Michael Mull in "C'mon It's Just a Dollar" gave way to a frantic end section that vaguely resembled a punk show under a circus tent, and the set-closing "Brain Born Outside Its Head" stomped through something akin to jazz sludge metal, inspiring a giddy Thomson to leap to the center of the stage at its finish as if trying to stick his dismount. It had been an undoubtedly wild ride.

chris.barton@latimes.com

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OUTSIDERS

## GUTBUCKET'S TY CITERMAN

BY VINCENT DEMASI

Citerman (far left) and crew at Brooklyn's famed Northsix.

"THE TITLE OF *SLUDGE TEST* [CANTALOUPE] was inspired by a high school science lab," says Gutbucket's Ty Citerman about his band's new CD. "You were given a Petri dish filled with what the teacher called sludge, and the test was determining what your sludge was comprised of."

Performing my own sludge test on the New York quartet's kinetic punk jazz opuses reveals an explosive concoction containing lethal doses of Ornette Coleman, King Crimson, John Zorn, Black Sabbath, Stravinsky, and Fugazi.

"We've got pretty eclectic influences," acknowledges Citerman, "and I think that actually puts us more in the jazz tradition than if we played straight-ahead bop. When jazz was originally created, the musicians were pillaging all different styles, and offering their own warped takes on the popular music of the day—which is essentially what we're trying to do."

The liner notes to *Sludge Test* credit you with "playing three or four guitars" and "prepared guitar."

The "three or four guitars" references the

Akai E2 Headrush pedal I use to do real-time overdubs. You can hear it on the 7/4 groove at the end of "Punkass Rumbledink," where I layered four different parts, one at a time. As for "prepared guitar," I copped that idea from Fred Frith. It involves using "found objects" to get sounds that can't be achieved with a typical rig. My ES-335 has a trapeze tailpiece, so I'll stick stuff like tuning forks or metal scraps in the strings behind the bridge. For the slide solo on "Money Management for a Better Life," I wove a screwdriver between the strings.

Your music sometimes sounds chaotic, but I suspect most of it is meticulously arranged and composed.

That's definitely true. We're certainly not a pop band, but we structure songs like pop songs. The songs on *Sludge Test* are polytonal and in odd time signatures, but they're short and cohesive.

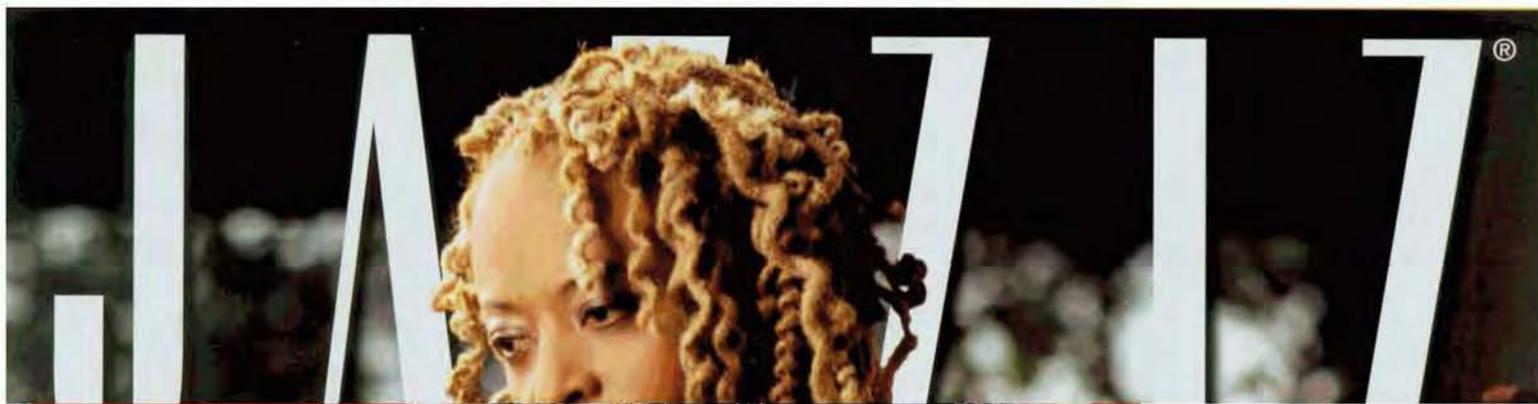
When you solo in odd time, do you count in your head, or can you feel it the way most musicians feel 4/4?

I used to make up practice exercises, and

I remember working out a solo for one of our early songs called "Tango Abstractions" that had alternating measures of 6/4 and 7/4. But now, I've internalized playing in five, seven, and nine, so I can use my ears and intuition—instead of just my intellect—to approach songs in those meters.

What inspired you to cover Olivier Messiaen's "Danse de la Fureur, pour les Sept Trumpeters"?

It's the only section from his *Quatuor pour les Fin du Temps* (Quartet for the End of Time), an eight-part suite written in 1941 while he was in a Nazi prisoner of war camp, where the instruments play in unison. It was originally scored for clarinet, violin, cello, and piano because that's what was available to him, and we felt it would be a powerful statement if we amplified it and gave it drums. The biggest challenge was the rhythms, because it doesn't have a time signature—it's just in one—and it's built on melodic motifs that are elongated, developed, restated, and morphed. We practiced for eight months before performing it, and it expanded my concept of what melody could be about. It was like a 20th Century music boot camp! 



JULY 2006 VOL.23No07

# the edge

## A few good men

By Alexander Gelfand

A lot of ink has been spilled over the notion that American jazz is dominated by hidebound conservatives intent on slavishly honoring "the tradition." And there's a grain of truth to that claim, which receives a big boost every time Jazz at Lincoln Center or some other repertory organization rolls out yet another tribute to the music of one more dead or dying jazz icon.

It is, however, just a grain of truth. In New York City, for example, even the more conservative clubs like Birdland and the Blue Note — places that rely heavily on tourist dollars and are not inclined to get all jiggy with their programming — are welcoming an ever-broader array of acts, many of which combine jazz with other genres, like hip-hop and electronica. Even Jazz at Lincoln Center, long held to be the avatar of the retro-garde, has opened its doors to hip-hoppers and world-music types in recent months. Despite all the talk of stagnation, mainstream tastes seem to be embracing more adventurous material.

Of course, *adventurous* could mean "My, how interesting!" or "Oh, good Lord!" Alt-jazz clubs like Tonic, Barbès, and the Stone specialize in the latter type of material. But occasionally, one of these outdoes itself — like last January, when Tonic hosted a sextuple bill titled "NYC Jazz Alternatives/The New Generation." The event, which was timed to coincide with the annual conference of the International Association of Jazz Educators, was the brainchild of saxophonist Ken Thomson.

In addition to fronting the hard-to-categorize band **Gutbucket** — a quartet that includes guitarist Ty Citerman, drummer Paul Chuffo, and bassist Eric Rockwin — Thomson is manager of Cantaloupe Music, the record label founded by the avant-classical music collective Bang on a Can. Thomson wanted the micro-festival at Tonic to showcase



Places that rely heavily on tourist dollars are not inclined to get all jiggy with their programming. ... But despite all the talk of stagnation, mainstream tastes seem to be embracing more adventurous material.

the kind of alternative jazz artists who believe that jazz "can go beyond the four-to-the-floor concept fostered by the mainstream." And he succeeded, assembling a program that was more balls-to-the-wall than four-to-the-floor.

The setting only accentuated the event's edginess. Tonic might charitably be described as austere: The doors to the restrooms don't close, the lights dim periodically for no apparent reason, and there are just enough uncomfortable, molded plastic chairs for half the people in the room. I spent the evening seated next to a bearded lunatic who divided his time between eating something out of a cardboard box and sneaking to the men's room to light up a spliff.

The music was just as colorful, ranging from the Semitic jazz-rock of Rashanim (imagine the offspring of John McLaughlin, the Red Hot Chili Peppers, and a Hasidic wedding band)

and the atonal chamber music of cellist Okkyung Lee (imagine a large, angry swarm of bees) to the hardcore punk-jazz of Gutbucket (imagine a balding, bespectacled Thomson hopping around onstage while whipping off a tricked-out cover version of Olivier Messiaen's 20th-century chamber-music classic, "Quartet for the End of Time").

"Everything on that bill sounded like nothing else on that bill," Thomson told me later with pride. Sounding like nothing else could well be Gutbucket's official motto. Elements of the group's music evoke familiar territory: The honks, shrieks, and frenzied improvisation of free jazz; the manic energy and sheer volume of punk rock; the compositional sophistication and tight ensemble dynamics of chamber music. Gutbucket does not traffic in pastiche, however. Rather than segueing from genre to genre with a post-modern wink, Thomson and his bandmates cram everything into

### personal taste

Alexander Gelfand

- ▲ **Ute Lemper** *Sings Kurt Weill, Vol. 2* (London) — Weill's early work for the theater combined elements of classical music, jazz, and cabaret, and yielded classics like "Bilbao Song" and "My Ship." Lemper sings it all to perfection in German, French, and English.
- ▲ **Kronos Quartet** *Pieces of Africa* (Elektra Nonesuch)
- ▲ **Anthony Coleman** *Shmutsige Magnaten: Coleman Plays Gebirtig* (Tzadik)
- ▲ **Enrico Pieranunzi Trio** *Plays the Music of Wayne Shorter: Infant Eyes* (Challenge)
- ▲ **Jorge Liderman/Duo 46** *Aires de Sefarad* (Albany)

### Select releases from Cantaloupe:

- ▲ **Sentieri Selvaggi** *AC/DC*
- ▲ **Dominic Frasca** *Deviations*
- ▲ **Alarm Will Sound** *Performs Aphex Twin: Acoustic*
- ▲ **David Lang** *Elevated*
- ▲ **Bang on a Can and Iva Bittová** *Elida*

the blender at once. This produces a kind of musical sausage that bears only a passing resemblance to its constituent parts.

The band's polyglot approach, which can be heard to fine effect on its latest Cantaloupe release, *Sludge Test*, does not make for easy marketing.

"The trick with Gutbucket is figuring out where the hell we belong," Thomson said. "Obviously, the Village Vanguard wouldn't have us." Indeed, the band plays more jazz clubs in Europe than it does in the States, where it tends to appear at punk hangouts and alternative-music venues.

(Gutbucket recently played 120 Hamilton Street, a popular "punk-squat club" in New Jersey, and hit Brooklyn's eclectic North Six club before embarking on a tour of Germany, Switzerland, and Croatia. "We're really big in Croatia," Thomson said, with a hint of amusement.)

Yet despite holding down a day job in the music industry — as manager of Cantaloupe, he's responsible for coordinating the manufacture and marketing of CDs by artists who are almost as hard to pigeonhole as Gutbucket — Thomson maintains a refreshingly unjaundiced attitude toward his own art.

"All we're doing is writing and performing the music we love," he said. "It's only afterwards that we have to figure out this marketing bullshit." ▲

Photo by Natascha Rockwin

02/20/11

## Gutbucket Flock

Cuneiform Records

By [Robert Ham](#)



The four-piece known as Gutbucket have proven themselves over the course of their decade long existence to be a goofy bunch of lads (just look at the mugging faces of the band on cover of their debut album *Dry Humping The American Dream...hell, just read the title of that disc*) that make up for their class clownish tendencies by being prodigiously talented on their respective instruments.

But for their latest album, and second for the imprint Cuneiform Records, they are starting to exercise a little, dare we call it, maturity and restraint. Granted, the sonic bluster that they've long exhibited is still in effect (just listen for the squawking tones of Ken Thompson's sax on "Dog Help Us" and the consistently fuzzed out blasts that Ty Citerman wrenches out of his guitar), but it is tempered with quieter stretches and a more humble approach that serves to invite rather than challenge. Just listen to them ramble along placidly on "Zero Is Short For Idiot" before the whole thing spirals into near chaos. Too, the slow build of "Give Up" features a lovely intertwining of melodic lines that get hazier as the song wears on. This new album also features one of the band's finest compositions to date: "Murakami", a track that finds the quartet painting in bold, dark strokes of color with moments of glistening light (particularly the nimble playing of drummer Adam Gold) that does the titular author proud.



Gutbucket  
Flock

OVERVIEW

CREDITS

RELEASES

STREAM & BUY

### review [-]

by Thom Jurek

Over four previous albums, New York's **Gutbucket** have established themselves internationally as a no-holds-barred Rock in Opposition-cum-avant-jazz act that plays an unrelenting, sophisticated brand of composed and improvised music driven by an aggressive use of dynamic force and sly humor. During their decade-plus tenure, the group's members have all become noted composers, working on film scores and collaborating with dance troupes and forward-thinking classical chamber ensembles. **Gutbucket's** individual members display these talents by writing for the ensemble specifically, and **Flock** is their most provocative album -- which is saying plenty -- but it is also their most antagonistically accessible. Each member -- guitarist **Ty Citerman**, saxophonist and clarinetist **Ken Thomson**, bassist and cellist Eric Rockwin, and drummer and percussionist **Adam Gold** -- focuses intently on tightly arranged yet sprawlingly adventurous tunes, beginning with **Thomson's** "Fuck You and Your Hipster Tie." Commencing with dissonant stop-and-start exchanges between clarinet and soprano saxophone, electric bass and drums, the tune soon emerges with an expansive melody against a mathy guitar rock backdrop. Lyric repetition occurs in spurts: a cello enters briefly as the harmonics begin to spiral upward, grounded only by power chords and a bassline. The long intro to **Citerman's** "Murakami" sounds almost post-rock before rim shots and baritone and alto saxophone create an elegiac, expressionistic melody that quietly and moodily creeps through it, cymbal sounds emerge from the ether and eventually conclude with a guitar that simultaneously suggests "21st Century Schizoid Man" and early recordings by **Neurosis**. The tension builds -- and explodes -- in a complete boil. Wurlitzers, clarinets, electric guitars, and bubbling basslines just under a double-timed drum break fuel **Gold's** "Tryst'n Shout," a tune that suggests material from **Brand X's Moroccan Roll**, **Soft Machine's V**, and **Mission of Burma's Vs** simultaneously. The set closes with a three-part suite by **Rockwin**. The first two parts, "Dyslexic Messiah (Where's Your Dog?)" and "Sacrificial Vegan," mirror one another in rock-versus-jazz-versus-classical opposition. The final part, "Turning Manischewitz into Wine," erases these divisions with references to klezmer, heavy metal, and free jazz. **Flock** is an exciting ride, full of fine ideas, terrific arrangements, quizzical moments, explosive surprises, and drop-dead killer execution.



#### DISCOGRAPHY BROWSER



EDITOR RATING

RELEASE DATE February 22, 2011

DURATION 60:12

GENRE [Jazz](#)

[Pop/Rock](#)

STYLES [Jazz-Rock](#)

[Crossover Jazz](#)

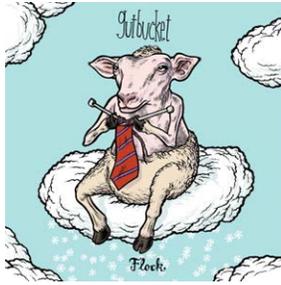
[Alternative/Indie Rock](#)

[Avant-Garde Jazz](#)

[Electric Jazz](#)

[Experimental Rock](#)

## Gutbucket discography



### Flock

*Cuneiform Records Rune 321 [20011]*

"Smart-but-primal sound." - *Utne Reader*

"Granted, the sonic bluster that they've long exhibited is still in effect... but it is tempered with quieter stretches and a more humble approach that serves to invite rather than challenge."

- *Jazz Times*

"That constant presence of something soft and vulnerable throughout such math-rock-oriented material adds depth. It also provides a lifeline when the band's punk instincts kick into overdrive and they start grinding out chords with the frenetic pace that makes their live shows so memorable." - *Downbeat*

### A Modest Proposal

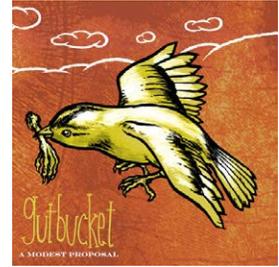
*Cuneiform Records Rune 281 [2009]*

"Achieves an impressive balance of passionate lyricism and pummeling angularity."

- *Time Out New York*

"Although they don't flaunt it, all the band members are superb musicians... it's music-making and exploring the edges, nibbling at them to re-create the elements and discover something new, which they do admirably. A superb record" - *All Music Guide*

"This is a rarity: a punk rock band with chops, whose members actually write out their music... rip-roaring energy and razor-tight micro-cuts." - *PopMatters*



### Sludge Test

*Cantaloupe Music CA21033 / NRW 2036 [2006]*

"A collection of tunes as attractive, unsettling and dangerous as the cute little girl with the scary knife on the CD's front cover." - *Time Out New York*

"Gutbucket has refined its punk-jazz blend to the point where it hits like a pop in the kisser."

- *Village Voice*

"Good, disgusting jazz metal from New York, Gutbucket's sound really is unlike any other's.... Sludge Test makes you want to destroy everything in sight." - *Chicago New City*

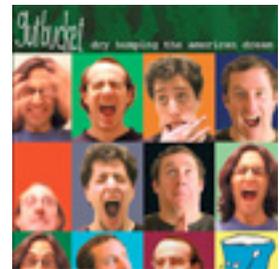
### Dry Humping the American Dream

*Cantaloupe Music CA21021 / Enja ENJ-9466 [2004]*

"... the high level of innovative musicianship leaves the listener wanting more." - *AM News New York*

"Gutbucket has a wonderful knack for melting time without ever losing the groove. Would have hurt my ears if I wasn't laughing so hard." - *Guitar Player*

"A fusion for the 21st Century" - *East Bay Express*



### Insomniacs Dream

*Knitting Factory Records KF299 [2001]*

"The in-your-face production is aggressively projected close to, or beyond distortion levels... highly recommended." - *The Wire*

"I must admit that i have a special fondness for brazen, unabashed trampling of barriers between genres - but Gutbucket does something truly special here. It's some of the most exciting and creative improvised music that's passed through my stereo in a long time."

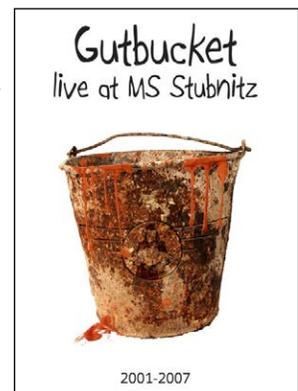
- *All About Jazz*

### Gutbucket Live at MS Stubnitz DVD

*Plattenfroster Records PLFR-701 [2008]*

This all-live concert DVD chronicles the development of the Gutbucket sound over 2001-2007.

Capturing a 7-year videotaped run of 8 shows on this legendary art-boat taped on location in Germany, Netherlands, and Denmark, this DVD was released by Plattenfroster in Germany in 2008. 23 tracks of live performances, an exclusive interview, and many otherwise-unreleased compositions!



## Gutbucket special projects

### Gutbucket + FILM Live!

[Johnny the Giant Killer](#) [60 min, French animated, 1951]

[Night Mail](#) [22 min, British documentary, 1936]

#### *Johnny the Giant Killer / 'Jeannot l'Intrepide'*

Gutbucket, the NYC genre-destroying gang of shapeshifters, uses their own acting skills and musical wit to incorporate movie dialogue into their dynamic re-scored versions of this ground-breaking work: the very first French animated film from 1951! The colorful and action-packed "Johnny the Giant Killer" is a French "Fantasia" and "Alice in Wonderland" in one, telling the story of little Johnny who rescues his pals from a big giant with the help of a swarm of insects whom he befriends. Gutbucket has performed "Johnny" across the US and Europe at museums, concert halls, and outdoor festivals.



#### *Night Mail*

The original score by Gutbucket saxophonist Ken Thomson was called "a masterful re-imagining of an old classic" by Indiewire.com upon its debut at the True/False Film Festival in Columbia, MO, March 4, 2007. In a totally different direction than Johnny, a dark reexamination of the film made by the British post office celebrating their technological wonder, the "Night Mail" train. Featuring a classic poem by W.H. Auden.

### Gutbucket + Ethel

Gutbucket teams up with one of the US's most exciting amplified string quartets. Ethel has brought new levels of talent and excitement to the string world; the two groups have proven to be perfect matches on stage in a huge genre-busting amplified octet. This is no standard "with strings" project. Ethel contains great improvisors as well as performers - the compositions are fantastically intricate, lines often moving from one group to the next, or doubling with members of both groups.

This supergroup has performed at Celebrate Brooklyn, BAM, and the Whitney Museum in NYC; the Massachusetts Museum of Contemporary Art; in Mannheim, Hannover, and the Köln Triennale in Germany, and the Jazzfestival Saalfelden in Austria, among other venues - and has been featured on national radio broadcast on NPR's World Cafe and ORF, Austrian national radio.



*"Sparks fly when these two combos join forces." - Time Out NY*

### Gutbucket Orchestra

A special project available on request! This project began in early 2009, when Gutbucket brought together a huge ensemble of multi-instrumentalists to realize, live, all of the elaborate orchestrations on their 2009 CD *A Modest Proposal*. The project included some of New York's top freelance musicians joining the group - including multiple winds, percussion, guitars, keyboards, and basses! A new definition of "orchestra" without the usual strings, this one achieves a huge and unconventional, yet harmonious sound.

This project is available with local musicians! Gutbucket will come in and workshop the music and prepare the concert with local musicians or advanced students (conservatory level).

# GUTBUCKET WORKSHOPS/MASTER CLASSES

Gutbucket, the NYC-based ensemble with 16 years of musical and international touring experience and collective decades of training and insights, have started a program of workshops and master classes to expand the musical viewpoint for both musicians and music-lovers.

Gutbucket has led classes in venues as disparate as a “rock school” in Bielefeld, Germany, a workshop for a Teachers University in Belgrade, an “underground workshop” focusing on improvisation/composition for professionals in Gyoer, Hungary, and composition master classes for the University of Missouri @ Columbia & University of Minnesota @ Minneapolis. Highlights have also been collaborative workshops/performance at CalArts and a multi-year teaching relationship with the Franconian International School, Erlangen, Germany.

Along with being well-seasoned professional performers, the members of Gutbucket are also experienced teachers in the realm of music education. Individually and collectively, they have worked with student of all ages and levels of experience in a variety of settings, from private instrument instruction to group workshops on topics as diverse as **Creativity, Creating Drama through Composition, Improvisation - The Way they Don't Teach You, Extended Rhythmic Techniques, The Difference between just “Playing” and truly “Performing,”** and more.

**"Gutbucket's presentation effectively tackled such subjects as arranging, dramatic sense in composition, and use of improvisation within form. Gutbucket's music opened our students' ears to a variety of styles and influences, demonstrating how eclectic influences can come together to create exciting music with an incredible sense of drama." - Dr. Stefan Freund, Composition Faculty, U Missouri**

## Workshops for Musicians

The workshops geared towards musicians will include musical demonstrations designed to further illustrate pedagogical concepts, a question and answer period to address students' concerns about their own playing/composing, and (optional) time to play with the members of Gutbucket and other students in order to begin to implement that which has been previously discussed into the actual framework of a musical dialogue and/or performance. Even a public performance is possible!

## Workshops for Listeners/Music-Lovers

The workshops for non-musicians will explore the ideas of creativity, discussions on topics such as music history and the myriad of traditions, musical and otherwise, that form the foundation and impetus for Gutbucket's music; and both inform and influence the music of the New York scene.

The goal is always to learn and grow, but not at the expense of having a good time. This is a chance to exchange thoughts and ideas, musical and otherwise in a relaxed and comfortable environment.

**"Highly informative and entertaining.... the musicians in Gutbucket display a rare ability to explain their own compositional process, performance dynamics, and aesthetic positions in a thoughtful and yet completely accessible fashion to students.**

**In addition to being an outstanding group of composer-improviser-performers, they would seem to be remarkably lucid, humorous, approachable, and rather effective in pedagogical contexts." - Dr. Sumanth Gopinath,**

*Music Theory Faculty, University of Minnesota*

Before each workshop transpires, a member of Gutbucket will contact you to tailor the class to your goals as a presenter.

For more info, contact Ken Thomson at [ken@ktonline.net](mailto:ken@ktonline.net).



## Gutbucket has played .....

Many of these places have been repeat visits for us. We're proud to have friends and supporters across the world.  
All radio stations listed are live performances.

### United States

Ann Arbor, MI  
Edgefest @ Firefly Club

Arlington, VA  
Galaxy Hut

Ashland, OR  
Mobius

Athens, GA  
ATHICA  
Secret Squirrel  
Tasty World

Atlanta, GA  
Eyedrum

Austin, TX  
Headhunter's

Baltimore, MD  
Orion Sound Studios

Bellingham, WA  
The Night Light

Birmingham, AL  
Greencup Books  
The High Note

Bloomington, IN  
The Bluebird  
Second Story Nightclub  
Uncle Fester's

Boston, MA  
Broad Institute @ MIT  
Green Street Grill  
Harper's Ferry  
Johnny D's  
Lily Pad  
Zeitgeist Gallery

Boulder, CO  
International Film Series

Bound Brook, NJ  
Hamilton Street Café

Brookline, MA  
Creative Music HS

Buffalo, NY  
**BAM Festival**  
Mohawk Place  
New World Records

Burlington, VT  
Club Metronome  
Radio Bean Coffee  
Valencia

Chapel Hill, NC  
The Cave  
Driade's  
The Night Light

Charleston, SC  
Johnson's Pub  
New Music Collective  
Redux Art Center

Chicago, IL  
Abbey Pub  
Chicago Cultural Center  
The Empty Bottle  
The Hideout  
Hot House  
Jazz Record Mart  
WNUR-FM

Cleveland, OH

Weitzel Gallery  
Columbia, SC  
Art Bar

Columbus, OH  
Northberg Tavern

College Park, MD  
WMUC-FM Radio

Columbia, MO  
Ragtag Cinema  
**True/False Film Fest**  
University of Missouri

Davis, CA  
Delta of Venus

Denver, CO  
Dulcinea's  
Hi-Dive  
Quixote's

Eugene, OR  
Luckey's  
Sam Bond's Garage

Hamilton, NY  
Colgate University

Hanover, NH  
Dartmouth College

Harrisburg, PA  
State Museum

Hattiesburg, MS  
Saenger Theater  
The Thirsty Hippo  
WUSM-FM

Ithaca, NY  
Castaway's

Jackson, MS  
W.C.Don's

Lansing, MI  
Mac's Bar

Long Branch, NJ  
Brighton Bar

Long Island, NY  
Olga's Farm  
WCWP-FM Radio

Los Angeles, CA  
Barnsdall Gallery  
Cal Arts  
Cafe Metropol  
Land on 2nd Street

Louisville, KY  
Gerstle's

Madison, Wisconsin  
High Noon Saloon  
King Club  
Mother Fool's

Memphis, TN  
Murphy's

Miami, FL  
F(x) Festival

Milwaukee, WI  
Miramar Theater

Minneapolis, MN  
The Cabooze  
Dakota Club  
400 Bar  
Nomad Pub

Suburban World  
Mt.Pleasant, SC  
The Village Tavern

Nashville, TN  
The Muse

North Adams, MA  
Elf Parlor  
Mass MoCA  
Robot Mansion

New Orleans, LA  
The Big Top

New York City  
Baby Jupiter  
BAMCafe  
**Bang on a Can Fest**  
**Bell Atlantic Jazz Fest**  
Black Betty  
Bowery Ballroom  
Bowery Poetry Club  
BRIClab  
Carnegie Hall (Zankel)  
Café Creole  
CB's 313 Gallery  
**Celebrate Brooklyn**  
**CMJ Music Marathon**  
Freddy's  
Fontana's  
Galapagos Arts Center  
IFC Center  
Izzy Bar  
Joe's Pub  
Knitting Factory  
Le Poisson Rouge  
Littlefield  
Luna Lounge  
Makor  
Mercury Lounge  
Mo Pitkins  
Monkeytown  
No Moore  
North Six  
Pianos  
Rose Live Music  
Southpaw  
Spiegelent  
The Stone  
Sycamore  
Symphony Space  
Tonic  
Wetlands Preserve  
WFMU-FM Radio  
**Winter Jazz Festival**  
Whitney Museum  
WNYC-FM Radio  
World Financial Center  
Zebulon

Oakland, CA  
The Stork Club

Oberlin, OH  
Oberlin College

Oneonta, NY  
SUNY Oneonta

Philadelphia, PA

U. Penn Presents  
The Fire  
The Tritone

Pittsburgh, PA  
U.Pittsburgh Auditorium

Pontiac, MI  
The Crofoot

Poughkeepsie, NY  
Vassar College

Providence, RI  
AS220  
The Living Room

Rochester, NY  
Eastman School  
The Bug Jar

San Francisco, CA  
Hemlock Tavern

Santa Fe, NM  
Second Street Brewery  
High Mayhem

Seattle, WA  
**Earshot Jazz Festival**  
Egan's  
Northwest Film Forum

St.Louis, MO  
Center of Creative Arts  
Madart Gallery  
Off Broadway

Syracuse, NY  
Lemoyne College

Tucson, AZ  
Solar Culture

Washington, DC  
The Black Cat  
DC9  
Metro Café

Wichita, KS  
The Anchor  
Barleycorn's  
Kirby's

Ypsilanti, MI  
The Elbow Room

... 33 US States  
and 20 countries!

For the most up-to-date  
info: [www.gutweb.com](http://www.gutweb.com).

To book Gutbucket,  
contact  
[booking@gutweb.com](mailto:booking@gutweb.com).

<b>Austria</b>	Bremen	Club Hanseat	Jazz Klub Satchmo
Bludenz	Breminal Festival	Schliersee	Slovenian Nat'l TV
Remise	Dachau	Elixir	
Ebensee	Amperitiv Festival	Schorndorf	<b>Spain</b>
Kino Theater	Dortmund	Jazzclub Session '88	San Sebastian
Hall	Domicil	Ulm	<b>Jazzaldia/San</b>
Wäscheri	Dresden	Café Wintergarten	<b>Sebastian Jazz Fest</b>
Innsbruck	JazzClub Tonne	Würzburg	
Project	Eberswalde	AKW	
Kufstein	<b>Jazz in E Festival</b>	Cairo	<b>Sweden</b>
Kulturfabrik	Esslingen		Gothenburg
Petzenkirchen	Dieselstrasse	<b>Hungary</b>	Nefertiti
Loch Ness	Essen	Győr	
Saalfelden	<b>JOE Festival</b>	Klub a Romer Haz	<b>Switzerland</b>
Nexus	Zeche Carl	<b>Mediawave Festival</b>	Bern
<b>Saalfelden Jazz Fest</b>	Frankfurt	Komarom	Bee-flat in Progr
Salzburg	Dreikoenigskeller	<b>Mediawave Festival</b>	Dachstock Reitschule
Jazzit	Freiburg		Bienne
Velden	<b>Jazzfestival Freiburg</b>	<b>Israel</b>	St. Gervais
Bluesiana	<b>Zelt Music Festival</b>	Tel Aviv	Geneve
Vienna	Greiz	<b>Tel Aviv Jazz Festival</b>	AMR
Porgy & Bess	<b>JazzWerk Festival</b>	<b>Italy</b>	Cave12
Reigen	Halle	Forli	Neuchatel
	Turm	Area Sismica	Otherjazz Festival
	Objekt 5		Willisau
<b>Belgium</b>	Hamburg	<b>Ireland</b>	Foroom/Jazz in Willisau
Gent	Hafenklang	Dublin	
Damberd	Rote Flora	Improvised Music	<b>United Kingdom</b>
Kortrijk	Stellwerk	Company/ The Boom Boom	Leeds
De Kreun	Hannover	Room	Leeds Jazz/Wardrobe
	Enercity Expo Cafe		London
	GIG	<b>The Netherlands</b>	<b>City of London Fest</b>
<b>Croatia</b>	Herne	Amsterdam	<b>London Jazz Festival</b>
Zagreb	Flottmann-Hallen	Bimhuis	(Southbank Centre)
KSET	Ilmenau	MS Stubnitz	The Spitz
Galeria SC	Ilmenau Jazz Festival	Eindhoven	
<b>No Jazz Festival</b>	Jena	Cafe Wilhemina	
<b>Zgetno Festival</b>	<b>Jazzmeile Thuringen</b>	Rotterdam	
	Café Wagner	<b>Worldport Jazz Fest</b>	
<b>Denmark</b>	Karlsruhe	Tilburg	
Aalborg	Jazzclub im Jubez	Paradox	
Jazzklub Limbo	Karlsruhe Jazzclub		
Copenhagen	Köln	<b>Poland</b>	
<b>Copenhagen Jazz Fest</b>	Köln Triennale	Bielsko-Biala	
	<b>Nozart Festival</b>	<b>Bielska Jazzowa Fest</b>	
<b>France</b>	The Loft	Krakow	
Lyon	Stadtgarten	Alchemia	
Sonic	Leipzig	Warsaw	<b>Summer Jazz Days</b>
Sonotone (Café Mystik)	Jazz Club Scheune		
Paris	Moritzbastei	<b>Romania</b>	
Point Ephemere	NATO	Cluj-Napoca	
Sunset Club	Mannheim	Tranzit House	
Le Triton	Alte Feuerwache	<b>(Mediawave Festival)</b>	
Vienne	Jazz Club Minden		
<b>Jazz a Vienne Festival</b>	Moritzbastei	<b>Serbia</b>	
(2002, 2006)	NATO	Belgrade	
	Magdeburg	<b>Belgrade Jazz Festival</b>	
<b>Germany</b>	Projekt 7	Sava Center Club	
Aachen	Münster	Indjija	
Dumont	Cuba	Indjija Jazz Festival	
Ansbach	Munich	Sabac	
Kammerspiele	Jazz Club Unterfahrt	Sabac Jazz Festival	
Berlin	Neubrandenburg		
A-Trane	<b>Spring Jazz Festival</b>	<b>Slovenia</b>	
B-Flat Club	Passau	Cerkno	
JazzKeller Treptow	Cafe im Museum	Zavod Gabrijel Fest	
KATO	Regensburg	Ljubljana	
Oxident	Jazzclub Regensburg	KUD	
RAW Tempe	Rostock	Gromka Club	
Supamolli	MS Stubnitz	Mensa Prikoritu	
Traenenpalast	Salzwedel	Maribor	
<b>(Blue Lights Festival)</b>			
Bielefeld			
Bunker Ulmenwall			