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Bio information: **DEAD CAT BOUNCE**

Title: **CHANCE EPISODES** (Cuneiform Rune 323)

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**FILE UNDER: JAZZ**

*"With Dead Cat Bounce Boston saxophonist Matt Steckler livens up the mix: incorporating a sensibility weaned on rock and at least on speaking terms with jam bands, the music easily morphs from straight-ahead jazz rhythms into a cool backbeat, a tango lilt, or a punk-derived pulse...The writing offers enough variety to occasionally make you forget that all the music comes from these same six guys."*

— Neil Tesser, *Chicago Reader*

*"Tightly arranged, swirling contrapuntal reeds and multi-part, blues n' roots-infused tricky compositions"*

— Jon Garelick, the *Boston Phoenix*

*"DCB revels in a reed-driven sound marked by sharply contrasting forms, textures and tones...strident, joyful, lush and strutting use of a horn section." — Mike Joyce, Washington Post*

The term *dead cat bounce* denotes a small, brief recovery in the price of a declining stock, but to composer and saxophonist **Matt Steckler** it means more; **Dead Cat Bounce**, both in name and as a group, evokes an artistic vision. "It signifies one's dedication to creative rebirth and renewal even as time, tradition, and masters move on," says the Boston-based Steckler, who founded DCB in 1997 to explore new sounds within the classic confines of jazz. Bolstered by bassist **Dave Ambrosio** and drummer **Bill Carbone**, DCB features an interactive and inventive frontline quartet of saxophonists: Steckler, **Charlie Kohlhasse**, **Terry Goss**, and **Jared Sims**. Drawing inspiration from blues and funk, as well as Caribbean, Brazilian, and West African traditions, DCB's fourth studio album, *Chance Episodes*, presents a cosmopolitan and international sound, all in a stunning interpretation of Steckler's original arrangements. *Chance Episodes* is Dead Cat Bounce's first release on **Cuneiform Records**.

Steckler is by no means rejecting tradition. On three previous albums, DCB has mixed in glimpses of iconic figures such as **Charles Mingus** and **Abdullah Ibrahim** and innovative outfits like the **World Saxophone Quartet**, but DCB's sound is anything but derivative. At home interpreting and integrating the masters yet willfully innovative, DCB is a band of seeming contradictions. Led by the visionary Steckler, who composed all of the tunes on *Chance Episodes*, DCB is nonetheless firmly an ensemble, not just a one-man show. Note, for instance, the emphasis on form and structure – especially from the pulsating and tight rhythm section – alongside unfettered freeform improvisation from the woodwinds and saxophones. Together, the band forms one sound, but individually each player has his own voice. The saxophones are free to explore, but their unity of tone and exacting execution of passages both meltingly lyrical and maniacally tricky showcases DCB at its finest. It is a band of superb instrumentalists united by a common goal: to shape and communicate Steckler's uncommon vision.

Originally commissioned by **Chamber Music America** for its **New Works Creation and Presentation program** for jazz-oriented composer projects in 2003, and with the further support of **American Music Center's Composer Assistance Program**, the music that evolved into the album *Chance Episodes* reflects, in Steckler's words, "memory's haphazard way of bringing to the fore seemingly unrelated events, so that an episodic personal narrative is created, as if 'by chance.'" Ultimately, on *Chance Episodes*, Steckler is not concerned about "establishing a particular 'sound' for the group," but instead "narrating – through sound – a timeline of human experience."

To meet that lofty goal, DCB revels in cross-cultural musical traditions, not in jarring or abrasive juxtaposition, but in an inclusive multiplicity of textures and tonal voicings. Steckler's compositions such as "Far From the Matty Crowd," "Township Jive Revisited," "Silent Movie, Russia 1995" and "Living the Dream," (the latter with its rousing contrapuntal interplay) feature exhilarating horn passages and engrossing improvisations that impress in equal measure by way of their instrumental flair and economic, direct nature. The impeccable collective unity and gorgeous interaction of the woodwinds is a particular marvel on "Madame Bonsilene," a standout performance that finds the four horn men going it alone, sans bass and drums. (Note that Ambrosio and Carbone are not left in the cold for long; the bassist and the drummer's masterful command of shifting rhythms -- hear them on "Far From the Matty Crowd" and "Salvation & Doubt" -- demands discerning attention.) Not content to limit its instrumental palette, listen for the additions of clarinet and flute, as they abound on *Chance Episodes*.

*Chance Episodes* is awash in the voices of the past, but synthesizes them into a dynamic voice of its own. Fundamentally, it asks the listener to appreciate the foundations and history of jazz, but simultaneously embrace all that is new. Steckler, himself, defines the ideal listener and frame of mind for *Chance Episodes*, imploring listeners to experience the album "free from distraction and with an ear toward positive experience and renewal."

*For more information on Dead Cat Bounce, see:*

**[www.deadcatbounce.org](http://www.deadcatbounce.org) - [www.facebook.com/pages/Dead-Cat-Bounce/139433902743684](https://www.facebook.com/pages/Dead-Cat-Bounce/139433902743684)**

## Dead Cat Bounce Mini-History

Composer/saxophonist/bandleader **Matt Steckler** originally conceived **Dead Cat Bounce** as a poetry/music collaboration in 1997, when he was a student at **Wesleyan University** (Middletown, CT). After moving to Boston, he reconceived the project as an instrumental outfit, recruiting musicians from that major New England city's flourishing new jazz scene. Steckler and his fellow musicians in Dead Cat Bounce – bassist **Dave Ambrosio**, drummer **Bill Carbone**, and saxophonists **Charlie Kohlhasse**, **Terry Goss**, and **Jared Sims** – had trained under some of jazz's most notable instructors, such as **Danilo Pérez**, **Jerry Bergonzi**, **George Garzone**, **Jim McNeely**, **Bob Moses** and **Cecil McBee**. They also shared a wealth of practical experience, performing and/or recording with New England's internationally acclaimed musicians as well as local stars, including **Dave Douglas**, **Steve Lacy**, **Ray Charles**, **Lonnie Plaxico**, **Roswell Rudd**, **Matt Wilson**, **Anthony Braxton**, **John Tchicai**, **Michael Cain**, **Pheeroan Aklaff**, **Curtis Fowlkes**, **Melvin Sparks**, **Leroy Jenkins**, the **Either/Orchestra**, **Miracle Orchestra**, **Jazz Composers Alliance Orchestra**, **Mango Blue** and others.

Active performers, Dead Cat Bounce have appeared at numerous prominent performance spaces (including art venues and jazz clubs) and at both jazz and public festivals throughout the Northeast and Midwest US, including New York City's Blue Note, Zebulon, Tea Lounge, Cornelia Street Café, Brooklyn Conservatory Recital Hall and Barbès; Boston's Regattabar; New Haven's Jazz On the Green; Portland's Maine Jazz Festival, and Japan's Szechuan Tokyo. In 2003, Dead Cat Bounce performed at the Urban Institute for Contemporary Art in Grand Rapids, MI and in 2004, on the Millennium Stage of the **Kennedy Center for the Performing Arts** in Washington, DC. Following the release of *Chance Episodes*, the band will tour the US extensively.

## Dead Cat Bounce Discography

<i>Lucky By Association</i>	1998	Chonsky Records
<i>Legends of the Nar</i>	2001	Chonsky Records
<i>Home Speaks to the Wandering</i>	2004	Innova Records
<i>Chance Episodes</i>	2011	Cuneiform Records

## For more information on Dead Cat Bounce bandmembers, please see:

<b>Matt Steckler</b>	<a href="http://www.mattsteckler.com">http://www.mattsteckler.com</a> - <a href="http://twitter.com/matriculator">http://twitter.com/matriculator</a> <a href="http://reverbNation.com/mattsteckler">http://reverbNation.com/mattsteckler</a>
<b>Jared Sims</b>	<a href="http://www.jaredsims.com/">http://www.jaredsims.com/</a>
<b>Charlie Kohlhasse</b>	<a href="http://charliekohlhasse.com/">http://charliekohlhasse.com/</a>
<b>Terry Goss</b>	<a href="http://www.facebook.com/profile.php?id=1570148414">http://www.facebook.com/profile.php?id=1570148414</a> (Terry Goss)
<b>Bill Carbone</b>	<a href="http://www.reverbNation.com/billcarbone">http://www.reverbNation.com/billcarbone</a>
<b>David Ambrosio</b>	<a href="http://www.davidambrosio.com/">http://www.davidambrosio.com/</a>

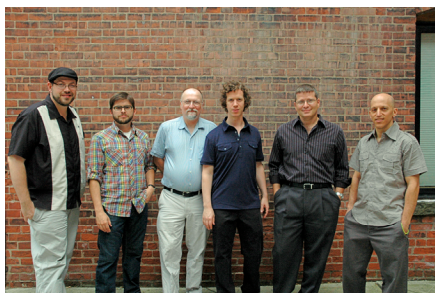
## Dead Cat Bounce 2011 Tour Dates: <http://sonicbids.com/deadcatbounce>

Oct 4, 8pm	Ryles Jazz Club - <b>Cambridge, MA</b> - \$7.00 - <a href="http://www.rylesjazz.com/">http://www.rylesjazz.com/</a>
Oct 20, 9pm	Bela Dubby - <b>Cleveland, OH</b> - \$7.00 - <a href="http://beladubby.blogspot.com/">http://beladubby.blogspot.com/</a> - with Oblique Orchestra
Oct 21, 10pm	Edgefest 2011 - Kerrytown Concert House - <b>Ann Arbor, MI</b> - <a href="http://www.kerrytownconcerthouse.com">www.kerrytownconcerthouse.com</a> - \$10.00 or festival pass
Oct 22, 10pm	Heaven Gallery - <b>Chicago, IL</b> - \$10.00 - <a href="http://www.heavengallery.com/">http://www.heavengallery.com/</a> - with Hearts and Minds
Oct 23, 7:30p	Surrounded By Reality presents - Audio for the Arts - <b>Madison, WI</b> - \$8.00 - <a href="http://www.audioforthearts.com/">http://www.audioforthearts.com/</a>
Oct 24, 7:30p	Studio Z - <b>St. Paul, MN</b> - \$10 - <a href="http://studiozstpaul.com/">http://studiozstpaul.com/</a>
Oct 25	Univ. of Northern Iowa - <b>Cedar Falls, IA</b> - Workshop at School of Music, Russell Hall Rm. 101 (The Jazz Studio) - 3-5pm Performance at Bengston Auditorium, Russell Hall - 8:00 pm - FREE and open to the public
Oct 26, 3:30p	Univ. of Iowa - <b>Iowa City, IA</b> - Workshop at Parish Hall, Trinity Episcopal Church - FREE and open to the public
Oct 26	Blue Moose Tap House - <b>Iowa City, IA</b> - <a href="http://bluemooseic.com/">http://bluemooseic.com/</a>
Oct 27	Sugar Maple - <b>Milwaukee, WI</b> - <a href="http://mysugarmaple.com/">http://mysugarmaple.com/</a>
Nov 25	The Stone - 16 Avenue C (the corner of Avenue C and Second Street) - <b>NYC, NY 10009</b>

*"Dead Cat Bounce does it all with exquisite writing, the subtle use of a bass-drum rhythm section and above all a definite sense of communication between the members that I am sure will be apparent to even the casual listener. These musicians are not just playing the music on the page, but listening and communing together... I am sure you will be impressed by the great writing, the originality of style, the wide variety of moods, individual solo efforts and most of all, a real group that is single minded and totally involved in the music."*

— **Dave Liebman**, saxophonist, **2011 National Endowment for the Arts Jazz Master**

## PROMOTIONAL PHOTOS



Digital [High-Resolution / Color] versions of these images are available for download on [www.cuneiformrecords.com](http://www.cuneiformrecords.com) in the "Press" section.

**What the press has said about previous releases by DEAD CAT BOUNCE:**

"The sounds on *Home Speaks To The Wandering* are as adventurous as the music of such obvious influences as the World Saxophone Quartet and Roland Kirk and as deep 'in the pocket' as perhaps less obvious but no less important influences as Coleman Hawkins and Sonny Rollins. More than anything, the group...demonstrate that real freedom is best expressed within confines - freedom within a framework. The framework is the jazz tradition, and the freedom is the sextet's willingness to take untraditional sidetrips while following that path. ... This turns out to be a great jazz album. It's great because there's virtuoso performance...there's an original vision. ... they take bold chances and break new ground. And, in a near contradiction, it's great because it's essentially accessible. ...Steckler and his musical comrades never let go of the central idea that, in the end, the experiment must serve the music, and as a result they've made an album that challenges and delights." – **Shaun Dale, *JazzReview.com***

"What carries through each piece is Steckler's gift for rich voicings among four horn players... Dead Cat's music doesn't joke around." – **Mike Shanley, *Jazz Times***

"Steckler screams to the heavens, as if possessed by (Charles Mingus). The group plays with precision and technique that forces listeners to take them seriously." – **Mike Shanley, *Pulp***

"There's so much going on rhythmically and melodically in the music of Dead Cat Bounce that influences are called to mind like items on a to-do list. This band of four multi-instrumental reed players, bassist, and drummer from moment to moment generate the pulse of Mingus, the interweaving lines of the World Saxophone Quartet, the stop-on-a-dime timing of the Murray Octet, the swing of the Marsalis septet, and generally perform with the tenacity of any other crisp, self-assured, raucous, and joyful horn-driven ensemble you can think of... When so much jazz settles for nods of the head, DCB goes right for your midsection." – **Jeff Stockton, *All About Jazz***

"What one remembers most about it are the compulsive, seething grooves and the brawling saxophones... Great Stuff all around: for sheer snaggletoothed excitement *Home Speaks to the Wandering* is hard to beat." – **Nate Dorward, *Cadence (also in Exclaim!)*'s top 10 CDs of 2005**

**Recipient of a 2003 New Works: Presentation grant from Chamber Music America/Doris Duke Charitable Foundation:**

"[Matt Steckler's] whip-smart sextet of four saxes, bass, and drums rolls through his multi-sectioned compositions with toe-tapping ease. Skewed tangos, deviant marches, churchy hymns, and dissonant abstraction, swing band riffs, collective improvisations, and individual solos roll and tumble their way over funky vamps, swinging grooves and unclassifiable beats. Great ensemble playing, high spirits, an endearing, but twisted, sense of fun make Dead Cat's second release a winner." – **Ed Hazell, *Signal to Noise***

**Winner of Boston Phoenix Best Music Poll 2001 and 2002 in the category of Best Local Jazz Act:**

"Dead Cat Bounce epitomize the best of the Boston jazz scene – to make the most of working outside conventional commercial structures, to treat a band as a workshop of ideas, to look forward while drawing on the best of the past. Think of Mingus's swirling counterpoint and rhythm shifts with the similarly rich voicings and solo-ensemble balance of the World Saxophone Quartet. What more could you ask for?" – **Jon Garelick, *The Boston Phoenix***

**Winner of Best Local Jazz at the 2002 Boston Music Awards and a 2002 Meet the Composer grant to premiere *Home Speaks to the Wandering* to several cities on tour:**

"With Dead Cat Bounce twentysomething Boston saxophonist Matt Steckler livens up the mix: incorporating a sensibility weaned on rock and at least on speaking terms with jam bands, the music easily morphs from straight-ahead jazz rhythms into a cool backbeat, a tango lilt, or a punk-derived pulse... The writing offers enough variety to occasionally make you forget that all the music comes from these same six guys." – **Neil Tesser, *Chicago Reader Critic's Choice***

"Steckler gives Dead Cat Bounce a lively, raucous resonance." – **Bill Beuttler, *Boston Globe* profile of Matt Steckler/Dead Cat Bounce**

**Critic's Tip and Sound Choice honors from the Boston Globe 1/6/01 and 10/5/01:**

"The six-piece group... has become one of Boston's most original jazz units." – **Bob Blumenthal, *Boston Globe***

"DCB revels in a reed-driven sound marked by sharply contrasting forms, textures and tones... strident, joyful, lush and strutting use of a horn section." – **Mike Joyce, *Washington Post***

"Made of fresh ingredients, their music was all abrupt cadences, fast-mutating sonorities and jagged surfaces, but it was polished brightly to an impressive sheen, as the four-saxes-and-rhythm-section sextet just gets better and better. Dead Cat Bounce presented uncompromisingly challenging but often jubilant tunes... Smart, spirited and soulful, the music rocked to exciting effect all night." – **Michael Hochanadel, *The Daily Gazette (NYS)***

"Dead Cat Bounce is addictive... this group takes the sax quartet, mixes in bass and drums, and ends up with the unique sound that results when high caliber musicians share a musical vision and a love of innovation. DCB possesses these qualities, which combine to make *Legends of the Nar* a triumph." – **Katie DeBonville, *Northeast Performer, Spotlites Section***

"[DCB's] reputation – for knife-sharp technique, and formal and stylistic elasticity – is quickly beginning to precede them. The Cats drop proverbial science with headstrong melodic and structural foundations, Mingus-tinged arrangement sensibilities, and an almost Mancini-like accessibility and playfulness. They conjure solid, straightforward grooves as well as more interstellar regions, while continually presenting tight riffs, and expressing memorable melodies." – **Jordan Weeks, *Pittsburgh City Paper***

"Straddling studied experimentation and flat-out irreverence... *Home Speaks to the Wandering*, with its self-consciously artsy song titles and ambling, pell-mell structures, offers pockets of bristling exuberance bordering on hyperactivity... the unconventional roster yields hearty results, shining a light on the possibilities inherent in the interplay of tenor, alto, soprano and baritone." – **Kevin Forest Moreau, *Atlanta Creative Loafing***

"Working some of the outside-the-box terrain favored by bands such as the 29th Street Sax Quartet and the World Sax Quartet... Dead Cat Bounce manages to blend serious composition and improvisation with wit, never an easy trick to pull off." – **Bob Young, *Boston Herald***

"The solos are almost always exciting. The compositions nicely combine a gritty, bluesy feel with intricate, catchy heads. The final product is fun, good music...this is definitely worth a listen, and then several more." – **Eric Saidel, *Cadence Magazine***