



Bio information: **FAST 'N' BULBOUS**  
 Title: **WAXED OOP** (Cuneiform Rune 277)

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**FILE UNDER: ROCK / JAZZ / BLUES-ROCK /**

**"THERE AIN'T NO LABEL FOR THIS BOTTLE" – Don Van Vliet**

*"Remarkably, these instrumentals hold onto Beefheart's obsessive strangeness, which is really the best tribute that Lucas, Johnston and the rest of the Fast 'n' Bulbous crew could have given him. This CD is ragged but right, all the way. 4/5 stars" – All Music Guide*

*"[They] recast Captain Beefheart's tunes and make the case for him as a composer the equal of Thelonious Monk." – Nashville Scene*

*"..Fast 'N' Bulbous are no next best thing: They are the big brass band [Captain Beefheart] never had. With bellowing horns arranged by saxophonist Phillip Johnston and pinpoint swordplay by ex-Magic Band guitarist Gary Lucas, Fast 'N' Bulbous ignite the R&B gunpowder inside the tangled surrealism... The group attacks Van Vliet's songs with the same idiosyncratic precision that he drilled into his own musicians." – Rolling Stone*

**Captain Beefheart's** music is the quintessential 'outsider art music' of the second half of the 20th century. The blues-drenched **Picasso** of rock music, **Captain Beefheart (Don Van Vliet)** created a series of recordings from the 1960s to early 1980s that shattered assumptions regarding how modern American popular music could, or even should, be composed and interpreted. Before leaving music to pursue a life-long interest in painting, he created 10 albums of astonishingly creative music that shattered conventions in popular music as profoundly as cubism had impacted modern painting a half century before. Beefheart's music featured multi-faceted prisms of angular rhythms; melted and fused genre boundaries (rock, jazz, classical, free jazz/improv) as though they were objects in a **Dali** painting; borrowed equally from high (early 20<sup>th</sup> century classical) and low (blues) art; favored surrealistic stream-of-thought over conventional narrative lyrics, and infused the whole in an earthy, unpretentious and thoroughly American blues-soaked jambalaya. Despite the fact that he retired from music over 25 years ago, his music sounds as fresh today as when it was created, and resonates more strongly than ever as an influence on contemporary music. With his influence now all-pervasive, the annals of modern rock, jazz and even classical music overflow with anecdotes from today's innovators about how their first exposure to Beefheart's music changed their lives. **Fast 'n' Bulbous** offer a unique slant on the songbook of one of contemporary music's most idiosyncratic figures.

**Fast 'N' Bulbous** is a Captain Beefheart tribute project led by two innovators of the new music scene: rock guitarist and improviser **Gary Lucas**, who was guitarist for **Captain Beefheart's Magic Band** in its latter years (1980-82), and composer, jazz saxophonist and improviser **Phillip Johnston**, who co-led (with **Joel Forrester**) the renowned **Microscopic Septet**, widely regarded as one of the most unique bands of the 1980s. Lucas and Johnston formed the project to expose Beefheart's compositions as major contributions to the American songbook which should be revived, reviewed, re-interpreted and – above all – played and experienced live. In a project statement, their stated goals were:

*"to use the compositions of Don Van Vliet as a vehicle for improvisation and arranging. The band consists of a crew of seasoned improvisors from both the worlds of avant-garde jazz and rock, who will render the music as both a tribute and a creative adventure in improvising. We use the horn section to take the place of vocals, as well as transmute this guitar-based music into ensemble interplay, between horns and guitar and rhythm section."*

Lucas and Johnston formed **Fast 'N' Bulbous** in 2001, naming it after a spoken word segment on **Trout Mask Replica**, the Beefheart album that was a revelation and turning point to both musicians in their youth. Johnston enlisted Lucas as co-leader, and the two recruited a top-notch septet lineup of musicians drawn from both the jazz and rock worlds – ultimately including several former Micros members. Fast 'N' Bulbous' world-wide premiere was on October 21, 2001 at the **Teatro Ariosto, Reggia Emilia** in Italy, a concert set up by Italian journalist **Maurizio Comandini**, who played a role in the project's genesis. The premiere performance opened with Lucas, solo on stage, playing **"Sure 'Nuff' N Yes I Do"** from Beefheart's first album, **Safe As Milk**, after which the band played other tunes from throughout the Captain's oeuvre. Immediately in demand for live performances, Fast 'n' Bulbous was active on the international scene, playing on national radio overseas and performing in venues ranging from fine art museums to rock dives and jazz bars, from cult festivals of Captain Beefheart music to prestigious jazz festivals drawing wide crowds. After touring Europe in 2001 (Italy, Belgium Germany), the band played Austria's **Saalfelden Jazz Festival** in 2002, an extremely active year that also included a US tour (Minneapolis' **Walker Art Center**, Columbus' **Wexner Center**) and numerous shows in NYC (**Tonic**, **Makor**, **Symphony Space**). 2003 saw the group in followed by extensive tours of Europe. Their live shows were praised in reviews by *The Village Voice*, *Variety* [Reuters], *The New York Times*, *Rolling Stone*, and numerous other major periodicals. Praise even came from Beefheart biographer **Mike Barnes**, who exclaimed:

*"Fast 'N' Bulbous play it just right... The group's big, physical yet intricate sound was a joy to hear for both Beefheartophile and, I'm sure, for the merely curious; I was expecting it to be good but my expectations were surpassed in grand style."*

In 2005, Cuneiform released Fast 'N' Bulbous' first-ever CD, the delightfully-titled and twice-as-tasty **Pork Chop Blue Around the Rind**. The CD featured 13 cuts from across Beefheart's career. It received a torrent of praise worldwide from both the rock and jazz press – and from both Beefheart fans and those who did *not* like Beefheart's music the first time around. Barnes said in *Mojo* that:

*"Few groups do justice to the music of Captain Beefheart...but this is something else. ...The rhythm section get right inside the structure of these tunes, Lucas synthesizes two guitars' lines into one, while the brass take care of the main themes, teasing out unexpected melodies."*

*(This press release is continued on the next page...)*

Jazz journalist **Francis Davis**, not previously a Beefheart fan, noted in an article on tribute groups in the *Village Voice* that:

*"...Pork Chop Blue Around the Rind, the debut CD by Gary Lucas and Phillip Johnston's Fast 'n' Bulbous, treats Captain Beefheart to boisterous, full-scale version-a-ning, raising a curious point about tribute albums in the process—you can enjoy the better ones without being all that keen on the honoree. Except for a few cuts from Trout Mask Replica, Beefheart's primitivist dada never reached me, maybe because I'd already heard Howlin' Wolf and Ornette Coleman, and as inspired an idea as it was to conflate them, Beefheart never pulled it off. Johnston's arrangements do—and then some."*

Numerous critics noted that Fast 'N' Bulbous' music revealed structural complexities in Beefheart's compositions that had previously been overshadowed by his oversized personality. In a CD review in *Cadence*, **Troy Collins** notes that:

*"Hearing Beefheart's signature, counterpoint-laden, psychedelic Blues tunes arranged for an instrumental Jazz band reveals the intricacies at the heart of Beefheart's writing. The polyrhythmic shuffle and crazed counterpoint provide the perfect structural platform for a group of seasoned improvising musicians to launch from. At once joyous and challenging, Pork Chop Blue Around the Rind is that rare tribute album that reaches beyond its source material to create something new and even greater than the sum of its parts."*

Celebrating *Pork Chop*'s release, Fast 'N' Bulbous gave numerous concerts in New York City (Bowery Poetry Club), and in August 2005, played at Portugal's prestigious **Jazz Em Agosto Festival**. In November 2006, the band did an extensive tour of Europe (Holland, Austria, Switzerland, Slovenia, England), performing at jazz clubs, on national radio (*Concertzender*) and at two festivals: Switzerland's **Taktlos Festival**, and the **London Jazz Festival**. On this tour and during subsequent gigs at home and abroad, the band members of Fast 'N' Bulbous began developing arrangements of new Beefheart tunes.

*Waxed Oop*, released here on **Cuneiform**, is Fast 'N' Bulbous' second album. The album begins – as did the band's premiere concert – with Lucas playing "Sure Nuff 'n' Yes I Do", and includes tunes that span the length and breadth of the Captain's career – from *Safe as Milk*, his first album, to *Ice Cream for Crow*, his last, recorded while Lucas was in the band. As on *Pork Chop*, most of the tunes are orchestrated with a horn section used in lieu of Beefheart's gritty vocals and with improvisation incorporated into the fold. Of the CD's 13 cuts – which include one medley – more than half are orchestrated by Johnston, while Lucas and Fiedler contribute three arrangements each. In addition, Lucas did the guitar arrangements for all tracks. However, *Waxed Oop* also contains two tracks with vocals – including a "bonus track" – a live recording of English singer/songwriter **Robyn Hitchcock**, accompanied by Lucas on guitar, singing "China Pig" from *Trout Mask Replica* at "Beefheart Night at the Knitting Factory", a Beefheart celebration held in New York City on April 8, 2008.

The playing on *Waxed Oop* is top-notch. In addition to Lucas (guitar) and Johnston (saxes), the lineup here includes **Richard Dworkin** (drums) and **Dave Sewelson** (baritone sax) – both also of **The Microscopic Septet** (with several recordings on Cuneiform); **Joe Fiedler** (trombone) – who has played in the big bands of **Ed Palermo** (with recordings on Cuneiform). **Anthony Braxton**, **Satoko Fuji**, **Andrew Hill**, **Rob Henke** (trumpet) of **Doctor Nerve**; and **Jesse Krakow** (bass) – who also plays with Cuneiform recording artists **Doctor Nerve** and **Time of Orchids**, as well as touring with **Shudder to Think**. On *Waxed Oop*, these musicians energetically revive the spirit and sound of Captain Beefheart's music, cart wheeling through tunes that are as gutsy as they are cerebral, as drenched with soulful blues as they are filled with abstract sound. Fast 'N' Bulbous re-assert Beefheart's role within the American songbook, reveal him to be one of the 20<sup>th</sup> Century's most significant composers, rearrange and re-orchestrate his works with empathy and inspiration, and – last but not least – play this repertoire with verve and soul.

*Waxed Oop* is part of Cuneiform's "Contemporary Masters" series, featuring groups whose repertory includes the works of such groundbreaking composers/artists/bands as **Albert Ayler**, **Miles Davis**, **Captain Beefheart**, **John McLaughlin / Mahavishnu Orchestra**, and **Frank Zappa**. These groups, many of them jazz, serve as repertory ensembles that cover, arrange, interpret and/or create new music inspired by master composers who originally worked in rock, jazz, or jazz-rock/fusion contexts. Besides releasing the two **Fast 'N' Bulbous** CDs, *Waxed Oop* (2009) and *Pork Chop Blue Around the Rind* (2005), which celebrate and explore **Captain Beefheart**'s compositions, Cuneiform has released *Healing Force: The Songs of Albert Ayler* (2007), by **Vinny Golia**, vocalist **Aurora Josephson**, **Henry Kaiser**, **Mike Keneally**, **Joe Morris**, **Damon Smith** and **Weasel Walter**, a CD that casts new light on (and has provoked a reassessment of) the songs that **Albert Ayler** wrote, with lyrics by **Mary Parks** ("Mary Maria"), late in his life. Also as part of "Contemporary Masters", Cuneiform released **The Mahavishnu Project's Return to the Emerald Beyond** (2007), featuring the first-ever live performances of McLaughlin's *Visions of the Emerald Beyond*, endorsed by McLaughlin and performed by **Gregg Bendian**'s 11 piece band; **Ed Palermo Big Band's Take Your Clothes Off When You Dance** (2006), featuring Palermo's big-band jazz arrangements of Zappa's rock tunes; and 2 double-disc SACD/CDs – *Upriver* (2005) and *Sky Garden* (2004) – by **Yo Miles!**, a band focused on **Miles Davis**' late work, led by **Henry Kaiser** and **Wadada Leo Smith**. None of these groups are tribute bands attempting to replicate the original material; all treat the Masters' original music in new, highly original and often enlightening ways. These bands have succeeded in raising public recognition that America has produced some of the 20th century's best composers – and that great, enduring compositions exist not only in the classical world, but in such popular genres of jazz, rock, and various fusions thereof.

– Text by Joyce E. Nalewajk, 2009

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For more information on Fast 'N' Bulbous, please see the band's:

WEBSITE: [www.phillipjohnston.com/fnbfntpage.htm](http://www.phillipjohnston.com/fnbfntpage.htm) - MYSPACE: [www.myspace.com/neonmeatedream](http://www.myspace.com/neonmeatedream)  
CUNEIFORM TOURPAGE: [www.cuneiformrecords.com/tours.html](http://www.cuneiformrecords.com/tours.html)

[for prior concerts/ Fast 'N' Bulbous performance history, see: [www.united-mutations.com/f/fastnbulbouscbproject.htm](http://www.united-mutations.com/f/fastnbulbouscbproject.htm)]

## **FAST 'N' BULBOUS BAND MEMBER BIOS:**

**GARY LUCAS**    [www.myspace.com/garylucas](http://www.myspace.com/garylucas) - [www.garylucas.com](http://www.garylucas.com)

*bio info derived from above and:* [www.allmusic.com](http://www.allmusic.com)

"One of the best and most original guitarists in America" (*Rolling Stone*) and one of the most prominent guitarists on the current Downtown New York scene, **Gary Lucas** began playing French horn and guitar as a child, choosing the guitar as his main instrument in high school. A **Yale University** graduate, he nevertheless maintains that "Van Vliet's sensibility and aesthetic definitely informs my guitar playing and overall worldview – it's like I went to Beefheart University." Lucas first saw **Don Van Vliet** perform in 1971 in New York City, vowed to someday work with him, and as Music Director of Yale's campus radio, later interviewed Van Vliet.

Lucas joined **Captain Beefheart's Magic Band** after he returned to the US from Tapei, where he had moved after graduation and where he led the **O-Bay-Gone-Band**. He recorded on two of the Magic Band's **Virgin** releases: as featured soloist on ***Doc at the Radar Station*** (1980) and as a full band member on ***Ice Cream for Crow*** (1982). Lucas toured the USA and Europe with the Magic Band and recorded a video with them, now in the Museum of Modern Art's permanent collection. When Beefheart abandoned music in 1984 to pursue painting, Lucas temporarily put aside his career as a musician to work as a producer. *AMG* explains in its profile of the musician that: "*Lucas couldn't imagine topping his experience of playing in a group he considered the number one avant-garde rock band in the world, so he switched over to the production end of music, producing albums by Peter Gordon and Tim Berne, among others.*"

In the late 1980s, Lucas resumed his music career with a vengeance, performing and recording both solo and in numerous groups and collaborations. To date he has performed in 35 countries and appeared on at least fifty CDs, including solo, with various ensembles, and with such artists as **Jeff Buckley** (co-writing "**Grace**" and "**Mojo Pin**") and **Joan Osborne** (co-writing a **Grammy-nominated** song on ***Relish***). In 1989, Lucas formed **Gods and Monsters** (featuring **Ernie Brooks-Modern Lovers** and **Billy Ficca-Television**, produced by **Jerry Harrison-Talking Heads**), his psychedelic jamband supergroup, which remains one of his current mainstay projects. That same year he collaborated with **Walter Horn** on a new live film score for the 1920 silent movie "**The Golem**", commissioned by BAM's 1989 **Next Wave**. In 1994 Lucas formed **The Du-Tels**, a psychedelic folk duo with **Holy Modal Rounder's Peter Stampfel**. Besides leading Gods and Monsters and co-leading **Fast 'n' Bulbous**, Lucas has played in the **Magic Band reunion project**, which debuted at the 2003 **All Tomorrow's Parties festival**, toured extensively in the UK and Europe, and released a live DVD (2006).

In addition to his group projects, Lucas has a successful solo career, with about 20 releases to date under his own name. His albums embrace a wide variety of genres, and include ***The Edge of Heaven-Gary Lucas plays Mid-Century Chinese Pop***; a live EP, ***Gary Lucas @ Paradiso***; duo albums with lutist **Jozef Van Wissem**; several 12" dance music singles made with **DJ Cosmo** under the name **Wild Rumpus**; and 4 compilation CDs. A new CD of folk-blues-rock-Indian music with Indian vocalist **Najma Akhtar** will be released on **Harmonia Mundi**. His work has been released on such labels as **Tzadik**, **Label Bleu**, **BvHaast**, **Bitches Brew**, and **Enemy**; his internet-only releases are distributed by **IODA**. Lucas recent projects scoring silent film with live solo guitar accompaniment include "**Sounds of the Surreal**", commissioned by **Film Society of Lincoln Center**, and a new score for **Lon Chaney/Tod Browning's "The Unholy Three"**. He tours the world relentlessly, as a solo artist, with silent film projects, and with various groups. Lucas will tour Europe with Fast 'N' Bulbous in March 2009, and will tour Australia with Gods and Monsters that Spring. Lucas' music has been praised for its eclectic beauty and singular vision – Beefheart's legacy. Commenting on one of his recent albums, an Amazon.com reviewer commented that: "it's nearly impossible to categorize. Lucas mixes a bit of folk, jazz, psychedelia, hip-hop, and rock among other hues... He simply doesn't fit neatly into any category and like a true musical genius, fashions his own mold with unique vocals and melodies."

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**PHILLIP JOHNSTON**    [www.myspace.com/phillipjohnston88](http://www.myspace.com/phillipjohnston88) - [www.phillipjohnston.com](http://www.phillipjohnston.com)

*bio info derived from above and:* [www.allmusic.com](http://www.allmusic.com), [www.furious.com/perfect/phillipjohnston.html](http://www.furious.com/perfect/phillipjohnston.html), [www.berkshireweb.com/rogovoy/thebeat/beat990826.html](http://www.berkshireweb.com/rogovoy/thebeat/beat990826.html)

A saxophonist, composer and arranger of both jazz and new music, Johnston has been a significant figure in New York's Downtown music scene since the beginning of the 1980's, while maintaining a parallel career as a composer for film, theatre, dance and silent film. In a 1999 interview he gave to the webzine **Perfect Sound Forever**, he credits **Captain Beefheart's Trout Mask Replica** as providing both inspiration and an instruction in composition:

*"When I first heard the music of Captain Beefheart...I heard Trout Mask Replica... It was one of the things that got me excited about music, and ...that spark of enthusiasm was part of what made me want to be a musician. And to this day, I still think it's one of the most amazing records ever made. And talk about counterpoint, it's one of the most contrapuntal records ever made – every instrument filling a different function. It still bears a great deal of relevance to what I'm doing today."*

He founded and led several of highly acclaimed jazz groups, including the **Microscopic Septet** (1980-1993), **Big Trouble** (1991-1995), **The Transparent Quartet** (1996-1999). Johnston has released more than 10 albums as a leader or co-leader, on such prominent labels as **Tzadik**, **Avant**, **Black Saint**, and **Winter & Winter**. As a sideman/collaborator he has worked with **John Zorn**, **Wayne Horvitz**, **Eugene Chadbourne**, **Mikel Rouse**, **Shelley Hirsch**, **Guy Klucevsek**, **Earl King**, & **Lenny Pickett**.

Johnston is a prolific composer of film, theater, and dance scores, in addition to doing work for radio and TV. His feature film scores include **Henry Bean's Noise**, **Philip Hass' The Music of Chance**, **Paul Mazursky's Faithful**, and **Doris Dörrie's Geld**, among others. His original scores for silent film, which have toured internationally, include **F.W. Murnau's Faust** (1927), **Teinosuke Kinugasa's Page of Madness** (1926), **Tod Browning's The Unknown** (1927), and **The George Méliès Project**. His first two silent film scores have been released on CD (**Avant/Koch Jazz**) and ***Page of Madness*** is forthcoming in 2009. **Tzadik** has released his ***Music For Films***, and a second volume is in the works.

Johnson's distinctive compositions are notable for their defiance of genre and pervasive humor –Beefheart's legacy. As Seth Rogovy wrote in the *Berkshire Eagle*:

*"what distinguishes or characterizes Johnston's work, and what makes it impossible to tame or define in conventional terms, is its willful perversity - its utter unwillingness to stay in one place, its defiance of genre, its universal embrace of the offbeat, its celebration of the quirky, dramatic and surprising gesture. His scores can flow seamlessly from cocktail jazz to horn-laced funk grooves to acoustic chamber music to synthesized electronics to frenzied post-bop to banjo bluegrass to rock 'n' roll to ersatz klezmer to cartoon music to skronking metal to Asian harp to blues guitar riffs to blowzy polka and back to classically-styled, string quartet music."*

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**JOE FIEDLER**

[www.myspace.com/joefiedlermusic](http://www.myspace.com/joefiedlermusic) - [www.joefiedler.com](http://www.joefiedler.com), bio info derived from [www.joefiedler.com](http://www.joefiedler.com)

Trombonist/composer **Joe Fiedler** is known to critics as "among the most impressive trombonists to emerge in the past couple of decades... excellent chops and range, a big warm tone, and mastery of extended techniques." [Harvey Pekar, *Signal to Noise*] and "an MVP in configurations that range from salsa bands to the jazz avant-garde" [Time Out New York].

Based in New York since 1993, he has performed and recorded in a long and eclectic list of musical settings ranging from pop (**Firewater**, **Wyclef Jean**, **Jennifer Lopez**) to Afro-Caribbean to jazz (**Andrew Hill**, **Lee Konitz**, **Maria Schneider**, **Wynton Marsalis**, **The Mingus Big Band**, **The Lionel Hampton Orchestra**) to the avant-garde (**Borah Bergman**, **Anthony Braxton**, **Cecil Taylor**, **Roswell Rudd**, **Kenny Wheeler**, **Myra Melford**). Active on NY's Latin music scene, Fiedler was a founding member of **Ralph Irizarry's** acclaimed Latin Jazz group **Timbalaye**, performing with **Tito Puente**, **Hilton Ruiz**, **Dave Valentin**, **Nestor Torres** and **Papo Lucca**. Fiedler has played as a featured soloist with numerous prominent Latin singers, including **Celia "Queen of Salsa" Cruz**, **Cheo Feliciano**, **Lalo Rodriguez**, **Andy Montanez**, **Ismael Miranda**, **Pete El Conde Rodriguez**, **La India**, **Domingo Quinones**, and **Tito Nieves**.

In addition to work as a solo trombonist and leader of the groups the **Joe Fiedler Trio** and **Big Sack**, Fiedler is an active member of such ensembles as **Fast 'N' Bulbous**, **Chris Jonas' The Sun Spits Cherries**, and the big bands of **Satoko Fujii**, **Ed Palermo** and **Charles Tolliver** among others. His diverse discography features more than 70 recordings, including three as a leader. His 1999 debut CD as a leader, **110 Bridge St**, came out on **CIMP**. The latest is his 2007 trio release, **The Crab (Clean Feed)**, featuring bassist **John Hebert** and drummer **Michael Sarin**.

Critics called the Joe Fiedler Trio's first CD, **Plays The Music of Albert Mangelsdorff (Clean Feed)**, "triumphant" (*One Final Note*), "involving" (*New York Times*), "a memorable and brilliant tribute" (*All Music Guide*) and "a survey that is at once deep and uncompromising and still decidedly accessible throughout, traits emblematic of the dedicatory maestro himself" (*Bagatellen*).

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**RICHARD DWORKIN**

bio info derived from: [www.allmusic.com](http://www.allmusic.com)

Jazz drummer and producer **Richard Dworkin** has been active on the New York jazz scene since at least 1982, when he appeared as the drummer on recordings with **James White & the Blacks** and the **Microscopic Sextet**. He has recorded on over 35 CDs, drumming for **James Chance**, **Philip Johnston's Big Trouble**, **Samm Bennett**, **Alex Chilton**, **Eric Anderson**, **David Rosenbloom & the Outlanders**, **Doug Stevens and the Outband**, **Harry Shearer**, **Bobby Radcliff**, **Michael Callen**, as well as appearing on numerous compilations. Phillip Johnston's drummer of choice, Dworkin recorded 4 CDs in **Microscopic Sextet**, 1 CD with **Big Trouble**, as well as appearing on Johnston's solo CD, **Normatology**, and on his film score compilation, **Music for Films**.

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**ROB HENKE**

[www.robhenke.com](http://www.robhenke.com), bio info derived from [www.robhenke.com](http://www.robhenke.com) and [goodcleanfun.org/members/rob.htm](http://goodcleanfun.org/members/rob.htm)

Trumpet player **Rob Henke** has played, toured and recorded in a diverse variety of musical settings. Active in Downtown's avant music scene, he has also played with prominent salsa musicians and with R&B acts. Henke is a member of **Doctor Nerve**, a Cuneiform-signed avant-rock band led by **Nick Didkovsky**, and has played with **Marie McAuliffe's Ark Sextet** (with recordings on **Koch** and **Tzadik**), **Spirit of Life Ensemble**, **Joe Gallant and Illuminati**, **The Groove Collective**, **Whirligig**, **The Walter Thomson Orchestra**, **Diane Moser's Composer's Big Band**, **The Smoking Section**, and **The Ray Barretto Orchestra**, and **Mike Kaplan Nonet**.

Henke leads several NY-based musical projects. The label **M-Cons East Productions** has released CDs by two of Henke's bands: **The Bride**, by the **Washington Street Players**, and **Tale of Trevor Nor**, by **Kloomp!**. Henke also leads the **Rob Henke Group**, which released a CD called **White Paws** on **Cathexis**.

Besides his career as a musician, Henke is also an actor and playwright, working with such theatre companies as **Good Clean Fun**, **The Likeable War Criminals**, and **Strike Anywhere**. He recently released a radio drama, called **Listening: A Brief Radio Drama in 3 Acts**.

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**JESSE KRAKOW**

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bio info derived from: [www.disgreement.net/interviews](http://www.disgreement.net/interviews); [www.tinrp.free.fr/english/empty/pages/interview](http://www.tinrp.free.fr/english/empty/pages/interview)

Bassist and multi-instrumentalist (Chapman Stick, synth, guitar, percussion, voice) **Jesse Krakow** is a wildly creative artist who prefers lo-fi recording techniques and cites **Frank Zappa**, **Captain Beefheart**, **Ween**, **Yes**, **King Crimson**, **The Stick Men**, **The Shaggs**, **Half Japanese** and **The Waitresses** as his influences. A former member of avant/math-rock band **Time of Orchids** (with releases on **Tzadik** and **Cuneiform**) and **Ron Anderson's PAK**, he most recently toured with the reunited 1990's glam-hardcore band **Shudder To Think** on their successful 2008 reunion tour. Besides performing and recording with numerous groups, Krakow also has a solo career. His first solo album, the 42" minutes **Oceans In The Sun** (2004, **Public Eyesore**), featured 31 pop songs that critics praised as "Residents meet They Might Be Giants". Krakow's 2007 CD, **World Without Nachos (Eh?)**, contained 72 songs in 41 minutes, prompting critics to describe it as "goofy and annoying, but astounding involving as well". Among other projects, Krakow is the leader of **We Are the Musk Brigade**, a mail-correspondence/4-track recording project with rotating musicians, and is an occasional member of **Doctor Nerve** and **Ruins** (featuring **Yoshida Tatsuya**).

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**DAVE SEWELSON**

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Saxophonist **Dave Sewelson** is an active member of Downtown's avant jazz scene. He has played and/or recorded with **Wayne Horvitz**, **Robin Holcomb**, **Saheb Sarbib**, **John Zorn**, **Roy Campbell**, **Mofungo**, **Elliott Sharp**, **Dee Pop**, **Frank Lowe**, **Pat Place**, **Billy Bang**, **Susie Ibarra**, **Bobby Radcliff**, **Dave Douglas**, **George Gilmore**, **Kyosuke Otsuka**, and the **Microscopic Septet**. Besides **Fast 'N' Bulbous**, Sewelson is currently a member of **William Parker's Little Huey Creative Music Orchestra**, as well as leading **Sewelsonics** and **The Daves**.

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**GUEST ARTIST ROBYN HITCHCOCK**

For information, please see [www.robbynhitchcock.com](http://www.robbynhitchcock.com) and [www.myspace.com/robbynhitchcock](http://www.myspace.com/robbynhitchcock)

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