

WHAT THE PRESS HAS SAID ABOUT LED BIB'S SENSIBLE SHOES (CUNEIFORM) 2009

"...Led Bib are not a band to take home to meet your mother. They come roaring out of your iPod, give your eardrums a clattering and tread all over your furniture-and that's just on the first track. Rarely have two saxes, keyboards, bass and drums sounded so dangerous yet so compelling." – Stuart Nicholson, *The Observer: Music Monthly*, No. 68, April 2009

"This is the sound of a group having fun. It's a glorious melange of styles, moods and sounds, and whilst various other genres are referenced, jazz is always in there somewhere... They evoke such worthy antecedents as Naked City, Dr Umezu and Xero Slingsby & The Works, or, in their calmer moments, nod in homage to John Surman and Delia Derbyshire. Some tracks obliquely chronicle the trials of modern post-civilisation, such as flatpicks and call centres, but rather than moan, Led Bib cuts into them like a hot chainsaw through butter."

– Barry Witherden, *Wire*, Issue 304, June 2009

"Once, this skronky uproar of serious brass introduced by some deceptively lovely piano would have had us screaming for mercy, but now, shifts in the zeitgeist...make this one cool mutha of a death-jazz-cum-math-punk freakout, as if Mike Patton had had his wicked way with John Zorn." – Sharon O'Connell, *Time Out: London*, April 16 2009

"... The quintet is in the tradition of bands that owe as much to rock music as to jazz. Bursting with controlled power, *Sensible Shoes* should bring them the international recognition they deserve.

When they let rip with their combination of twin alto saxophones, keyboards, bass and drums, Led Bib pack a formidable punch. ... Contrasting their power with more reflective interludes makes that punch more potent when it arrives.

The sound of saxophonists Chris Williams and Pete Grogan is Led Bib's hallmark. The two altos frequently work in tandem as a horn section but both are also fluid, confident soloists. ...

On past albums, Led Bib have covered diverse compositions by Erik Satie, Talking Heads and David Bowie. This time out all the pieces were composed by band members. ...

Since 2000, London has welcomed a new wave that fuses jazz with other music. As well as Led Bib, its most notable bands include Acoustic Ladyland, Basquiat Strings and Polar Bear. ...these bands seem poised to move on to greater things. The release of *Sensible Shoes* surely puts Led Bib in pole position." – John Eyles, *BBC Music*, May 28, 2009

"For those of a rock'n'roll persuasion, who...find most jazz a little too polite, London-based anarcho-musicalists Led Bib are like a wake-up call from an air-raid siren. Punk, electronica, heavy metal and pure noise all vie for ear space...and the effect is like one of those cartoon fights with arms and legs protruding from a raging dust cloud. Their two previous studio outings have been well received but failed to capture the quintet's raw live sound. This time...the results have a remarkable vitality." – Cormac Larkin, *Sunday Tribune*, April 12, 2009

"... Led Bib isn't your normal Mercury Prize nominees because its brand of jazz is relentlessly out of this world and still, splendidly excellent. But...*Sensible Shoes*...[is] completely deserving of such an award. ...

For all the noise and clatter they create with their enormous compositions, the members of Led Bib have a way of affecting on a much more personal level. Esoteric and drastically human, like the giant Sun Ra, their music is determined to connect.

...*Sensible Shoes* will reveal countless treasures. Each piece has its own story to create and interpret... The skunk-funk roll of "Call Centre Labyrinth" recalls the Brecker Bros. ...the psychedelic sprawl that is "Sweet Chili." ...the album's hardest hitting rupture. Imagine the heaviest metal but performed by saxes and then...turning into a smooth jazz getaway—and yes, it can still blow your speakers out.

...the flawlessness that is "Zone 4." ...Somber and tender, the ending melody is a gorgeous Coltrane-like dream. One sax is low and rumbling, while the other simply sings on top of it: it's special, it's surreal and it's absolutely superb. And in a lot of ways, it's exactly what *Sensible Shoes* is all about; Sun Ra would be proud." – Bryan Sanchez, *Adequacy.net*, August 10, 2009

"London quintet Led Bib is one of a succession of new millennial British bands, heralded by the perversely named Acoustic Ladyland...who are tearing up the jazz rule book with an enthusiasm which renders the description "iconoclastic" inadequate.

While Led Bib's moniker may proclaim its irreverent aesthetic more directly than Acoustic Ladyland's, the hefty rock ingredient in the band's sound has more to do with the noise-metal of Test Department and its antecedents, or the Velvet Underground at its most amphetamine crazed...than it does with singer Robert Plant's bluff and bluesy cocksman. Throw in hefty portions of electric keyboard pioneer Sun Ra, free jazz saxophonist Ornette Coleman, and modern skronk, and we're approaching a meaningful thumbnail portrait.

... On *Sensible Shoes*...the band continues its mission of taking jazz by the scruff of the neck, punching it in the face and watching the blood flow. The album will infuriate at least as many people as its pleasures...paradigms need regularly to be challenged and subverted, lest atrophy set in.

Delivering more of an in-the-moment live feel than either of Led Bib's previous albums, *Sensible Shoes* starts with two of the rocket-propelled style mash-ups the band is best known for, "Yes Again" and "Squirrel Carnage." ...

Amongst the extremes of outrage and passionate endorsement Led Bib engenders, the band's winning forays into quieter, spacier, more lyrical terrain are generally...lost...in the aftershock. But three tunes...are at least as deep, in their more mellifluous and reflective way, as the raping and pillaging going on elsewhere on the album. The ghostly "2.4.1.," a homage to the electronic composer Delia Derbyshire...may actually be the album's finest track. ...this altogether excellent album." – Chris May, *All About Jazz*, www.allaboutjazz.com, May 5, 2009

"Led Bib consolidate their reputation as one of the country's most innovative bands with the release of their fourth album 'Sensible Shoes'. ...the album is the closest the east London quartet has come to capturing its blistering live sound in the studio.

...this recording is all about freedom of expression, breaking out and the right to roam in which ever direction you choose. ...

It starts traditionally enough with 'Yes Again', and a laconic waltz-like riff on Toby McLaren's Fender Rhodes, but...we are soon in typical Led Bib territory with a burst of aggression from Mark Holub's drums and the crepitating dual alto saxes of Chris Williams and Pete Grogan. ... 'Sweet Chilli' is based around a powerful heavy-rock riff and free-jazz improvisation that has become one of the highlights of their live set. This energy is captured in the studio...and shows what a tight collective Led Bib have become. ... Once again Led Bib have taken us to the precipice, but they always pull us back with the sheer beauty and optimism in their music. 'Sensible Shoes' is a crunk of light in ever darkening skies." – Tony Myers, *Artrocker Magazine*, Issue 90, June 2009

“Led Bib are explosive enough to blow up your speakers... The British quintet plays hot-wired electric jazz-rock with two alto saxes wailing over (usually) electric keys and bass plus no-nonsense drums... There's a '90s New York downtown feel to their tone, phrasing, and interplay, recalling...the two altos of Ned Rothenberg and Thomas Chapin in Rothenberg's funk-ed-up Double Band releases... Yet Liran Donin's fuzzy rattling bass and Toby McLaren's burning Fender Rhodes truly differentiate this group from the pack...McLaren makes the overdriven sound of Miles Davis' fusion-era electric keyboardists seem like George Winston. The opening moments of "Yes, Again" waltz darkly, offering few clues of what's around the corner... Led Bib are not afraid to abandon the rhythm,... but they also relish bringing everything back together, assembling compositional puzzle pieces and ratcheting the energy level up, slamming into a tightly focused finale. In contrast, the comparatively gentle opening to "Early Morning" could soundtrack the first stirrings of wakefulness...there is space...sax harmonies are lovely over understated accompaniment...the nine-plus-minute "Zone 4,"...is an ambitious closer, with its nearly martial rhythm and angular themes ultimately building through the customary explosiveness to a stirring finale... Yes, **Led Bib can certainly bring the skronk, but on "Zone 4" they also bring heart and soul. [4 stars]**” – Dave Lynch, *All Music Guide*, www.allmusic.com

“...Led Bib pulls all kinds of contemporary music into its slipstream, evoking worthy forebears like Naked City and Xero Slingsby. There's even a tribute to the late Delia Derbyshire...heroine of the Radiophonic Workshop. *Sensible Shoes* spotlights improvising musicians going for the moment. Several of these tracks may have the sonic weight of heavy metal, but Led Bib's music is no lead balloon. **It's exuberant, intense, varied and exciting.**” – Barry Witherden, *BBC Music Magazine*, June 2009

“...they're extremely noisy, but they're not noisy. There's dynamism too, and a canny sensitivity (try Water Shortage) that tips exhilaration into euphoria. With *Sensible Shoes*, Led Bib nail that sense of playfulness that has so far eluded them in the studio. Almost certainly this year's token jazz Mercury Prize nominee. And it deserves to win too, if joy and delight count for anything.”
– Al Brownlee, *CityLife*, www.citylife.co.uk, March 5, 2009

“...a group like Led Bib shouldn't be underestimated. They are led by a decidedly provocative but concentrated hand by drummer Mark Holub, and he and his cohorts have found a pleasing idiosyncrasy in their twin-alto sax front line. **They use boisterous tonality and crashing, explosive surges of sound as compositionally as any of their forebears, be it Gutbucket and The Hub, or, reaching much farther back Charles Bobo Shaw and Luther Thomas. Much beauty is generated by the great contrasts between the timbral squeal and squelch and the compressed, ashen melodies or hard stomping riffs that fashion a kind of drunken carnival ambience. ...there is a strong emotional centre...at play here that gives the music a depth that matches its ruggedness. Furthermore, there is an astute use of the one chord, straight to the wall, almost country groove...that some improvising musicians might snub these days, for its apparent lack of sophistication.** By way of good dynamics and well-placed breathing spaces in their arrangements, Led Bib show that this apparently simple structure still has mileage, and its immediacy is devilishly effective when laced with chunky distortion of...a nutron or wah wah pedal on either...bass or keyboards. [3 stars]”
– Kevin Le Gendre, *Echoes*, July 2009

“... Their raw collisions of free jazz, avant funk, brooding sax and sheer noise make for compelling live chemistry, but the effect hasn't been easy to replicate on their albums. *Sensible Shoes* gets closest. Best listened to with the volume up and the neighbours warned... Pianist Toby McLaren generates a seething Bitches Brew background effect on the staccato Squirrel Carnage; an Ellingtonesque reverie alternates with percussion hammering on Early Morning... this infectiously witty group... sounds like a gale of fresh air. [3 stars]”
– John Fordham, *The Guardian*, www.guardian.co.uk, May 1, 2009

“...extreme terrain the post-jazz quartet cook up... “Yes, Again” builds up to a wall of sound that seems intent on immediate collapse. ...you feel whole structures crumbling on “Squirrel Carnage”. You'll be hard-pressed to keep the lid on this explosive *tour de force* of ensemble intelligence. [4 stars]” – Tim Cumming, *The Independent*, May 30, 2009

“...this is Led Bib's finest hour! ...From the first blast of this album you know you're in for a sonic assault and these guys provide it full on. ... The line-up is similar...to their other contemporaries Polar Bear but with the harsher punky sound of Acoustic Ladyland, Led Bib's then contort with the avant-garde picking up the reins from 60s pioneers Sun Ra and Ornette Coleman. ... this is going to get loads of attention from the leftfield jazz types. ... When you think that Led Bib's collective experiences hails from the cultural reference points of New Jersey, Israel and Edmonton (that's North London for the uninitiated...) we should guess/know that the Led Bib world is very much their own. And *Sensible Shoes* is in a glorious small world of its own. ... **Stunning stuff!**”
– Gerry Hectic, *FLY Global Music Culture*, www.flyglobalmusic.com, May 6, 2009

**“This young British band has been blazing a trail of fire and brimstone through progressive-jazz circles, while receiving glowing critical reviews along the way. ...think of grunge, punk, avant-garde and thrash-style, New York City downtown fare, rolled into one tightly cohesive package, imprinted with a signature methodology. ...the dual sax attack of Pete Grogan and Chris Williams, generate audacious and mind-bending choruses, yet it's a concentrated group-centric effort...
...the band takes no prisoners, and its mode of execution is akin to an action-filled cinematic thriller. At various points, the musicians punch it all out with knotty unison phrasings and garrulous crescendos, although there's a lot of meat behind the rather vicious attack. Where others fall flat in these modes, Led Bib instills soulful attributes...
The artists toggle between the free-zone at times, yet retain a semi-structured gait throughout... they don't let the listener become complacent, as they pursue off-kilter diversions to complement a few harmonious and multilayered expositions... It's more about combustible jazz music, hued by a sense of endearment. ...a standout effort for 2009...”** – Glenn Astarita, *EJAZZNEWS*, www.ejazznews.com, December 25, 2009

**“Being nominated for the Mercury Music Prize certainly carries a wheelbarrow full of kudos, but what's become dubiously known in the industry as the "token jazz nomination" ...could just as easily be a poison chalice.
... Thankfully, Led Bib's third album is one of those discs that brims with genius energy and more than holds its own...
Those to whom Jazz means cooler-than-cool late night noodling had better be prepared for a shock. This is low down dirty jazz, an improvisational orgy of chaotic instrumentation more influenced by rock venues than Ronnie Scott's. It's a startling, and at times challenging listen... It's a sonic collage taking in avant garde influences such as Ornette Coleman and 1970s Miles Davis.** *Sensible Shoes* has a highly accomplished feel, but what's surprising is that Led Bib are...a bunch of twentysomethings... Their age brings a freshness and vibrancy, and with them a punky aesthetic.

There's also a sense of humour......the track listing includes such tantalising titles as Squirrel Carnage, Call Centre Labyrinth and Flat Pack Fantasy. The album is playful, wilfully jumping from one extreme to the next...avant-garde mash-up of startling proportions. Drummer/composer Mark Holub presides over it all as band leader, but everyone gets a fair crack at being centre stage...
...*Sensible Shoes* stands on its own as an impressive achievement. Previous Mercury Prizes have had unpredictable moments, so who's to say that this volcanic album might be a darker-than-dark horse in this year's race? In any case, the nomination is richly deserved... [4/5 stars]" – Darren Lee, *musicOMH*, www.musicomh.com

"...*Sensible Shoes* is the...stormy, raw spontaneity of the five piece's renowned live shows in a studio setting. ...Led Bib is essentially an improv band, menacing, refusing to settle... But the restless tension that thrives on most tracks is often balanced by the band's ability to inject a sense of fun... Holub comes across more rock than jazz drummer, but he has the latter's sensitivity towards interaction and design. Nods to Holub's background on the fringes of the NYC downtown scene surface in the band's mischievous, molten genre-cocktail à la Zorn's *Naked City*... **jazz fans wearing sensible shoes need not apply. The best advice to the rest would be to approach with a sense of humour rather than with caution. [4 stars]**" – Selwyn Harris, *Jazzwise*

"... **Notorious for their anarchic live sound that combines free jazz, thrash metal drumming and all round cacophony of sound... They are at their best on the improvised fusion of 'Flat pack fantasy' that might be described as Weather Report on acid, or on the Miles influenced fusion of 'Squirrel carnage'...** the more reflective side to their playing is hinted at on tracks such as 'Water shortage' with clever use of piano and sax. ... **The album comes with a government health warning for the faint hearted if played loud. Those of a sensitive disposition be warned!**" – Tim Stenhouse, *UK Vibe*, May 13, 2009

"**Led Bib are a modern jazz quintet who don't so much push the envelope as punch right through it.** ...these technically gifted players are just as adept at seductively sedate melodies as blistering improvisational workouts... **The album's full of ideas...**" – Ross Martin, *Yorkshire Evening Post*, May 7, 2009

"**The band has always cast its stylistic net wide...and *Sensible Shoes* does indeed contain everything from frantic scabbles and howling free-for-alls, through almost Beefheart-like chugging lurches under wailing saxophones, to more reflective slow-building pieces...** This said, though, there is a satisfying homogeneity about this album, a feeling that the band has stepped back from its music to see what it has created in the past few years, identified, then played to, its strengths. These include, above all, a **wholehearted commitment to wildly energetic, fiercely joyous mutual interaction (...a filthy racket); dynamic versatility (they blast you...then lull you...); and a scrupulous attention to texture and timbre...** with saxophonists Williams and Pete Grogan constantly striking sparks off each other... McLaren tailoring his keyboard sounds perfectly to the varying demands of each piece, Liran Donin thick and powerful on bass and Holub himself probing, pushing and driving, his roilingly intense drumming at the heart of everything, **this is a blast, in all senses of the word.**" – Chris Parker, *The Vortex*, www.vortexjazz.co.uk

"... **If you like your jazz with a dash more menace you should try on Led Bib's ironically titled *Sensible Shoes*...** ...their third album, a **masterpiece of musical foreboding, is a head-on collision between infectious theme-writing and full-on, self-deconstructing wipe outs.** There's nothing quite like the twin sax attack of Pete Grogan and Chris Williams. ... The Bib are a great live act too; catch them on...tour." – Robert Shore, *Metro*, May 5, 2009

"**There's been much noise made about Led Bib lately, and it's all for the best reasons.** ... Their tunes are boisterous, overflowing with ideas, and encased in controlled chaos. Nice themes too." – François Couture, *Monsieur Délire*, October 6, 2009

"...Led Bib...a **free jazz, free funk-rock, avant skronk assault upon the senses,** left me more than satisfied... There are far too many musical reference points to list here - but, obviously, the obligatory John Zorn gets a plug... I even detected a whiff of Torture Garden.. Miles Davis... One has to be open minded...regards one's attachment to any given musical genre to allow this group of musicians to work their wonderful web of musical diatribe... There's a bit of the old saxmeister Tim Hodgkinson throughout... too many inspirational archetypal ghouls to mention. But, if you...are compelled to purchase this, and purchase you must, you may resume the digging this wondrous hall of musical fame.
... **Musical behavior, especially in the jazz world, should not become more refined and tolerable. There should be an element of shock and cerebral enlightenment... this LP...will inspire, it will frustrate, it will...enlighten... So it gets 8/10.**" – Jonathan Peter Sutcliffe, *Jersey Beat*, www.jerseybeat.com

"...**free-jazz-meets-punk-and-rock...** They have found a new champion in the iconoclastic American label Cuneiform, and deliver a highly energised studio album that reflects their reputation for adventurous experiment, but also reveals a more reflective side of their work in the gentle Water Shortage, with its echo of one of John Surman's very English ballads. ... **not for those who like their jazz to swing and behave itself, but their boisterous explorations have their own powerful appeal.**" – Kenny Mathieson, *The Scotsman*, May 4, 2009

"... In the cosier surrounding of the Soho Arts Theatre Club, Led Bib are putting down a marker on their own kind of greatness. Reconnecting with that heady late-Sixties moment when hard-rock and free-jazz seemed to be reading from the same hymn-sheet, this London-based quintet conjure up ecstatically cacophonious visions of Albert Ayler whipping cream. **And if the Mercury Prize judging panel gives them the token jazz-act nomination – which is the least reward their third album *Sensible Shoes* deserves - bigger stages will certainly beckon. [5 stars]**" – Ben Thompson, *Seven / The Sunday Telegraph*, May 31, 2009

"**The iconoclastic free jazz-meets-punk-and-rock band and the equally experimental American label seem a good match up. The London-based quartet deliver another full-on blast...** Their highly energised treatments confirm their penchant for adventurous experiment, but there is a more reflective side of their work on show as well, as in the pastoral 'Water Shortage'. Although the alternately lyrical and squalling saxophones of Chris Williams and Pete Grogan is the most ear-catching element of their trademark sound, it is a band sound. ... **[4 stars]**" – Kenny Mathieson, *The List*, www.list.co.uk, Issue 630, May 28, 2009

"... **In this current discussion of building a young jazz audience, I feel uniquely qualified to advise jazz-agnostic music fans...** ...the jazz that most often packs the biggest emotional punch for me is that which exhibits some awareness of non-jazz styles. ...There are visceral grooves, engaging melodies, exhilarating improvisations, and intelligent orchestrations. Most of all, every track has something that should pull in any casual listener and make them want more. ...

Led Bib is a group of young British maverick jazz musicians who have seen much success in their home country...

"Yes, Again" is the leadoff track from their Mercury-prize-nominated (it's a big deal in England) 2009 release, *Sensible Shoes*. Referred to on the band's Web site as a "deranged waltz," the piece covers a lot of ground... **New ideas are explored and abandoned, at some points escalating to near chaos. ...there is always some element — rhythmic, melodic or timbral — that seems familiar. Essentially, this is really intelligent hard rock. Or maybe it's really hard-edged jazz. I guess you'll just have to listen for yourself. ...**"

– Lucas Gillan, "Jazz Now," *A Blog Supreme/NPR Jazz*, www.nrp.org/blogs/ablogsupreme/, September 16, 2009

"...Led Bib...draw from sources like noise-rock and prog as much as they do the jazz/free improvisation continuum. All but one of the compositions are by drummer Mark Holub, who has a top-heavy attack without sounding bludgeoning – on the opening "Yes, Again," my first point of comparison was with Exploding Customer percussionist Kjell Nordeson. **Careening keyboard gloop and fuzz bass recall the Soft Machine though the approach here is down, dirty and far less minimal. ...the simplicity of the pummeling arrangements fits in with groups like The Thing, though the soft, bubbly tones of altoists...give the music an airy quality** even within segments of heavy thrash. ... For those who like their jazz tinged with gritty prog and vice versa, *Sensible Shoes* is recommended." – Clifford Allen, *Ni Kantu*, cliffordallen.blogspot.com

"...Sensible Shoes shows just why Led Bib's music has created a strong impression.

The band springs several surprises on its road to invention. A structured, flowing head on "Yes, Again" erupts, jumping up taut and tensile before it is quickly absorbed... Statis is not one of their strengths and more power to them for that.

Led Bib is adept at building atmosphere...on "Early Morning." ... Melody is crafted, the pulse grows stronger, and then, explodes in glorious abandon. The movements are seamless and enthralling in their impact. ... Led Bib plays with an earnest zeal making its music a hot and tangy treat."

– Jerry D'Souza, *All About Jazz*, www.allaboutjazz.com, November 5, 2009

"The future of jazz or an infernal racket? This young London "post-jazz" outfit are a bit of both. Under the drummer Mark Holub, saxophones and a bumpy rhythm section manoeuvre from dishevelled waltzes to jazz-thrash, pausing occasionally... They're clearly having a great time, and sometimes you will, too. [3 stars]" – John Bungey, *The Times*, May 9, 2009

"... You could characterize what the wisecracks of Led Bib are as **"Kitchen Sink" Jazz, where anything goes at nearly any time.** ...They like to go to extremes, as on the ever-rising alto solo on "Early Morning"... But the rest of the band surrounds him in support, and the solo quickly gives way to a quiet interlude... **There's a lot more going on, so be ready for anything. Lots of fun, in a variety of styles.**" – Stuart Kremsky, *Cadence*, January 2010

"I recently saw Led Bib described as "Walthamstow skronk-jackers"...**this five-piece make an enjoyably loud jazz racket.** ... "Yes, Again" can be downloaded for free from www.ledbib.com, so you, too, can find out exactly what "skronk-jackers" are."

– "Caught in the Net", *The Independent*, April 17, 2009

"Albums Of The Year 2009... Led Bib was the top ranking UK entry this year for Sensible Shoes. ...

[Overall:] New Releases...[#]3 **Led Bib** Sensible Shoes *Cuneiform*

[Individual Contributors:] Mike Flynn...10. **Led Bib** Sensible Shoes ...
Stephen Graham...6. **Led Bib** Sensible Shoes ...
Edwin Pouncey...8. **Led Bib** Sensible Shoes ...
Brian Priestley...7. **Led Bib** Sensible Shoes ...
Robert Shore...2. **Led Bib** Sensible Shoes ..."

– *Jazzwise*, December 2009/January 2010

"...here are **BBC Music's own top albums of the year...** These lists come courtesy of BBC Music's many contributors - over 50 writers submitted their favourite albums of 2009... **JAZZ & BLUES ... 8: Led Bib - Sensible Shoes "When they let rip with their combination of twin alto saxophones, keyboards, bass and drums, Led Bib pack a formidable punch."** ..."– Mike Diver, "Best of 2009", *BBC Music*, January 6, 2010

"JAZZ AMUCK... Free-jazz radio from Montreal. ... **2009 top 20 jazz** twenty recordings that pleased my ears this past year. ... led bib - sensible shoes - cuneiform"

– John B., *Jazz Amuck*, jazzamuck.blogspot.com, December 22, 2009

"Sharp solos, dynamic drumming and slash-and-burn riffs - Led Bib strut their genre-defying music in a driven, inspired live show...they downplay the "j" word since most of their audience at Rough Trade East would probably jump out of the window at the mere mention of "jazz". But **whatever you want to call their music...it packs a powerful punch.** ...

This is engaging, urban, 21st-century music that has seen the band dubbed "the future of jazz". That is only partly true. Rather, their musical concept is the future of jazz because instead of the music being defined by the past, as much in people's minds as by ideologues like Wynton Marsalis, Led Bib show what it can become. Their attractiveness is in their openness to new lines of input. Pete Grogan is a northern soul freak while Chris Williams, who hails from Israel, adds sinewy, Middle Eastern melodic lines to his work. The whole band are into Metallica, while Holub, from New Jersey, is into Bob Dylan and the old downtown sounds of New York City jazz.

The result is music that's teeming with references, hand-holds that audiences can grab so the music doesn't pass them by. There's the energy of rock, but even rock, like jazz, has become a term too small to contain the music within it. Both terms are now limiting, leaving music free to break out of the rigid formatting... This is Led Bib music, and...the old nostrums of the punk and post-punk critics, who sneered at instrumental virtuosity, suddenly seemed out of date.

Their once-fashionable attack on musical accomplishment has meant two generations of fans growing up believing that the notion of a powerful sax solo or a non-processed rhythm track has become an abstract concept. Enter Led Bib, with powerful saxes and dynamic live drumming, and audiences find it exciting and new. ...in an ailing music business the underground music scene and bands like Led Bib are showing that Britain really has got talent."

– Stuart Nicholson, "Bold urban virtuosos who play down the 'j' word", *The Observer*, August 16, 2009