

## THE BAD PLUS

### *Profile*

Forget categories and catch phrases – the sound of **The Bad Plus** is distinctive, eclectic and formidable.

**The Bad Plus** have exploded all notions of what a jazz piano trio should sound like – whether at outdoor rock festivals, jazz clubs or symphony halls.

The *Los Angeles Times* ranked the trio “among the leaders of what might be called the Nu Jazz movement.” *Newsweek* declared their 2005 release *Suspicious Activity?* to be “among the freshest sounding albums of the year.” And according to *Rolling Stone*, “By any standard, jazz or otherwise, this is mighty, moving music ... hot players with hard-rock hearts.” In short, a diverse array of music lovers has been seduced by **The Bad Plus** and their earnest, dizzying musicianship.

The group dug its roots in the wood-paneled, sump-pumped basements of the Midwest. Drummer **David King** and bassist **Reid Anderson** hooked up as teens in their native Minnesota, bouncing between junior high rock bands and long nights listening to John Coltrane and The Police. Soon after, Anderson met Wisconsin-reared pianist **Ethan Iverson** and formed an alliance – sort of. The threesome played for the first time in 1990, then went their separate ways for the better part of the decade.

Their paths crossed again for a one-off gig in Minneapolis in 2000. Thrilled by the instant chemistry, the group tracked a self-titled disc for a Spanish indie label, Fresh Sound – a sneak-attack set would soon be hailed by the *New York Times* as one of 2001’s best releases of the year.

A deal with Columbia Records followed, and amid relentless touring the band crafted material for 2003’s *These Are the Vistas*. Produced by Tchad Blake (Peter Gabriel, Tom Waits) the album contained riveting originals alongside sharp readings of Nirvana, Aphex Twin and Blondie. Said *Esquire* magazine, “Can one album single handedly make jazz relevant again? Should you care? One listen to The Bad Plus’s *These Are the Vistas* will damn sure make you care.”

Two more albums followed in rapid succession – *Give* in 2004 and *Suspicious Activity?* in 2005. Worldwide touring continued, which further cemented the trio’s reputation as being passionate and powerful.

**The Bad Plus** made their Heads Up International debut with the 2007 release of *Prog*. Co-helmed by veteran UK producer Tony Platt (Bob Marley, AC/DC), the disc showcases six singularly original compositions alongside crackling takes on Tears For Fears, Burt Bacharach, David Bowie and Rush.

Their 2009 followup album, ***For All I Care***, shatters the common preconceptions about high art versus pop culture by juxtaposing compositions from 20<sup>th</sup> century rock and pop artists with those of 20<sup>th</sup> century classical artists. Set for release on February 3, 2009, ***For All I Care*** features the works of Kurt Cobain, Igor Stravinsky, Ann and Nancy Wilson, Györgi Ligeti, Pink Floyd and several others. ***For All I Care*** also marks the first Bad Plus recording to include a guest vocalist. Minneapolis alt-rock singer Wendy Lewis steps into the fray and takes the trio's ongoing experimental ride to a new level of exploration and sophistication.

In the studio as well as onstage, **The Bad Plus** proudly foregoes convention in favor of curiosity and craftsmanship – recognizing and respecting the rules while ripping them to shreds.