

RUDDER

WE ARE THE ANSWER.



RUDDER is the most progressive and fresh voice to hit the music scene since Medeski, Martin and Wood and The Bad Plus.

Rudder's radical live music experience is the most exciting to hit the scene in a decade; while groups such as Medeski, Martin and Wood are considered their colleagues, the moment the listener catches their infectious energy, it's clear that Rudder is the new standard streaking through the industry. Defunking the scene of its tired and sloshy vibe, they feed the intense craving for organic and phenomenal groove experience.

Their timeless appeal is burning hot and accessible for listeners of all genres. Creating a completely new take on the live music experience, a raw and often hardcore groove leaves the audience begging for more. And with a March release scheduled for their new CD and an upcoming players feature in Downbeat Magazine already in progress, the buzz surrounding this band is unprecedented.

Visionary musicians with pedigrees of steel compose tune after tune to bring fans of everyone from Steely Dan to John Mayer to PM Dawn and Bad Plus together in one group. Where is the future of music? What is indie jam jazz? What is the most killer band to hit the streets in this generation?

Rudder is the answer.

Booked as festival favorites around the globe, Rudder's music has been distributed worldwide through **19/8 Records** and **iTunes**. We hope you'll consider them for your music and venue needs.

Visit the website at www.ruddermusic.com for music downloads, a blog, and much more.

As an icon in the sax world, **CHRIS CHEEK**'s solo and side work with **Bill Frisell**, **Charlie Haden** and **Fred Hirsh** has received accolades from *The New Yorker* and *Downbeat* magazine. His individual sound keeps him in high demand.

HENRY HEY is a veteran of arena touring with **Rod Stewart**, and recording with **Roger Waters**, **Bill Bruford**, **Jeff Watts** and an eclectic group of others.

Named **Number One Drummer** of our time by *Modern Drummer Magazine*, **KEITH CARLOCK** continues to command drum chairs with **James Taylor** and **Steely Dan**.

TIM LEFEBVRE, recently seen live with **John Mayer**, **Jamie Cullum** and **Chris Botti**, also frequents the **SNL** band and lends his bass to soundtracks such as **Oceans 12 & 13**, **The Departed**, and more.

Collectively, these guys are the very best in their field. As a group they've played the **Monterey Jazz Festival**, **Japan's Sense of Wonder Festival**, and are slated to play the **Rio Das Ostras Festival** in Brazil this coming June.



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Press:

DOWNBEAT:

“On the group’s first album, Rudder creates a hip-sounding musical stew – sax and keyboard sent through electronic effects, floated over driving and repetitive grooves that draw equally on **jazz, alternative rock, jam-band funk and electronica**. Medeski Martin and Wood offers the most obvious comparison. . . . Rudder sounds like a band that could tear the roof off live.”

JAMBASE:

“The acoustic onslaught of this aggressive jazz troupe doesn’t fit neatly into any established genre, yet their allure lies in that eccentricity. . . critics are taking notice for good reason. Fans of **hard-driving, aggressive exploratory** jazz will eat Rudder up.”

JAZZTIMES:

“A **rockin’ good time** is to be had in this adrenaline-soaked debut, as chunky electric jazz jams crash against the speaker-shaking wall of sound “

THE BOSTON PHOENIX

“(Rudder) hold their ground somewhere in among Morphine, Kraftwerk, Joy Division and Bitches Brew-era Miles. They’re all **stiletto-sharp players**. . . Whether this is jazz for stoners or jam music for tech heads, it’s always mysterious and appealing”

LA TIMES

“The New York quartet really cooks at the Baked Potato. . . . The main difference was energy – more stroke, less coke. **Rudder came to groove hard**. . . . What put Rudder in a class with fellow instrumental reinventors Medeski Martin & Wood and the Bad Plus, though, was the playing. And the sense that this is music of the now.”

DRUMMER (UK)

“Collectively, they forge their own sound that is melodic, energetic, often densely textured and with a **humongous groove factor**. . . supremely catchy melody accompanied by a groove that simply defies you to remain still. . . It doesn’t matter to me whether you buy it or not, but if you don’t it will be your loss”



Article from [Whatzup](#) Magazine

For purposes of full disclosure, I'll preface this review by admitting that I usually have a hard etting attached to most rock-oriented music sans vocals. My brain is wired to respond to vocals as a signpost, much in the same way a painting provides a horizon as a reference point for the viewer. That said, when I received this album by NYC "underground groove quartet" Rudder, I decided to approach it with the open mind of a musical infant, rather than recusing myself (thus becoming a musical snob and risking being shunned by the Whatzup cognoscenti). Thus I was rewarded with some rich, jazz-tinged rock that managed to lodge itself into my brain.

These guys are no slouches when it comes to musical pedigree. Their tour schedule is extensive, and even then Rudder's members are shoehorning gigs between plum "day" jobs with the likes of Steely Dan, Rod Stewart, Charlie Haden and stints with the Saturday Night Live Band.

But enough of my yakkin'. This combo does a good job of choosing their punches and jabs wisely. Elements of the expected jazz and funk are inter-weaved with touches of electronica, rock and pop to form a highly listenable, coherent album even without a singer, by golly. Drummer Keith Carlock drives the opener, "Squarefoot," through permutations that veer from Kid A-style Radiohead to snappy Cars pop. And though it's easy to throw the low-rock Morphine tag at such jazz-informed pop (especially when there's a baritone sax – courtesy of Chris Cheek – in the mix), in this case you do hear some traces. "SK8" is another highlight, blending straightforward rock beats with asymmetrical sax and Henry Hey's abraded keyboard lines. These instruments heave and swim alongside Tim Lefebvre's burbling bassline.

Clean, clear production and instrumental warmth make this eponymous album easy to settle into, and it benefits from Rudder's ability to choose from a palette of varying musical hues and textures. If you ever wondered what a saxophone put through a wah pedal would sound like, go straight to track seven, "Lopez." The instruments on the relentlessly grooving "Sad Clown" take you through a fun house full of uneven floors, occasionally steering you into cranky, spooky corners. The closer, "Laurito," offers a flip- side to "Sad Clown's" inspired dissonance, providing a smooth outro for Rudder's impressive debut effort.

(D.M. Jones)



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Bios:

CHRIS CHEEK (saxophones) is fast becoming an icon in the saxophone world. The tenor and baritone in the group, he brings a range of wild effects adding to his signature sound that slams complex solos over the groove.

Chris is also a mainstay in the **Paul Motion Electric BeBop Band** as well as the **Charlie Haden Liberation Orchestra** and **The Bill Frisell Goup**. As a leader, Chris has four albums of note to his credit, including one that garnered 4.5 stars from *Downbeat*. As a sideman he has been on over 65 recordings.

HENRY HEY (keyboards) As the keyboardist of the group, Henry's compositions, vibe, and sonic invention contribute mightily to the hallmark Rudder sound.

He's enjoyed a widely diverse musical career in New York and has toured and recorded with the very best in the industry: from **Jeff Watts**, Alex Sipiagin, **Bill Evans**, Bill Bruford, **Monday Michiru** and **Till Broenner** to **Harry Belafonte**, **PM Dawn**, Phil Ramone, Richard Perry, and most recently extended world touring and television appearances as pianist and shared musical director for **Rod Stewart**. He plays rhodes, organ and unique synthesized and sampled textures with Rudder.

TIM LEFEBVRE (bass), one of the most skilled and sought after bass players in NY, lets loose with his driving, unexpected, and funky explorations of the low end of Rudder.



Tim has made appearances in **Saturday Night Live's** house band over the last few years and his work has also been heard on *The Apprentice*, **The Sopranos**, *The Late Show With David Letterman*, *The Knights of Prosperity* (CBS), **30 Rock** (NBC), **Oceans 12**, **Oceans 13**, *The Departed*, **Harold & Kumar Go To White Castle**, and *Analyze That!*. He has appeared recently with **Chris Potter**, **Patti Austin**, **Jamie Cullum**, Uri Caine, and Dave Binney and this past year toured with **Till Bronner** and **Jim Beard**.

KEITH CARLOCK (drums), one of the most well-known and emulated drummers on the planet, brings to the group a speed, touch, and heavy bass groove that are the essential Rudder.

He has recorded and/or toured with such musical luminaries as **Sting**, **Steely Dan**, **James Taylor**, Donald Fagen, Walter Becker, **Diana Ross**, **Faith Hill**, The Blues Brothers Band, **Leni Stern**, **David Johansen** and the Harry Smiths, **Richard Bona**, **Chris Botti**, **Wayne Krantz**, Harry Belafonte, **Oz Noy**, Paula Abdul, Clay Aiken, **Rascal Flatts**, and **Grover Washington, Jr.**, to name a few.

Keith was recently voted **number 1 Pop Drummer** and **number 3 Best All-Around** in Modern Drummer's 2008 Readers Poll and again this year returned to tour with Steely Dan and James Taylor.



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Contact + Links:

LABEL

Nineteen-Eight Records
2035 S. Indiana Ave, #205
Chicago, IL 60616
719-761-1955
www.nineteeneight.com

BOOKING

rudderbooking@gmail.com

BAND

www.ruddermusic.com
[Myspace](#)

[iTunes](#)
[Amazon.com](#)

[Keith Carlock](#)
[Chris Cheek](#)
[Tim Lefebvre](#)
[Henry Hey](#)

