

SUN, FEBRUARY 3RD, 8.30 pm

**FASCHING IM FESTSAAL:
FIESTA CUBANA**

MARACA'S OTRA VISION

ORLANDO VALLE bandleader, flute, composer
REYNALDO MELIAN trumpet
ROBERTO PEREZ trumpet
ANDRES PEREZ saxophone
JOSE-MIGUEL MELENDEZ vocal, percussion
ROLANDO MOREJON vocal
KEISEL JIMENEZ drums, timbales
SERGIO RAVEIRO bass
RAFAEL VALIENTE congas, background vocals
ALEJANDRO FALCON piano

In January 1994, Orlando 'Maraca' Valle left the group Irakere, with whom he worked for six years as flutist, composer and arranger. His first solo project congregated in Havana, for the time in history, Cuba's top contemporary musicians to record 'Felicidad!', a salsa tune that commemorated an important anniversary of Cuban radio. During the following six months, 'Felicidad!' occupied the number one spot in all of the island's radio charts, thus marking the beginning of Maraca's resplendent solo career as author, orchestrator, producer and multi-instrumentalist. One could have foreseen Maraca's destiny as a catalyst for musical development.

Afterwards, Maraca not only recorded his first solo album, the critically acclaimed 'Formula Uno' (EGREM), but remained actively involved in a diversity of projects, such as the Cuban All-Stars 'Passaporte' (a date produced by Maraca for Enja Records, featuring Tata Guines and Miguel 'Anga' Diaz and Jesus Alemany's 'Cubanismo!', another stellar session that included various hits authored by Maraca, who also toured with Alemany's band throughout Europe and the United States. Maraca as a Cuban jazz visionary: In December 1995, Maraca formed 'Otra Vision', his own Cuban jazz band, with whom he appeared at some of the most prestigious European jazz festivals. Two years later, Maraca's Otra Vision was selected to represent Cuban's musical culture at the International MIDEM Festival in France. Maraca's second disc, 'Havana Calling' (Qbadisc) was chosen as one of the Top Ten recording of 1996, by Luis Tamargo, Latin Beat Magazine's contributing editor. In addition, Maraca was classified by the French Publication Jazzman in 1997 as 'one of the most important creators of Cuban music'. Such accolades reaffirmed Maraca's position at the vanguard of Cuba's jazz movement. 'Orlando 'Maraca' Valle) is an intense soloist. He is persistent when he improvises, he is exciting, and he piles notes on top of notes. His virtuosity is not off-putting, because under the torrent is calculation and there is nothing facile about his playing. He shifts harmonies, superimposes dissonance and occasionally stops the flow to produce a static figure that grinds against the rhythm section. And he knows how to build a solo. By the end of the improvisation, Orlando 'Maraca' Valle has taken on the challenge to make something happen, to go beyond the ordinary.'

PETER WATROUS - THE NEW YORK TIMES

'Orlando 'Maraca' Valle has a virtuosity and a sense of rhythm that goes far beyond ordinary.'

JAZZ HOT, FRANCE

'Maraca's music is firmly anchored in the past - a move that is likely to assure him a long and fruitful career.'

ERNESTO LECHNER - LOS ANGELES TIMES

Maraca is the first Cuban band, besides the Buena Vista Social Club, to make it onto the Billboard Tropical/Salsa chart reaching #15, with 'Tremenda Rumba'.

Current CD: 'BODY IS TOO SLOW FOR ME' (INDIES SCOPE 2007)

THU, FEBRUARY 14TH, 9.00 pm

**REAL NEW YORK IN BAYERISCHEN HOF:
THE HEIGHT OF THE SEASON:
BERNARD FOWLERS BAD DOG**

BERNARD FOWLER vocals
SKIP McDONALD guitar
DOUG WIMBISH bass
KEITH LeBLANC drums

It is a distinct possibility that everyone alive today in the free world has heard Bernard Fowler sing. This is because Bernard Fowler is a true Renaissance Man when it comes to the vast expanse of his career. He has a list of credits that is pages long, with experience which has truly spanned all genres of music: Rock, Jazz, Funk, Pop, and Latin.

His critically acclaimed voice is powerful, soulful, and unforgettable. Born and raised in the Queensbridge Projects of New York City, Bernard played bass in the neighborhood salsa band. At 16 he began writing and singing in 'Total Eclipse', who later signed with Brunswick Records. As the frontman for Tackhead, Bernard began his journey to become one of the most sought-after singing talents in the world. Bernard has appeared on tours and albums, singing with some of the best-known artists of the 20th Century: Ryuchi Sakamoto, Gill Scott-Heron, Sly & Robbie, Material, Bootsy Collins, Duran Duran, Herb Alpert, Paul Carrack, Yoko Ono, and many others. Bernard spent the last decade touring and recording with the Rolling Stones, rounding out fourteen albums, including fronting three albums from Charlie Watts and contributing his voice to solo efforts from Mick Jagger, Keith Richards, Ron Wood. Not only is Bernard an accomplished vocalist, he is also a songwriter, trombone player, percussionist, keyboardist, and producer. He has displayed these diverse talents with Ron Wood, Stevie Salas, The Rolling Stones, Living Colour, Herbie Hancock, as well as his own Peach Boys, Tackhead, and Nicklebag. It is clear that with his highly-regarded talent, and unparalleled experience, Bernard Fowler will continue to lend his skills and sounds to many more thankful ears in the 21st Century.

Current CD: 'FRIENDS WITH PRIVILEGES' (SONY MUSIC/JAPAN 2006)

SUN, FEBRUARY 17TH, 9.00 pm

**CUBAN NIGHT:
UNA NOCHE DE FIESTA Y BAILE**

LÁZARO VALDEZ Y BAMBOLEO

LÁZARO VALDEZ director, piano, keyboards
VLADIMIR HERNANDEZ vocals
RONNIS SALAS vocals
TANIA PALMERO vocal
BELKIS RODRIGUEZ vocals
MAYKEL DE ARMAS trumpet
ROBERTO PANIAGUA trumpet
MAIQUEL IRARRAGORRI trumpet
YOSVANI VALDES vocal violin
ALEJANDRO GARCIA saxophone
CARLOS MACHADO saxophone, clarinet
OSCAR CONTRERAS bass
ROLANDO SUAREZ bongos
ALEXANDER MUNOZ timbales
ARYAM HERNANDEZ congas
JUAN NORIS drums

Bamboleo is a collaboration of several of the most talented young musicians in Cuba. Led by writer/composer/arranger Lázaro Valdez, a graduate of ENA, their 12 members, mostly from Havana, are graduates from some of the most prestigious music schools and conservatories in the island. Their name comes from the Spanish word for the movement of ocean waves but in their music, it signifies the body rhythm that is created by the sounds of tropical music.

An important part of Bamboleo's appeal are their two hot vocalists. With strikingly beautiful shaved heads, Vannia Borges with her sultry smooth singing style, and Haila Mompie, who is often compared to a youthful Celia Cruz, have become two female stars in the male dominated world of salsa. Accompanying the release of Yo No Me Parezco A Nadie, is the CD single, which contains all the hot remixes (not available on the album) currently being played in niteclubs throughout the world. Remarkably this jazz-influenced salsa group was formed only two years ago by bandleader Lázaro Valdez, and on this album, the collaboration of Leonel Limonta -considered one of the more prolific composers of the island-, every single song on this album possesses a contagious hook, while featuring guest performances by NG La Banda's arranger, Jose Miguel El Greco, on trombone, and Mario Hernandez (Irakere's lead trumpet).

Definitely the most talked about group in Cuba, Bamboleo's Yo No Me Parezco A Nadie has created quite a buzz. So turn your speakers up ... put your dance shoes on ... and "salsa y tembleque" to the hottest dance record of the year.

Current CD: 'TODO LO BONTTO' (PLANET RECORDS 2006)

SUN, MARCH 9TH, 9.00 pm

**CUBAN NIGHT:
UNA NOCHE DE FIESTA Y BAILE
FUNK/RUMBA/JAZZ/MAMBO/DRUM &
BASS/SON/REGGAE**

FREE HOLE NEGRO

LESTER MARTINEZ vocals

New York im Bayerischen Hof

3. Februar

LEONARDO PEREZ vocals
 JORGE LUIS BORGES vocals
 NUNO MIGUEL DORES ALVES trumpet
 ROLANDO MORALES ARENSIBIA guitar
 EDUARDO DOGOVIGVEST bass
 FRANK KENNEDY percussion
 HERNAN CORTES drums

Free Hole Negro was born in Cuba in 1999, developing in the influence and the spirit of the Habana's underground music to the point of creating their own style: the Free Hop! It is a style that combines all the current international musical trends with the most traditional of the Cuban rhythms. Rap, Son Montuno, Reggae, Drum & Bass, Rumba, Mambo, Hip-Hop, Funk are all harmonized together... the result is an original creation, a sound with its own, distinct identity. Free Hole Negro stands for 'pure energy'. Their name plays upon words referring to the energy produced both by the 'black holes' in space as well as by the black beans (frijoles), a typical Cuban popular food.

Current CD: 'SUPERFINOS NEGROS' (WARNER, 2005)

SUN, MARCH 30TH, 9.00 pm

THE NUTTREE QUARTET

JOHN ABERCROMBIE guitar
 JERRY BERGONZI saxophone
 GARY VERSACE hammond B3
 ADAM NUSSBAUM drums

This is most definitely a "supergroup" by any definition as Adam Nussbaum puts it in the liner notes... "We are all friends and have played with each other many times but never in this exact combination. It's something we all had a desire to do". This is very much a collaborative project.

JOHN ABERCROMBIE is a master of the modern jazz guitar. His "progressive" style - clear and transparent, yet never distant from authentic "jazz" swing - has characterized the distinctive ECM sound.

JERRY BERGONZI is only now being recognized as one of the most important saxophone players in jazz. After his work with Dave Brubeck he has gone on to play with many of the finest musicians around.

ADAM NUSSBAUM (the name "Nuttree Quartet" derives from the German "walnut") is one of the great drummers of our time. He has recorded and performed with John Scofield, Steve Swallow, Stan Getz, Miroslav Vitous, Joe Sample and many many others.

GARY VERSACE on Hammond B3 organ is according to "Downbeat" readers the best organ player on the scene today. He has recorded and toured with Maria Schneider, John Scofield, John Abercrombie etc.

Current CD: 'STANDARDS' (KIND OF BLUE RECORDS, 2008)

The "Standards" album was recorded in February, 2007 and features such great tracks as Gershwin's Here to Stay, Ellington's Come Sunday, Wayne Shorter's 12 More Bars to go, and Footprints, Monk's Erone!, Coltrane's Naima among others. It is a 'classic' album in all senses and for all senses - a very original take on the standards by a group of master musicians.

WED, APRIL 2ND, 9.00 pm

THE JOHN SCOFIELD TRIO + HORNS

'THIS MEETS THAT'

JOHN SCOFIELD guitar

MATT PENMAN bass
 BILL STEWART drums
 PHIL GRENADIER trumpet, flugelhorn
 TOM OLIN tenor saxophone, flute, alto flute
 FRANK VACIN baritone saxophone, bass clarinet

When I first got into jazz - around 1969, I came from playing R&B and Soul in High School. Jazz Rock was in its infancy stage and I was lucky enough to be around to experience the Golden Age of both Rock and Soul and see Jazz embrace that movement while I was trying to learn how to play straight-ahead Jazz. A lot of my early chances to actually gig were in various Jazz/Rock idioms. I got to play "real" jazz with Gary Burton and Gerry Mulligan but my real first "big time" gig was with the Billy Cobham/George Duke band. We got to play in gigantic concert halls and rock venues for excited people who were not necessarily jazz aficionados, but loved the music.

After that band ended, I stayed home in NYC and worked on playing acoustic jazz with my own groups and people like Dave Liebman. I also started an ongoing musical relationship with bassist Steve Swallow that continues to this day. As a jazz bassist and real songwriter (not just a composer) Swallow has influenced me as much as anyone. In 1982, I joined the Miles Davis Band, answering the call of funky jazz once again. My stint with Miles made me sure that there really was a kind of music that was both funky and improvised at the same time. After playing with Miles for over three years and making a few more records of my own, I hooked up with ex-P-Funk drummer Dennis Chambers, and we made a group that really utilized funk rhythms. Dennis and bassist Gary Grainger were masters of that "James Brown/ Earth Wind and Fire/ 70's thing". It was great having that underneath my tunes. When I signed with Blue Note Records in 1989, I decided to explore more "swinging" avenues. I got together with my old Berklee School buddy, genius saxophonist Joe Lovano. We had a group and made three albums for Blue Note - four counting a bootleg from Europe - that are probably my very best "jazz" endeavors. Part of that can also be attributed to the magnificent drumming of Bill Stewart, who is as good a musician as I've ever met.

Then I felt the urge to get into a soul-jazz thing. I'd been really influenced by the music of Eddie Harris and Les McCann from the sixties. I invited Eddie to guest on the album Hand Jive. This was about the same time that Larry Goldings entered my music on Hammond Organ. With the collective possibilities of these musicians, I began to allow jazz to blend with New Orleans type rhythms to make the music groove. Around this period, I also worked and recorded some with Pat Metheny - one of the great guitarists. He and Bill Frisell are my favorite guitar players to play with and listen to. But then there's also Jim Hall and Mike Stern and Jim Hall and John Abercrombie and Jim Hall and Kurt Rosenwinckle and Jim Hall and Peter Bernstein... not to mention Jim Hall. And then there's also Albert King and Carlos Santana and Tom Morello and all the other ones I can't summon the names of right at the moment.

When I heard Medeski, Martin and Wood's record "Shack Man", I knew I had to play with them. They played those swampy grooves and had a free jazz attitude. These guys are serious conceptualists and are able to take the music to beautiful and strange places. I love what they did on AGoGo. In the last couple of years, I've heard some great young players that remind me often of what it is that I like so much about the music of sixties R&B. Now I'm able to take that music and mix it with jazz all over again. I'm having more fun playing now than I ever have and I feel like I can finally really learn to play the guitar. Now, after having the chance to play with many of my musical idols - I'm getting inspiration from younger musicians. I'm as excited about writing and playing music as I ever have been.

John Scofield 'THIS MEETS THAT'

A principal innovator of modern jazz guitar, John Scofield has expressed himself in the vernacular of bebop, blues, jazz-funk, organ jazz, acoustic chamber jazz, electronically tinged groove music and orchestral ensembles with ease and enthusiasm. From early on, his versatility and technical mastery won him sideman gigs with Miles Davis, Charles Mingus, Gerry Mulligan, Chet Baker and Cobham/Duke among many. Regardless of the stylistic setting, his distinct guitar sound and compositions are unmistakably Scofieldesque, always coupled with an improvisational excellence dedicated to the finest in jazz

f - Konzertreihe Frühling 2008

r - 29 Mai

tradition. Following celebrated runs on the Enja, Arista, Gramavision, Blue Note and Verve labels, Scofield is proud to release his first project for Emarcy, *This Meets That*. The album finds Scofield once again in the company of what he calls his "A-Team" - bassist Steve Swallow and drummer Bill Stewart.

Steve has been a huge part of my development since I met him in 1973, John says. Now we're aged contemporaries, but when it started, he was the established great and I was the kid. As for Stewart: From the first time I heard him I loved his snap crackle, you know? He usually takes the best solo of the night, in the most musical way. The three of us have an intimacy in our musical exchange that only exists after like-minded individuals play together for decades. It's really special for me. Joining the trio is a four-part horn section featuring Roger Rosenberg on baritone sax and bass clarinet, Jim Pugh on trombone, Lawrence Feldman on tenor sax and flutes and John Swana on trumpet and flugelhorn. A special treat, one tune also features special guest and long time friend Bill Frisell on tremolo guitar.

The originals on *This Meets That* are tunes that Scofield and company first performed as a trio, and they retain their loose and jazzy immediacy here. *This Meets That* is textural and lush, but also has a raw and visceral impact thanks to Scofield's often biting guitar tone and the trio's rhythmic energy. All these tunes swing, Scofield points out. One may be funky, another may be country, but the swing element is important to all of them. Scofield's lyrical rendering of the 70s Charlie Rich country hit *Behind Closed Doors* is further evidence of his omnivorous musical taste. *This Meets That* also includes a riotous version of *Satisfaction* by the Rolling Stones. That and *The House of the Rising Sun* are two of the first songs I ever learned on the guitar, he recalled. I took up the guitar at 11, and after perfecting *'Greensleeves'*, and some other delicate folk faves, these tunes were really my start. Jazz came a few years later.

Current CD: 'THIS MEETS THAT' (Kind of Blue Records/September 2007)

MON, APRIL 7TH, 9.00 pm

CUBAN NIGHT: UNA NOCHE DE FIESTA Y BAILE ADALBERTO ALVAREZ Y SU SON

ADALBERTO ALVAREZ vocals, director
YURALDYS ROZAS vocals
ALDO ALVAREZ vocals
MITCHELL POLI vocals
DORGERIS BALART piano
ADAN PORTUONDO trumpet
UYUNI ROMERO trumpet
LUIS ARTOLA percussion
YOEL FERNANDEZ congas
JORGE GONZALES trombone
ROILAN DUNET bongos
ALFONSO MANCEBO bass
DAYAN LAZAGA keyboards
EDUARDO ACEVEDO congas

Piano player, composer and Orchestra director, Adalberto Alvarez, is without doubt the most modern Cuban sonero. His harmonic style and characteristic melodies made him gain the title of "Son Gentleman" thanks to the innovations and changes he added to the traditional son, transforming it in a more contemporary genre; he's in fact the most influential Cuban sonero of the last 25 years.

One of the most important music contributions of "El Caballero del Son" is the fact of having transformed the traditional son in a more contemporary music being able to arrange a perfect mingle amongst the son and the atmosphere and sound of the Salsa, music genre that has dominated the international scene for many years.

In 1974 he creates the "Son 14", an orchestra that becomes immediately a hit; right from the beginning this orchestra shows a different music concept, without renouncing the son roots, renews its sound through contemporary texts, harmonies and arrangements.

In 1984 he forms the band "Adalberto Alvarez y su Son", orchestra

that establishes itself as the leader of this music genre and that defies to create new harmonic changes that make its music perfect for dancing. The songs created by Adalberto appear in the repertoires of Papo Lucas, Oscar D León, Roberto Roena, Willy Rosario, Andy Montañés, Ismael Quintana, Juan Luis Guerra y la 440 and Eddie Palmieri amongst the most relevant salseros that recognize his talent as composer. With a professional career that includes many world wide tours, he's still always on the scene, creating his sons for the dancing loving people with the same energy and enthusiasm that made him create more than 20 albums that are already part of the classical repertoire of the history of Cuban music. Winner of various national and international awards, well known and admired by his fans all around the world, ADALBERTO ALVAREZ is still "The Gentleman" that betting on the popular Cuban music has been able to transform it in a contemporary genre and gained the hearts and soul of all latin music dancers of the world.

Current CD: 'EN VIVO' (El Inspector De La Salsa 2006)

TUE, APRIL 8TH, 9.00 pm

TUCK & PATTI

PATTI vocals
TUCK guitar

Tuck & Patti have made 32 trips to Europe, and have toured extensively, playing all the major jazz festivals, such as North Sea Jazz Festival, Umbria Jazz, Montreux Jazz, Jazz at Lugano, Pori Jazz and Verbier Music Festival, as well as festivals and concerts in Norway, France, Germany, Finland, Austria, Spain, Belgium, Russia, Turkey etc. In addition to headlining concerts and clubs, they have performed with other artists in Europe such as Miles Davis, Count Basie, George Benson, Chick Corea, Donovan, Carmel, Jimmy Scott, Art Ensemble of Chicago, Dave Weckel, Herbie Hancock, Diana Krall, Cab Calloway, John McLaughlin, Archie Schepp, McCoy Tyner, Sarah Vaughan, George Benson and Simply Red. Tuck & Patti transcend categorization. The duo is known worldwide for individual virtuosity brought to serve a lifelong collaboration emphasizing a spirit of love, hope and gratitude. Their interpretations, drawn from a wide range of material (including Patti Cathcart's originals) have given them a long career which continues to grow after more than 25 years of singing and playing together.

Their audiences often surprise concert promoters with their diversity in age range, background, race, nationality and musical preference. In Italy Tuck & Patti appeared in 1989 at the San Remo Festival, praised by the media as the only totally live performance of the entire festival and televised throughout Italy. This plus a week on Doc, the national variety show, as well as the airplay *Tears Of Joy* was receiving, turned Tuck & Patti into a household name in a short time. They subsequently performed on numerous national TV and radio shows, including the Maurizio Costanzo Show, *Discoring*, *Lascia A Raddoppia*, *Radio Monte Carlo*, numerous appearances on RAI and a live Mayday concert at Piazza San Giovanni in Rome for a live audience of 100,000, televised nationwide. Patti Cathcart was awarded the *Prima Voce* award in 1991. Their touring has taken them to about 60 cities throughout Italy, playing numerous jazz festivals including Umbria and Umbria Easter, as well as concerts and clubs. Recently they have become a fixture at the Milan Blue Note, the most prestigious jazz club in Italy.

In the Netherlands, Tuck & Patti's debut was in 1989 at the North Sea Jazz Festival. In addition to numerous national TV and radio appearances including Jannsen & Co., in 1999 Tuck & Patti's CD *Paradise Found* won the Edison Award for Best International Jazz Album, presented at the North Sea Jazz Festival. They have made five appearances at the North Sea Jazz Festival (with another scheduled in 2004), as well as performances at Jazz Mecca Maastricht and many tours of the major cities. In Germany Tuck & Patti also launched in 1989 with at least seven national TV performances, including the popular music program *Ohne Filter*, numerous national and regional radio performances and magazine and newspaper features. This served them well, as they have toured Germany extensively (18 tours), playing festivals, concert halls, opera houses and clubs in 36 cities.

Current CD: 'I REMEMBER YOU' (UNIVERSAL/FEBRUARY 2008)

Current DVD: 'LIVE IN HOLLAND' (2006)

WED, APRIL 9TH, 9.00 pm

**MUSICAL JOURNEY BETWEEN PRINCE,
MARCUS MILLER, STANLEY CLARKE
AND MESHELL NDEGEOCELLO**

**THE RHONDA SMITH
KARMA II BAND**

RHONDA SMITH bass, vocals (ex. Prince)
TOMMY ORGAN guitar
BRANDON COLEMAN keyboards
GRANT NICHOLAS keyboards
KEITH EADDY bass
LARRY DARRELL drums/MD

Rhonda Smith, longstanding bass player for legendary visionary Prince, has appeared on a myriad of magazine covers from Bass Player with the purple majesty himself to Bassics. Now she prepares to release her groundbreaking sophomore album RS2 featuring guest appearances from Prince, Sheila E., Fred Hammond and others redefining the role of gifted musicians who are also equally gifted vocalists, confessional singer/songwriter and bass player Rhonda Smith, is one of music's great undiscovered treasures. As a vocalist, the pearly tone songstress is lyrically sophisticated with emotional depth that is both admirable and technically brilliant, and as a musician, she has sparked several genres of music including smooth jazz/funk and electrified funk/rock, which only touch the tip of her creative abilities. Rhonda, who released her debut record Intellipop in 2000, has played bass for and toured with the revolutionary Prince for close to a decade; and anyone familiar with the Purple Majesty's stringent work ethic knows that in order to be a part of his innovative ensemble, artistic perfection is a non-negotiable requirement. 'This is Rhonda and she is funky' is the chant heard and sung by millions of Prince fans at shows on 5 continents. But make no mistake; the funk is only the tip of the iceberg. Taking the incalculable experience of working alongside one of the industry's most revered pioneering talents, along with a treasure trove of perfect melodies, Rhonda has skillfully packaged it all in a disc that will surely give her the respect she rightfully deserves.

Rhonda Smith is the consummate example of power and grace on bass. A member of Prince's New Power Generation band since 1997, Rhonda can apply fretless finesse to a steamy ballad and, in the spin of a boot heel, dole out serious double-thumbing on a furious funk workout. With Prince, Smith's grooves onstage and on disc are impressive — but her evocative 2000 debut solo CD Intellipop reveals a savvy composer, sultry vocalist, and seasoned arranger / producer who masterfully juggles overdubbed 5- and 6-string, electric upright, piccolo bass, and fretless in service of the songs.

Bass Player Magazine

RS2, Rhonda's sophomore CD, is a breakout and breakthrough record that beautifully showcases the genius talent in her element. And people do dig it, especially His Royal Badness, who also appears on RS2. The album is plush and detailed with an abundance of virtuosic performances from renowned artist Sheila E. to a surprising duet with gospel superstar Fred Hammond. Rhonda says that in her experience playing with Prince she has learned 'a lot of patience and the importance of being solid in the band.' She goes on to say: 'Everyone has a different role and I've learned a lot of techniques from Prince. You have to be around it and inhale it and watch it for a while and live and breathe it. Things such as that I have learned and have been invaluable.' It comes as no surprise that the ambitious musician with a storied career that spans over two decades, comes from a musical family. Born in Halifax, Nova Scotia, the oldest black community in Canada, she and her family moved to the French and Jazz-influenced Montreal while she was a child. There, she was surrounded by the sounds of piano riffs, her mother's instrument of choice, as well as a lot of rock & roll. As a child, Smith, who has three siblings that are also musically-inclined, learned how to play the baritone horn, keyboard, guitar and of course, bass.

Rhonda attended McGill University in Montreal where she studied jazz performance. While at McGill, she began touring Canada with different rock groups, usually as the sole female artist proving that she could hang with her male counterparts. She worked with many notable Canadian artists including Claude Dubois, Daniel Lavoie, Robert Charlebois, and Joanne Blouin. She won a coveted Juno Award (the Canadian equivalent of a Grammy) for Best Contemporary Jazz Album for her work with Jim Hillman and The Merlin Factor. Since coming to the US, Rhonda's resume reads like a Who's Who of the music industry. In addition to her work with Prince, she has performed with Chaka Khan, Beyonce, T. I., Erykah Badu, Patti Austin, Patrice Rushen, Brenda Russell, Lee Ritenour, Larry Graham, Patti Labelle, Little Richard, Justin Timberlake, Najee, Candy Dulfer, Kirk Whalum and George Clinton, to name a few.

Montreal born, LA-based Rhonda Smith is an in-demand bass player of the highest order. Her resume includes work with Chaka Khan, Sheila E and backed artists as diverse as Little Richard, Justin Timberlake and Robert Palmer'

Australian Musician Magazine

Rhonda is no stranger to the camera either. She has been featured in numerous music videos, appeared on the covers of Bass Player and Bassics magazines and even spent stints with The Martin Short Show and The Wayne Brady Show. She has 3 Platinum Plaques on her wall and in 2004 played for 1.4 million attendees over 88 sold-out dates on Prince's wildly successful Musicology Tour.

Recorded and performed primarily in Atlanta, RS2 is an inventive disc that favors solid instrumentation and radiant harmonies, with Rhonda's voice flowing gorgeously over the unpredictable beats. The diversity and musicality of the album draw obvious comparisons to Prince. However, Ms. Rhonda clearly has her own unique identity and sound. The legendary visionary has undoubtedly influenced Smith as a businesswoman and artist, however she is quick to point out that she is not a Prince clone. This record tells a story. We made a conscious effort to assemble an album that people can listen to from top to bottom without having to hit the skip button. No filler allowed.' No filler indeed. Experience Rhonda's breakthrough — RS2.

This is Rhonda... and she is funky! — PRINCE

Current CD: 'RS2' (Label:215/ 2006)

SUN, APRIL 13TH, 9.00 pm

**TANGO IN BAYERISCHER HOF
FROM BUENOS AIRES ARGENTINA:
NEW TANGO DUO FEAT.
WALTER CASTRO**

PABLO ZIEGLER piano
QUIQUE SINESI guitar
WALTER CASTRO bandoneon

'A Piazzolla protege, Ziegler continues the master's legacy.'

LOS ANGELES TIMES

'Ziegler's music adheres to the central traits that make new tango so powerful, fitted with bravura, swagger, elegance.'

JAZZTIMES

'Ziegler shows his strength on his own tunes where the music moves as if it were telling stories.'

RHYTHM

Longtime pianist and protege of the groundbreaking tango legend Astor Piazzolla, Pablo Ziegler is the primary force driving innovative tango music. Furthering the developments of Piazzolla's 'New Tango' movement, Ziegler continues to break free from the strong traditions and stylistic limitations of tango, developing his own emphatic musical style. Pablo Ziegler was born in Buenos Aires, Argentina in 1944. He studied at Buenos Aires Music Conservatory where he graduated as Piano Professor. He continued his studies with Adrian Moreno and Galia Schaljman. He studied composition with professors as Gerardo Gandini and Francisco Kröpfl.

When he was fourteen years old, he began to play with different jazz groups and at the same time until he was eighteen played piano solo concerts. Then he created the Pablo Ziegler Terceto which was dedicated to playing classical music with jazz arrangements done by himself and, at the same time he wrote music such as Polvo de Estrellas (Musical), La Noche de los Grandes (TV); Adios Roberto and Tacos Altos (cinema), etc. In 1978 he joined Master Astor Piazzolla's quintet and started his tourneys through Europe, USA, Japan, etc. playing with world-wide known artists such as the Italian singer Milva and the American Gary Burton.

When Astor Piazzolla died - in Buenos Aires, on July 4, 1992 - he left behind an extraordinary musical legacy - and a challenge. Piazzolla didn't just revolutionize tango. In his New Tango he brought forth a new language, a fresh vocabulary of sounds and emotions, accents and attitudes. It turned out that the same man once accused by purists of killing tango had given this music a future. But it's a future left for others to write. With Quintet for New Tango, pianist, composer and arranger Pablo Ziegler, a member of Piazzolla's last Quintet (1978 - 1988), stakes his claim. It might be Piazzolla's language at times, but it's always Ziegler's story being told. Piazzolla's legacy 'is both a blessing and a curse,' he says. 'To break through a system you have to know it deeply. If I know anything it is that I do know this system, inside out. I am in that path.'

PABLO ZIEGLER

Current CD: 'TANGO AND ALL THAT JAZZ' (KIND OF BLUE / 2007)

SUN, APRIL 27TH, 9.00 pm

AN EVENING WITH THE BLUES FROM NEW ORLEANS: VASTI JACKSON

VASTI JACKSON guitar, vocals
KURT BRUNUS keyboards
COREY JENKINS drums
DAVID THORN bass

Grammy-nominee Vasti (pronounced Vast-Eye) Jackson is a consummate performer, vocalist, multi-instrumentalist, songwriter, and producer. From his early beginnings playing in juke joints in McComb, Mississippi, to his most recent release, "Live In Nashville" is a no holds barred, walking the razors edge, funky blues celebration that puts you slap dab in the middle of the juke joint. Recorded at Bourbon Street Blues and Boogie Bar. Vasti and his band move non-stop from Blues to Soul to Funk to Jazz. He made each person feel as if he were performing for that one person and that one person only. Vasti's talent has been enlarged by an amazing array of musical experiences over 30 years of his vibrant career. Jackson's latest studio release "No Borders to the Blues", is a good sample of Vasti's limitless energy and magnetism. It spotlights his talents as singer and musician, and his utterly thrilling guitar mastery. This CD also features guest music stars who blend in a perfectly finished production of his own: piano great Henry Butler, folk funk master Bobby Rush (on harmonica), and New Orleans bass legend guitarist George Porter, Jr. Rooted in the Blues, Vasti Jackson recorded on B.B. King's Grammy award winning Blues Summit in 1994. In the 1980s and early 1990s Vasti was musical director, and guitarist ZZ Hill, Johnnie Taylor, and blues 'n' boogie queen Katie Webster, and has opened for the blues great on many occasions. He also worked with gospel greats - including the Williams Brothers, the Jackson Southernaires, and Daryl Coley; with soul and blues artists Bobby "Blue" Bland, Little Milton, Percy Sledge and Sam Myers; and with jazz artists Harry Connick, Jr., Wynton Marsalis, and Cassandra Wilson, just as well. Vasti has also played guitar on Malaco Records for Latimore, Denise LaSalle, Bobby Rush, and Johnnie Taylor. An accomplished composer, Vasti Jackson composed two songs for Stop Breakin' Down, a film on the life of Mississippi blues icon Robert Johnson. He penned "Casino in the Cottonfield" for the Robert Muge music documentary, Last of the Mississippi Jukes, and wrote on the spot and performed his "Train Rolling Blues," in the PBS docu-drama series The Blues, executive produced by Martin Scorsese. He also wrote and performed "America, Proud and Strong" with the Mississippi Symphony Orchestra and a 1,000-voice choir, for the 2003 Mississippi ETV presentation, Mississippi, The Birthplace of America's Music. Festivals and international tours have taken him to Japan, Germany, France, Greece, South Africa, Holland, Sweden, Switzerland, Italy, Norway, Finland, England, Uruguay, Brazil and Portugal. Vasti Jackson has been featured in Guitar Player Magazine, Living Blues, Nothing But the Blues, Juke Blues (England), Blues Revue, and many other publications. He has performed on Dan Akroyd's House of Blues Radio Hour, the Starz Encore Network, WGN-TV in Chicago, and PBS. He has performed, written, produced, and recorded music for HBO, VH1, Mississippi Educational Television, the British Broadcasting Corp. (BBC), and radio and television programs in Australia, Uruguay, Finland, and Canada. Vasti co-produced Bobby Rush's Hoochie Man, earning a Contemporary Blues Record of the Year Grammy Award nomination in 2002. Vasti Jackson is professionalism at its best. He is a combination of talent, broad experience and versatility. His soulful and energetic performance will take your audience on a journey they will never forget. Current CD: LIVE IN NASHVILLE' (VJM/2007)

WED, MAY 7TH, 9.00 pm

NEW YORKS NEW LATIN JAZZ DAFNIS PRIETO SEXTET

DAFNIS PRIETO drums
AVISHAI COHEN trumpet
ROMAN FLIU alto, soprano saxophone
PETER APFELBAUM tenor saxophone
MANUEL VALERA piano
CHARLES FLORES bass

Since his arrival in New York City at the tail end of '90s, Cuban immigrant Dafnis Prieto has enjoyed a reputation for being a flexible and broad-minded drummer, percussionist, composer and arranger who can handle post-bop and Latin jazz as well as the occasional avant-garde gig. Prieto brings a long list of influences to his playing, and they range from Art Blakey and Elvin Jones to Latin greats such as Ray Barretto, Mongo Santamaria and Tito Puente. Blakey, it should

be noted, has not only influenced Prieto's playing but also, his band-leading/arranging outlook. Some of Prieto's arrangements show a definite awareness of Blakey's Jazzessengers, and Prieto has also been influenced by the bandleading and arranging of pianist Eddie Palmieri (who is a huge name in both salsa/Afro-Cuban music and Latin jazz). Born in 1974, Prieto grew up in Santa Clara, Cuba—a small town about 150 miles from Havana. Prieto studied both guitar and percussion as a pre-teen, and after leaving Santa Clara, he moved to Havana to attend the National School of Music (where he concentrated on Afro-Cuban and classical music but became increasingly interested in jazz). One of the musicians Prieto played with when he was still living in Cuba was Canadian saxophonist Jane Bunnett, who invited him to perform in North America as part of her group. Prieto was 25 when, in 1999, he decided to make New York City his permanent home. The early 2000s found Prieto being employed as a sideman by several well known musicians, including Eddie Palmieri, pianist Michel Camilo, guitarist Carlos Barbosa-Lima, vibist Dave Samuels (of Spyro Gyra fame) and pianist Arturo O'Farrill (son of Chico O'Farrill). Many of the musicians he played with after settling in the Big Apple favored very straight-ahead jazz, although Prieto also appeared in some avant-garde settings with saxophone explorer Henry Threadgill. It was also during the early 2000s that Prieto formed his own quintet, whose members included trumpeter Brian Lynch (one of the many people who passed through Art Blakey's Jazz Messengers), saxophonist Peter Apfelbaum, acoustic bassist Hans Glawischnig and Venezuelan pianist Luis Perdomo. About the Monks, Prieto's first album a leader, was given a February 2005 release date by the independent Zoho Music; in addition to producing and arranging the album, Prieto wrote all of the material. Since he arrived in New York in 1999, the Cuban drummer Dafnis Prieto has been translating centuries of hand-drum tradition into jazz percussion for the trap set. His playing often involves three fast rhythms at once, and his precision is mesmerizing. At first he was an overbooked sideman with bandleaders as far apart as the avant-gardist Henry Threadgill and the salsa patriarch Eddie Palmieri. But he has developed his own compositional ambitions, and at last here's the result. On About the Monks (Zoho), his own first record, he plays with his most frequent collaborators - the trumpeter Brian Lynch, the saxophonist Yosvany Terry, the pianist Luis Perdomo and the bassist Hans Glawischnig. It's some of the best of New York's new Latin-jazz movement, distinguished by complex, jaggedly modern writing, but also by a deep cultural literacy of Cuban folklore.

The New York Times (Ben Ratliff)

Dafnis Prieto has what makes a great musician stand out from the pack: highly creative and improvisational instinct, an awareness of how much drama the music demands, interactive skills and a commitment to keep on growing as an artist. I am sure Dafnis will be regarded by jazz historians and musicians alike as one of the most influential and groundbreaking instrumentalists of the 21st century.' Michel Camilo He is extraordinary, a rhythmic stimulus. He comprehends the two most incredibly difficult rhythmic genres being Cuban and being an extremely talented jazz drummer.'

Eddie Palmieri

Current CD: Taking The Soul For A Walk (2008)

TUE, MAY 20TH, 9.00 pm

LUISITO QUINTERO

LUIS QUINTERO percussion (musical director)
EFRAIN DAVILLA JR. keyboards
RODRIGO GONZALES keyboards
RICARDO RAMOS guitar
ALDO CHAVEZ bass
ROBERTO QUINTERO percussion

Luisito Quintero was born in Caracas, Venezuela where his musical influences began. Cultural vibes of Afro-Venezuelan rhythm surrounded him at home where his father was a respected percussionist in his native country that tutored and encouraged Luisito on timbales through his adolescent years. Luisito continued on his musical journey enhancing his studies at Orquesta Simfonica de Venezuela (The Symphonic Orchestra of Venezuela) where his timbale technique soon gained attention from his respective colleagues. Luisito soon after joined the popular music ensembles Grupo Guaco and El Trabuco Venezolano, and traveled extensively with Oscar D'Leon, where he enjoyed worldwide exposure. Luisito's live playing credits, projects and recordings are endless. He has embraced his percussion style working with the late Tito Puente, Eddie Palmieri, Marc Anthony, Gloria Estefan, Richard Bona, Jack Dejonette, Willie Colon, George Benson, Natalie Cole, Herbie Hancock, Nuyorican Soul, and Masters at Work to name a few. Luisito has been an influential part of Louie Vega's Element of Life projects. Combining Afro-Latin rhythms with jazz and bossa nova sounds Elements of Life quickly became one of the hottest albums to hit dance floors from sea to sea. As well as being

an inspirational influence Luisito is also a member of the Elements of Life band which has been touring for the past three years. The band has shared stages with some of the top artist in the business, such as Robert Plant, Lauryn Hill and Alicia Keys. The EOL band has played some of the top festivals from the likes of Montreux Jazz Festival (Switzerland), North Sea Jazz Festival (Netherlands), Roskilde (Denmark), Blue Note (Japan), Jazz Café (London) and the legendary New Morning Café (Paris). Luisito continues on his musical journey with a new debut album produced by Louie Vega entitled, "Percussion Maddness". On this album Luisito recreates hits from the late great Tito Puente and Fela Kuti. "Four Beat Mambo" originally by Tito Puente is innovatively done with a guest appearance from Hilton Ruiz playing piano. This classic keeps your body moving and toes tapping with a new twist added to it. "Gbagada, Gbagada, Gbogodo, Gbogodo", initially by Fela Kuti is reconstructed with Francis Mbappe playing guitar and lead vocals on this amazing African track. On the album there are some original cuts that will become your favorites. Luisito worked with the multitalented Blaze on "Love Remains the Same" with lyrics by Blaze. This track will give you the feel of an old Stevie Wonder recording with the musical elements and strong harmonies that come through the vocalist passionate story in a classic Blaze style. "Tumbao" is an afro Cuban driven by Luisito on timbale drums complimented along side Nestor Torres, Anané and Josh Milan of Blaze. This album shows the artistic side of a percussionist at his finest. Musical contributors on this project are flutists Nestor Torres, Hilton Ruiz, Milton Cardona, Jose Mangual, Brian Lynch, Francis Mbappe, Selan, Aquiles Baez and John Benitez just to name a few. This album will make all audiences take notice of Luisito Quintero's unbelievable talents as he displays his imaginative creativity throughout this project. This collection contains funky rhythms and body moving vibes which makes this CD an essential for any music lover's collection. Enjoy the bliss of "Percussion Maddness".

Current CD: *REVISITED: PERCUSSION MADDNESS* (K7R / 2007)

SUN, MAY 25TH, 9.00 pm

THIS IS THE JAZZ HIGHLIGHT OF THE SPRING:

THE COOKERS

EDDIE HENDERSON trumpet
 DAVID WEISS trumpet
 JAMES SPAULDING alto saxophone
 BILLY HARPER tenor saxophone
 GEORGE CABLES piano
 CECILOMcBEE bass
 BILLY HART drums

One of the highlights of late 1950s and early 1960s was the development of "hard bop", a driving first-born descendent of the bebop era. Jazz legends like Art Blakey, Horace Silver and Max Roach were the innovators who created this sound and Lee Morgan, Herbie Hancock, Wayne Shorter and Freddie Hubbard developed this sound and perhaps brought this music to its greatest heights. The gig where it all exploded into mainstream was at Club La Marchal in Brooklyn, New York, resulting in the 2 classic Blue Note LP's entitled Night of the Cookers (which featured Freddie Hubbard, Lee Morgan, James Spaulding, Harold Mabern and Pete "LaRoca" Sims). The Cookers is comprised of many of the musicians who contributed to the development of this sound and to pushing the music forward from there. While giants in their own right, the members of this ensemble have performed and/or recorded with pretty much every jazz great of the past 40 years including Miles Davis, Sonny Rollins, Art Blakey, Dizzy Gillespie, Max Roach, Herbie Hancock, Lee Morgan, Freddie Hubbard, Wayne Shorter, and Dexter Gordon, to name just a few. The group performs newly arranged versions of classic compositions by Billy Harper along with works by the other members of the ensemble.

THU, MAY 29TH, 9.00 pm

RAY ANDERSEN QUARTET

RAY ANDERSON trombone
 LEW SOLOFF trumpet
 LONNIE PLAXICO bass
 BOBBY PREVITE drums

The mark of a great artist has always been to go beyond technical excellence and impart a personal vision - a sense of style and self-expression that is indelibly his own. Among modern jazz musicians, no one rises to that standard more than trombonist Ray Anderson, whose sublime mastery of the tricks of his trade is equalled by the bountiful spirit he pours into his one-of-a-kind sound. The man who wrote If I Ever Had a Home It Was a Slide Trombone", one of his many origi-

nal compositions, has inhabited every nook and cranny of his horn. Described by critic Gary Giddins as "one of the most compellingly original trombonists", he is by turns a supremely lyrical player and bold texturalist, a warmly natural-sounding soloist and footloose innovator. Broadening the trombone's sonic scope with his extended techniques, brilliantly unconventional use of the plunger mute and demonstrative vocal-like tones, he played a major role in reawakening interest in the instrument in the '80s. Named five straight years as best trombonist in the Down Beat Critics Poll and declared "the most exciting slide brass player of his generation" by the Penguin Guide to Jazz on CD, Anderson has shown remarkable range. He has led or co-led a daunting assortment of tradition-minded and experimental groups, big bands, blues and funk projects and even a trombone quartet. In the tradition of Louis Armstrong, he is a colorful and exuberant performer and a spirited vocalist who induces smiles with his unusual split tones and screech effects. A native of Chicago's Hyde Park, where he was born in 1952, Anderson is the son of theologians. He took up the trombone in fourth grade, influenced by his father's Dixieland recordings. "The sound of the trombone was appealing to me", he says. "All the people I heard play it sounded like they were having fun." (The artists he strongly responded to, he later learned, included 'bone greats Vic Dickenson and Trummy Young.) Anderson attended the University of Chicago Lab School, where one of his classmates was another notable trombone original, George Lewis. His teachers included Frank Tirro, who went on to become dean of Yale's music school, and Dean Hey, who introduced young Ray to musicians as diverse as John Cage and Archie Shepp. As teenagers, he and Lewis were exposed to the exploratory sounds of the Association for the Advancement of Creative Musicians, with whose illustrious members Anderson later played extensively. At the same time, he had his head turned by the popular, groundbreaking sounds of James Brown, Sly Stone and Jimi Hendrix. He played in R&B bands while attending college in Minnesota and Los Angeles and funk and Latin bands while living in San Francisco. On the West Coast, he also hooked up with three standout members of its progressive jazz community, tenor saxophonist David Murray and drummers Charles Moffett and Stanley Crouch (now a leading critic, newspaper columnist and author). In 1973, Anderson moved to New York. He studied and played with the eminent reed player, composer and music theorist Jimmy Giuffre, joined drummer Barry Altschul's free-form trio and played for three years with the quartet of AACM saxophone hero Anthony Braxton. In the '80s, he garnered attention with collective bands including the funk-oriented Slickaphonics and the trio BassDrumBone, featuring bassist Mark Helias and drummer Gerry Hemingway. On a series of acclaimed recordings, he has ranged from Ellingtonia and jazz classics ("Old Bottles, New Wine" with Kenny Baron, Cecil McBee and Dannie Richmond, is an album's worth of them) to striking originals including "Muddy & Willie" (as in Chicago blues immortals Waters and Dixon) and "Raven-a-Ning" (a play on Thelonious Monk's "Rhythm-a-Ning" named after his son Raven). The prolific Anderson also has demonstrated his special supportive skills on a remarkably wide assortment of albums by Braxton, Murray, Charlie Haden's Liberation Music Orchestra, Dr. John, the George Gruntz Concert Jazz Band, Luther Allison, Bennie Wallace, Henry Threadgill, Barbara Dennerlein, John Scofield, Roscoe Mitchell, the New York Composers Orchestra, Sam Rivers' Rivbea Orchestra and others. He also received a grant from the National Endowment for the Arts for a series of solo trombone concerts. While pushing his sound into the future, Anderson has frequently returned to his early love of New Orleans music for inspiration. Both his partygoing Alligator Band and second-line-to-the-max Pocket Brass Band, featuring tuba great Bob Stewart, are rooted in the Crescent City. "I feel like a spiritual son of that city," he says. "Some part of me lives down there. Dr. John, Professor Longhair, the whole thing grabs me. You get caught up in those rhythms, right at the crossroads of jazz and funk, and you can't quit them." Anderson also heads up the blues-dipped Lapis Lazuli Band, featuring singer-organist (and old Chicago friend) Amina Claudine Myers, and periodically reunites with Lewis, Gary Valente and Craig Harris in the all-star trombone quartet, Slideride. As revealed by composition titles "Disguise the Limite", "The Alligatory Abagua", "The Gahtooze" and "Snoo Tune" (for his daughter Anabel), the trombonist is unabashedly a good-time player. But as frolicsome as his act can get, he says, "I most certainly don't play joke music. I'm much too aware of the giant shoulders I'm standing on, all the great players who have given so much to music, and the spiritual responsibility of the musician." "I do think humor is divine. When human beings laugh or smile, they are in a state of grace. I insist on having fun when I play and if the band enjoys itself, the audience does, too. But music contains every feeling and emotion; it's ultimately an expression of love. It's the healing force of the universe, as Albert Ayler said. My music is about inclusion. I always want to bring everyone along on the trip. I want to move people also. I once described the Pocket Brass Band as having one ear cocked to the thump of the second line dancers' feet and the other tuned to the music of the spheres. That describes all my music. I want to have it all."



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3. FEBRUAR – 29. MAI

ORLANDO VALLE MARACA `S OTRA VISION
BERNARD FOWLER `S BAD DOG SKIP McDONALD

DOUG WIMBISH KEITH LeBLANC

LÁZARO VALDEZ Y BAMBOLEO

FREE HOLE NEGRO

THE NUTTREE QUARTET JOHN ABERCROMBIE

JERRY BERGONZI GARY VERSACE ADAM NUSSBAUM

THE JOHN SCOFIELD TRIO + HORNS `THIS MEETS THAT`

ADALBERTO ALVAREZ Y SU SON

TUCK & PATTI

RHONDA SMITH

NEW TANGO DUO

VASTI JACKSON

DAFNIS PRIETO

LUISITO QUINTERO

THE COOKERS EDDIE HENDERSON DAVID WEISS

JAMES SPAULDING BILLY HARPER GEORGE CABLES

CECIL McBEE BILLY HART

RAY ANDERSON LEW SOLOFF LONNIE PLAXICO

BOBBY PREVITE