

ACTUAL TRIO | BIOGRAPHIES:

John Schott graduated from Seattle's Cornish College of the Arts, where he studied with Gary Peacock and Julian Priester. In 1992, he and Ben Goldberg formed Junk Genius, which released records on Knitting Factory and Songlines, as well as in other combinations on Tzadik, Nuscope, and Victo. Schott was also, with Charlie Hunter, Will Bernard, and Scott Amendola, a member of the jazz/funk band T.J. Kirk, whose second album *If Four Was One* (Warner Bros.) received a 1997 Grammy nomination. Schott's CD *Shuffle Play: Elegies for the Recording Angel* (New World Recordings) featuring his 16-piece Ensemble Diglossia in 70-minute composition was named one of the best records of 2002 by *The Wire* magazine. Schott can also be heard on records by John Zorn, Tom Waits, The Baguette Quartette, and Steven Bernstein.

Dan Seamans was a co-founder of the New Klezmer Trio, a group credited with pioneering the Radical Jewish Culture movement. They released three CDs, all of which have been re-released on Tzadik. A top Bay Area bassist since the 1980's, Dan enjoyed long associations with Donald Bailey, Bill Bell and Mark Levine. His group Lost Trio been together for twenty years and have released six acclaimed CDs, including 2014's *Knowmonk*.

John Hanes has been an in-demand drummer in the Bay Area since 1977, backing up classic R&B singers Etta James, Lowell Fulson, Otis Clay, Freddie Roulette, and Fillmore Slim. He can be heard on over a hundred CDs, including those of Henry Kaiser, Victor Krummenacher, Mark Karan, Orchestra Nostalgico, Chrome, and Pearl Harbor and the Explosions, as well as on Richard Thompson's soundtrack for the Werner Herzog film *Grizzly Man*.

JOHN SCHOTT | PRESS:

"Schott, an awesome nationally-acknowledged guitar whiz..." — **San Francisco Chronicle**

"I've been trying to tell people about John Schott for years. The [Typical Orchestra CD] is a great example of both his compositional and guitar voices. John knows the guitar vernacular (from Son House to Bill Frisell) and uses it organically as a unifying element in these compositions."

— **Charlie Hunter (guitarist, composer)**

"Schott, displaying an extraordinary technical command, found his way into the group's territory and made it even richer with a panoply of chords, timbres, and effects." — **East Bay Express**

"Such elucidation follows in John Schott's concluding analytical notes on form and harmony in Coltrane's work. Schott's revelatory account shows how the saxophonist's special intensity arose from his search for unity 'amid the ruins of tradition'." — **Andy Hamilton, The Wire** (review of *Arcana: Musicians on Music*)

"Four Stars. Junk Genius is up there in esthetic quality with the inspired glee that Misha Mengelberg, Steve Lacy, and Han Bennink had during their romp through Herbie Nichols and Monk tunes several years ago." — **Down Beat**

"Schott's a spacey, atmospheric player whose psychedelic effects lend a transcendent Bay Area aroma to [T. J. Kirk's] exciting Warner Bros. debut." — **Gene Santoro, The Village Voice**

"Schott's unerring ability to create crisp sheets of harmonic patterns – punctuated by thematic lines underscoring the saxophone – greatly enhanced [Julian] Priester's compositions and provided a spacious, ethereal ensemble sound." — **Phil Elwood, San Francisco Examiner**