

# TROMBONE SHORTY & ORLEANS AVENUE

## SAY THAT TO SAY THIS

(Co-produced by Raphael Saadiq & Trombone Shorty)  
OUT SEPTEMBER 10, 2013

★Major song premiers for *Say That To Say This* via the **Wall Street Journal** and two separate premiers via **USA TODAY**.

★Performed the national anthem at the **New Orleans Saints** 2013-14 Regular Season opening game against the **Atlanta Falcons** at the Mercedes-Benz Superdome on September 8, 2013. The Saints also featured Trombone Shorty and his track "Say That To Say This" on their "video trailer" for the Game.

★Featured on **AXS TV** for his performances closing the 2013 **New Orleans Jazz & Heritage Festival** and with **Big Head Todd and the Monsters** at **Red Rocks Amphitheater** on June 8, 2013.

★In May 2013, took on the highly prestigious slot **closing the entire New Orleans Jazz & Heritage Festival**, an honor reserved for the last few decades for New Orleans icons **The Neville Brothers**.

★Honored by The New Orleans Jazz & Heritage Foundation and The New Orleans Post Office with his image on their **2013 Commemorative Souvenir Envelope**. Previous envelope honorees include New Orleans icons such as **Louis Armstrong, Professor Longhair, Mahalia Jackson, Fats Domino, Aaron Neville, Irma Thomas, and Ellis Marsalis**.

★Special guest performer at the **2013 Green Inaugural Ball** in honor of **President Barack Obama** on January 20th, the night before the presidential swearing-in ceremony. Vice President **Joe Biden** and EPA Administrator **Lisa Jackson** attended the event which also included performances from **will.i.am., Mark McGrath, Paul Winter, Sheila E** and "**The Voice's**" **Nicholas David**.

★Appeared in the **Lenny Kravitz** documentary, **Looking Back On Love: Making Black and White America**. Released January 29, 2013, the film was created by the GRAMMY-nominated **Mathieu Bitton** and follows the making of Kravitz's ninth studio album, **Black And White America**.

★Special appearance at an Obama fundraiser at New York home of **Sarah Jessica Parker** on June 14, 2012. The event was attended by the **President and First Lady, Michelle Obama, Aretha Franklin** and **Meryl Streep**.



★Performance at **The White House** February 21, 2012 for Black History Month celebration, **Red, White & Blues**, joining **Jeff Beck, Gary Clark, Jr., Buddy Guy, Mick Jagger, B.B. King, Keb Mo, Booker T. Jones, Susan Tedeschi** and **Derek Trucks** - broadcast on PBS.

★Featured in **Sunshine By The Stars: Celebrating Louisiana Music**, a TV special and DVD from Louisiana Public Broadcasting (12/9/2012), along with **Jerry Lee Lewis, Buddy Guy, The Marsalis Family, Harry Connick, Jr., Irma Thomas, Tim McGraw** and **Rebirth Brass Band**.

★Honored at **Tulane University's** commencement ceremony on May 19, 2012 with **The President's Medal**.

★Trombone Shorty's "For True" Featured In **Nikon 1 Ad Campaign** with **Ashton Kutcher**.

## SUPAFUNKROCK IS ON

### ON TV

AXS TV / Austin City Limits / Late Night with David Letterman / Tonight Show with Jay Leno / Jimmy Kimmel Live / Conan (with Conan O'Brien) / The Late Late Show with Craig Ferguson / Good Morning America / Tavis Smiley / ESPN

- Plus Troy "Trombone Shorty" Andrews' recurring role playing himself on HBO's Emmy Award nominated hit series, **Treme**

### ON TOUR CONSTANTLY ON 5 CONTINENTS

Including shows in the UK, all across Europe, Japan, New Zealand, Singapore, Australia, Brazil, Ecuador, Mexico, Russia, Slovakia and in the United States and Canada ALWAYS

Highlights have included a UK tour with **Jeff Beck**, a series of dates with **Dave Matthews Band**, as well as with **Zac Brown Band, Lenny Kravitz, The Avett Brothers** and many more

THE ROSEBUD AGENCY

November 18, 2013

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## RECENT COLLABORATIONS

★Featured on two tracks on **Ivan Neville's Dumpstaphunk** album, *Dirty Word*, released July 2013.

★Featured, along with **Carlos Santana**, on **Robert Randolph & The Family Band's** debut album for **Blue Note Records**, *Lickety Split*, released July 2013.

★Featured on **KING's (Joe King of The Fray)** single, "Need A Woman By Friday," released March 2013.

★Featured on **Rod Stewart's** album (10/30/2012) and TV Special (11/26/2012), *Merry Christmas, Baby* both of which also feature superstars **Michael Bublé**, **Mary J. Blige**, **Cee Lo Green** and **Chris Botti**.

★Featured on **Cee Lo Green's Cee Lo's Magic Moment** released October 30, 2012.

★Performed at **Carnegie Hall** January 7, 2012 as special guest of **Preservation Hall Jazz Band's 50th Anniversary** with **My Morning Jacket**, **Mos Def** and **Allen Toussaint**.

★Featured on **Zac Brown Band's** #1 CD, *Uncaged*, released July 2012, on the track "Overnight".  
"...Trombone Shorty is one of the best entertainers out there, period. He's an incredible horn player."  
- **Zac Brown in Billboard (July 2012)**

★Collaboration with **Mark Ronson**, **Erykah Badu**, **Mos Def**, **Zigaboo Modeliste** and members of the **Dap Kings** on "A La Modeliste," as part of the **RE:GENERATION Music Project** supported by the Grammys.

## RECENT AWARDS

★2013 **DownBeat Critics Poll** – Winner – in the **Rising Star Trombone** category. Named among the **Best in the Trombone category (3rd)**, **Rising Star Jazz Artist** and **Rising Star Jazz Group** categories.

★2013 **DownBeat Readers Poll** - Winner - **Best Trombone Player** category (2nd year in a row).

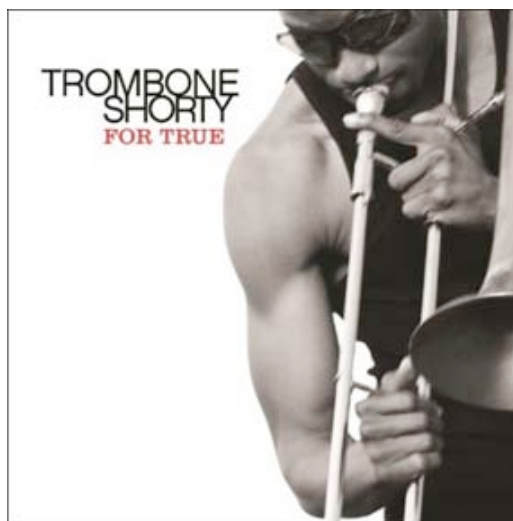
★2013 **OffBeat Magazine's Best of The Beat Awards** Winner for Artist of the Year (for the third year in a row and his fifth overall), Best R&B/Funk Artist (fifth overall win in this category) and for Best Trombonist.

★Most awarded artist in **OffBeat magazine's 2012 Best of The Beat Awards** with SIX WINS.

★Topped Australia's **Rhythms Magazine Reader's Poll 2012** for Jazz Album of the Year - International for *FOR TRUE*, and Winner of the Gig of the Year - International for his performance at Australia's Byron Bay Bluesfest.

★2012 **DownBeat Readers Poll** - Winner - Best Trombone Player category. *FOR TRUE* also ranked in the Top Ten Jazz Albums of 2012.

★2012 **DownBeat Critics Poll** - Scored high with rankings in 7 categories: Jazz Album of the Year for *FOR TRUE*, Best Trombone Player, Rising Star Jazz Artist, Rising Star Jazz Group, Rising Star Trombone, Beyond Artist or Group and Beyond Album for *FOR TRUE*.

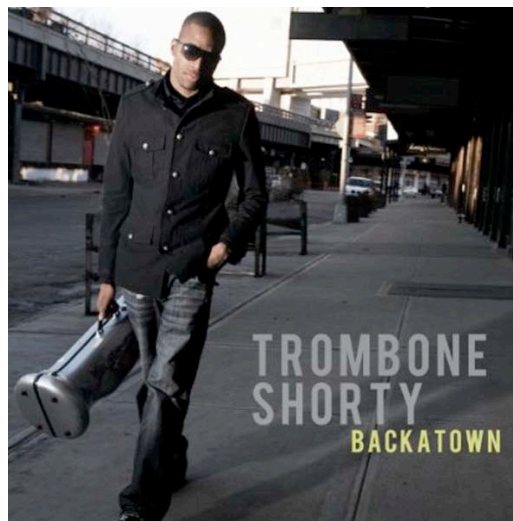


## FOR TRUE

#1 debut and 12 weeks overall at #1 on Billboard's Contemporary Jazz Chart. Ranked in the top 20 for the full year and a half that Billboard lists an album in the Contemporary Jazz Chart

Featuring guest appearances by Jeff Beck, Kid Rock, Lenny Kravitz, Ledisi, Warren Haynes, Ivan and Cyril Neville, The Rebirth Brass Band and more

Raves from Rolling Stone, USA Today, The New Yorker, Billboard, The Washington Post, NPR and many more



## BACKATOWN

2011 **GRAMMY Nominee** for BACKATOWN - Best Contemporary Jazz Album

Ranked in the top 5 on the Billboard Contemporary Jazz chart for a year and a half, including 10 weeks at #1

Featured on countless "Best of 2010" Lists including iTunes' and Billboard - Plus FIVE WINS in 2011 for OffBeat Magazine's Best of the Beat of the Beat Awards: Artist of the Year, Album of the Year, Best R&B/Funk Artist, Best R&B/Funk Album, and Best Trombonist

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# TROMBONE SHORTY

## SAY THAT TO SAY THIS

**Troy 'Trombone Shorty' Andrews** has God-given talent, natural charisma and a relentless drive to bridge music's past and future. His third outing for Verve Records, ***Say That To Say This*** (Sept. 10), co-produced by Andrews and kindred spirit **Raphael Saadiq**, sounds like nothing else out there, as Andrews and his longtime band, Orleans Avenue - guitarist **Pete Murano**, bassist **Mike Ballard** and drummer **Joey Peebles** - continue their natural musical evolution. In a very real sense, the torch is passed from one great New Orleans band to another on the new album, which features the first new studio recording from the original members of the legendary **Meters** in 36 years, as they revisit their 1977 classic "Be My Lady," with Andrews singing lead and playing horns.



The bandleader and multi-instrumentalist describes ***Say That To Say This*** as "really funky, like James Brown mixed with The Meters and Neville Brothers, with what I do on top, and we have a bit of R&B from Raphael's side. All the guys in my band are big, big fans of his, so this is a real dream come true for us. And he's a fan of New Orleans brass band music, which I didn't know beforehand. Just listening to his music and the direction he's going in now, I thought that he would be perfect to work with us. What drew me to him was his knowledge of what came before and his imagination of where the music can move forward to. That's the same way I think, so it worked out very well."

Saadiq doesn't just co-produce, he becomes a member of the band, playing a variety of instruments and contributing backing vocals; he also had a hand in writing three songs. Says Andrews of Saadiq: "He's a great producer, but he's also a musician, so he was able to get in there, jam with us and take us to some different places. And we were able to take him to some different places too."

"We felt a certain amount of pressure, because we knew we were working with one of the great young producers and musicians," Andrews acknowledges. "But it was good pressure, and Raphael being in the room with us inspired us to step up as writers and players. We spent an initial two or three weeks in the studio in L.A. working out the tracks, and I think having that stretch of uninterrupted time really played a big part in how creative we were able to get. On the last two records we were so busy touring that we would go in for three or four days and then go out for a week, so we had to switch on and off between the stage mentality and being creative in the studio. So this time, knowing we were gonna be in the studio for two or three weeks straight, we reached down deep and were able to do some things that we wouldn't have come up with if we'd been on a tight schedule. It allowed us to be very free."

The first track laid down for the album, the pumping "Long Weekend," came together in a flash during Andrews' initial foray to L.A. to hang with Saadiq. "I went out there to see how we would jell," Troy recalls. "I met him and his band in the studio and they came up with that song for me, right in front of my face, and it was really fun to just sit back and watch it go down. It didn't take that long - they were killin' it. I put the horn parts on that same day. That track has a lot of energy; I love the way it feels."

The next step was to see how Saadiq would jell with **Trombone Shorty & Orleans Avenue**. "The one where we really clicked for the first time was 'Get the Picture,'" Andrews says of this burner, which has Saadiq's fingerprints all over it, trading guitar licks with Murano and playing clavinet. "After that, he sat back and watched us work, and every once in a while he'd come in and make a suggestion," says Andrews of the recording sessions. "So he basically let us do what we do and fine-tuned it if it needed it, and if it didn't he just kept it the way we had it. And that was very inspiring, because if he thought it was cool, then we felt like we'd done what we needed to do on our end."

The opening title track emphatically sets the vibe, as Murano unleashes a barrage of power chords over a pummeling groove from Peebles and Ballard - but a blast of brass from Trombone Shorty instantly alters the feel, bringing a more elegant form of aggressiveness to the proceedings. The mood then shifts again to a deeply soulful section in the manner of Earth, Wind & Fire, before powering back into rocking mode. "That track is just a timeline of who we are and how we think," says Andrews.

- continued -

"For most of the album," he continues, "we wanted to get it as tight as we could performing it in the studio, so we'd just play the song straight through, but we couldn't do that with 'Shortyville,' which was just myself and Raphael. I started that track by hitting a bass drum with a mallet, like you would in a New Orleans brass band; then I played a full drum set on top of it. We built it up from there part by part, with me doing the horns and Raphael playing the bass and guitar."

Of "Fire & Brimstone," the lead single, Andrews notes, "The beat I was hearing was an old-school hip-hop thing. I can't remember what we were listening to when we came up with the idea, it might've been something by Dr. Dre, Easy E or Run-D.M.C., but when I heard it, I said, 'Joey, let's do a beat like that underneath the track so I can do some intricate things on top.' That's what we did, and it came out with this swampy, voodoo feel."

As for the impromptu Meters reunion, Andrews was listening to the band's eighth and final album, 1977's *New Directions*, one day, and as the smoothly soulful "Be My Lady" wafted out of the car speakers, it hit him that the track's mellow, romantic vibe ("laid-back in the cut," as he puts it) was exactly what his album in progress needed. But rather than simply covering it, Andrews got it in his head that he had to record it with The Meters themselves. When he told friends of his plan, they told him he was dreaming. Since breaking up soon after releasing *New Directions*, the four original members had performed together a mere handful of times, and only on stage for special occasions, never in the studio. What's more, there was no manager to contact; Andrews had to call each one and ask if he'd be up for going in the studio with his former bandmates.

"With all four of them, when I asked the question, there was a second of silence," Troy recounts with a laugh. "But then, each one of them said, 'If you talk to the rest of the guys and they're up for it, then I'll do the track. And even if you can't get everybody together, I would still love to play on it. So I was able to get all of them to agree, and then I had to call all of them back to tell them it was on. So they all came to the studio, including **Cyril Neville**, who sang the original vocal; he does the background vocal and the ad-libbing on the new track. At the end of one of the takes, they started jamming, and you could see a sparkle in all of their eyes at the magic they could make together. Whatever their differences, whatever reasons they don't work together, it went out the window for those few minutes, and I got a chance to experience what it used to be like when The Meters made all those classic records. I had the chills while it was going on."

"After we were done," Andrews continues, "**George Porter** pulled me aside and said, 'Thank you. You have gotten us to do something that people have been trying to get us to do for 35 years,' and I was speechless. Because The Meters helped to create a sound that gave me a foundation for doing what I do. It was one of those magical moments in life for me, because in New Orleans, The Meters are like the Beatles."

The title, Andrews explains, is a common New Orleans expression that essentially means "To make a long story short," serving as a wonderfully on-point description of the album and of Trombone Shorty's music in general. "This record is a direct expression of everything we hear, everything we've seen and everything we've been through musically," Andrews asserts. "We're just making a long story short."

Saadiq is equally thrilled with the results of this musical summit meeting of young giants. "If you're a producer or musician, you want to work with other great musicians," he says, "because it only betters you, I was just honored to be a part of the project."



Photo by Jonathan Mannion

Andrews' previous projects include 2010's Grammy-nominated *Backatown* and his sophomore effort, *For True* (2011), which spent **12 weeks atop Billboard's Contemporary Jazz Chart**. In the past few years alone, Andrews has appeared on recent recordings by an eclectic assortment of artists ranging from **Zac Brown** to **Eric Clapton** to **Rod Stewart** and **Cee Lo Green**, while taking the time to initiate a mentoring program at Tulane University via his **Trombone Shorty Foundation**. He's also been featured on the covers of *Downbeat* and *Jazziz* magazines, as well as on *Conan*, *The Tonight Show*, *Jimmy Kimmel Live*, *Late Night With Jimmy Fallon*, *Austin City Limits* and was featured in a recurring role on the hit HBO series *Treme*. The band was also chosen to play the **closing set at the 2013 New Orleans Jazz & Heritage Festival**, a huge honor in the world of true music lovers.

But for Andrews, the biggest thrill of all was performing at **The White House in February 2012**. "That was a dream come true about 50 times over," he says. "When we started playing, I forgot I was at the White House because I was on stage with all this musical royalty - **B.B. King, Mick Jagger, Booker T. Jones, Jeff Beck, Susan Tedeschi and Derek Trucks, Gary Clark Jr.**, the list goes on. And then, when I turned to the audience, there's the President and the First Lady. I'm like, 'This can't be happening.'"

Good things continue to happen for Trombone Shorty, thanks to his virtuosity, his dedication, and his ability to move people. That he pursues his passion with such humility and unpretentiousness makes his still-unfolding story as compelling as the music he's making along the way.

# PRESS

## Rolling Stone

When the horns blow, it's all you need to know.

- *Rolling Stone*, Will Hermes

## USA TODAY

They set a blistering pace on this guest-laden follow-up to last year's Grammy-nominated *Backatown*.

- *USA Today*, Steve Jones' 4-star review of *For True*

## Billboard

brass band, funk, rock and even some gospel-drenched soul music.. in many ways, he is a genre unto himself.

- *Billboard*

## npr

hailed as New Orleans' brightest new star in a generation.

- *NPR*, *Talk of the Nation*

## Rhythms

AUSTRALIA'S ROOTS MUSIC MONTHLY

...the Jimi Hendrix of the trombone.

- *Rhythms (Australia)*, Brian Wise

...one of the best entertainers out there, period. He's an incredible horn player.

- *Zac Brown (Billboard, July 7 2012)*

Troy possesses the rarest combination of talent, technical capability and down home soul. I'm his biggest fan.

- *Wynton Marsalis*

Don't get me wrong, we got it goin' on in New Orleans, he's just better.

- *Allen Toussaint*

What was the most-talked-about act leading up to this year's Monterey Jazz Festival? ... Trombone Shorty seemed to be the name on everybody's lips by festival's end. Simply put, Trombone Shorty is one of the most exciting young talents in all of music. Apologies to whatever act has to follow him onstage.

- *Jim Harrington, San Jose Mercury News*

Trombone Shorty...flaunted the presence of a rock star...He played trombone with almost combative postures...

- *Jon Pareles, The New York Times*

I was completely blown away... the crowd went wild. Troy and his band have just supported me on some UK dates. A sensational group of musicians. Trombone Shorty is one to watch!

- *Jeff Beck in MOJO Magazine's The Best Thing I've Heard All Year (January 2011)*

Nobody exuded more rock-star charisma than Troy 'Trombone Shorty' Andrews ...He and his band, Orleans Avenue, delivered a blistering set of bold, exuberant and cutting edge jazz-rock fueled by funk and hip-hop.

- *Edna Gundersen, USA Today*

AWESOME MUSICALITY MEETS SERIOUS PARTY. True American music's next superstar, from New Orleans obviously! Take my word for it: A new generation of jazz fans is on the way!!!

- *André Ménard, Montreal Jazz Festival*

Trombone Shorty is so ready for his close-up... a native prodigy destined for breakout success. "Backatown," with its blend of tight funk, power-chord rock and slinky R&B, builds on that premise, presenting him as an unstoppable force.

- *Nate Chinen, New York Times*

...Troy "Trombone Shorty" Andrews is already a New Orleans MVP. Backatown is both deeply rooted and culturally omnivorous ...

- *Will Hermes, Rolling Stone*

...Orleans Avenue slaps down a wallop-ing groove behind Shorty, who is spitting fire on trombone.

- *Joel Selvin, San Francisco Chronicle*

Of all the amazing New Orleans, Louisiana, musicians, my favorite could be Troy 'Trombone Shorty' Andrews.

- *Sean Callebs, CNN*

Troy "Trombone Shorty" Andrews was greeted like a conquering hometown hero by a romping, stomping, capacity crowd. Even so the roar that erupted when the 24-year-old strutted onstage, trombone and trumpet audaciously hoisted over his head, was no match for what followed: a near-deafening, funk-charged blast of percussion, brass, reeds and guitar distortion that might have knocked the crowd sideways had there been any room to move.

- *Mike Joyce, Washington Post*

