

# Mp3 Gutpuppet - 3 - Acoustic Slide Guitar & Chromatic Harmonica

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Gutpuppets 3rd release finds this genre-bending acoustic duo swinging the sonic trapeze between indian raga, delta blues, North African groove, Turkish melisma, and esoteric ballads. 11 MP3 Songs FOLK: Alternative Folk, WORLD: Raga Details: BILL BARRETT chromatic harmonica SCOT RAY dobro, 6 12 string dreadnaught, 22 string chaturangui (indian slide guitar), cumbus GUTPUPPET Reviews! The first time I heard Gutpuppet - not a long time ago - I was pleasantly surprised; now Im hooked. The third album from the duo of Scot Ray and Bill Barrett is another nail in the coffin of dead-end blues, the demonstration that, if were lucky enough, heaven-made acoustic music enters our humble garden one way or another. Scot Ray, who plays dobro, cumbus, 6 12 string slide guitar and 22-string chaturangui, is a sensible master of the objective sliding truth and I wouldnt hesitate to compare him to players on the same level of Ry Cooder and Sonny Landreth. Hes a diversified velvet-touch fingerstylist whose evolved phrasing fuses past and future seamlessly, a true joy to hear - and not only for guitarists. Bill Barrett, as I already mentioned reviewing his work with Steuart Liebigs Mentones, is the Allan Holdsworth of the chromatic harmonica, and let it be known that I consider Holdsworth light years ahead of any other guitarist. His instrument has never sounded so belonging in such disparate contexts and genres: Barrett catches you relaxed and stings your soul with heartbreaking cries, then invites you for a ride around both Eastern and Western syntactic macrocosms, all the while interspersing his playing with gun-cotton phrasing and mind-twisting, technically impossible triumphs. All this from a guy who, having seen his photo on the CD cover, I would love as a close neighbour (provided that he comes every night to my house and plays, plays, plays). Need I say more? Gutpuppet 3 is a healthy dose of optimism in a dying world of sterile pyrotechnics. Make it yours - and the rest of their output, too. - Touching Extremes, Massimo Ricci, Italy Roots-drenched, emotive and occasionally rabble-rousing, the musicians morph their jazz-based improvisational acumen into thoroughly intriguing stabs at Americana and more...all subsidized by monster chops and acute vision. The musicians close working relationship and intuitive understanding of each other's thought processes connect mightily here. Sparks fly throughout! Zealously

recommended. - Glenn Astarita, All About Jazz, LA The best of many worlds...all blended superbly together. Gutpuppet is much better than any other acoustic duo that I've heard in a long while. Why not give them a chance, they might just blow you away. - Bruce Lee Gallanter, Downtown Music Gallery, NY 'Bill and Scot's collaboration is some of the most inventive and unusual sounding music on the market, mixing dazzling jazz improv' with musical influences from around the world and especially from the orient.'

- Benoit Felten, Planet Harmonica, France Masterful playing, that's for sure...whether the basis could be looked for in jazz, blues, film or in Indian spheres, the compositions have an open structure that leave plenty of space for experimental playing. You really need good ears and a brain to keep up...trying to copy the playing is at your own risk! - Marc Nolis, MazzMusikaS, Belgium Skilled techniques with experimentally dazzling compositions make these two musicians both virtuosi who impress in any musical area. Their songs take one on an adventurous journey without any borders. The music is complex and a listener needs to dig far beyond the surface...the interaction of both musicians is superb and together they play brilliant stuff with many layers. - Bridge Guitar Reviews, Henk Te Veldhuis, Netherlands Gutpuppet plays a fine blend of the blues, the high lonesome sound of bluegrass, some Eastern raga-like melodies and some gifted jazz-like soloing. Both of these cats are great players and sound just right together...each piece shows that this duo loves to switch and blend genres; different eras of jazz, blues and ethnic influences are mixed seamlessly. Somewhere in between the Flying Fish Rounder labels, and the more adventurous world music labels of today, you will find this genuine gem of a duo. - Bruce Lee Gallanter, Downtown Music Gallery, NY On paper, it would seem rather unlikely that a world-class modern jazz trombonist would double as a bad-ass Dobro slide guitarist. But with this effort, Scot Ray lays down his horn to strum, slide, and pick alongside improvising chromatic harmonica ace Bill Barrett. There's a lot to dig as the artists' closed-knit improvisations are engineered upon folksy themes and a predominately, wide-open layout. They mix Delta blues, folk, and Civil War era slants into off-kilter boogie grooves and jazzy progressions, spiced up with keenly executed improvisations. Yet, one of the most charming aspects of this affair pertains to the musicians' energized display of wit and savvy. Topped off with cheery, groove-based romps and razor-sharp unison runs, the twosome also pursues North African motifs, among other stylizations. By and large, Ray and Barrett manage to circumvent any notions of austere headiness as they fruitfully elevate roots-inspired thematic forays into boundless frontiers for the mind's eye. - All About Jazz, Glenn Astarita, LA GUTPUPPET Bios Astonishing acoustic slide guitar work. -

Downtown Music Gallery, NY Scot Rays eclectic and innovative 6, 12, 22 string slide guitar work is informed by his many years as a professional jazz trombonist. His musical career has run the gamut, from work with Stray Cat Brian Setzer (which included a Grammy for Best Pop Instrumental) to famed Cuban percussionist Francisco Aguabella, pop diva Gwen Stefani to new music pioneers Nels Cline and Vinny Golia. This diverse musical landscape has transported Ray to multifarious venues in over one dozen countries, including performances at the The DuMaurier Jazz Festival, Sessions At W. 54th Street, and Late Night with David Letterman. In addition to having played on numerous soundtracks, including 'Stuart Little', 'Me, Myself, and Irene', and 'Three To Tango', he has also received a vote as rising star from Down Beat Magazine. Ray, with intermittent excursions to Los Angeles and abroad, currently lives in a small mountain town excavating the sonic depths of slide guitar, chaturangui, and koto. "Barrett is probably the most complete harmonicist on the market today, able to offer low-budget Delta abstractions and Allan Holdsworth-like lyrical contrivances in the space of thirty seconds." - Touching Extremes, Italy "Bill Barrett plays the harmonica. Simply stated, he is one of the most cogent and arresting soloists ON ANY INSTRUMENT playing today. I kid you not. Listen to this shit! He goes from classic blues harp to fucking campfire memories to ghostly shakuhachi rushes without ever losing the moan and shriek of the blues. His playing is consistently haunted. It haunts the music like a spectre, imbuing each moment it inhabits with what David Briggs called The Spook." - Nels Cline, of the band Wilco Bill Barrett is one of the busiest and most innovative harmonica players on the scene today. Since moving to L.A. in 1984 he has performed with a wide range of sonic luminaries, from Anthony Wilson Greg Ginn to the USC Orchestra L.A. Philharmonic. Barrett has also performed recorded with such new music innovators as Vinny Golia, Eugene Chadbourne Oliver Lake. As a bandleader Barrett has released several genre bending records, ranging from soul-jazz aberrations and high octane blues to modal chamber jazz on the Los Angeles Punk label SST and the renowned Ninewinds jazz label. Barrett has been a featured performer and clinician at several international harmonica festivals including SPAH in Columbus Ohio in 2002 and Harmonica Sur Cher in France in 2005. In addition to Gutpuppet, Barrett currently plays in several innovative L.A. music groups including Steuart Liebig's Mentones.

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