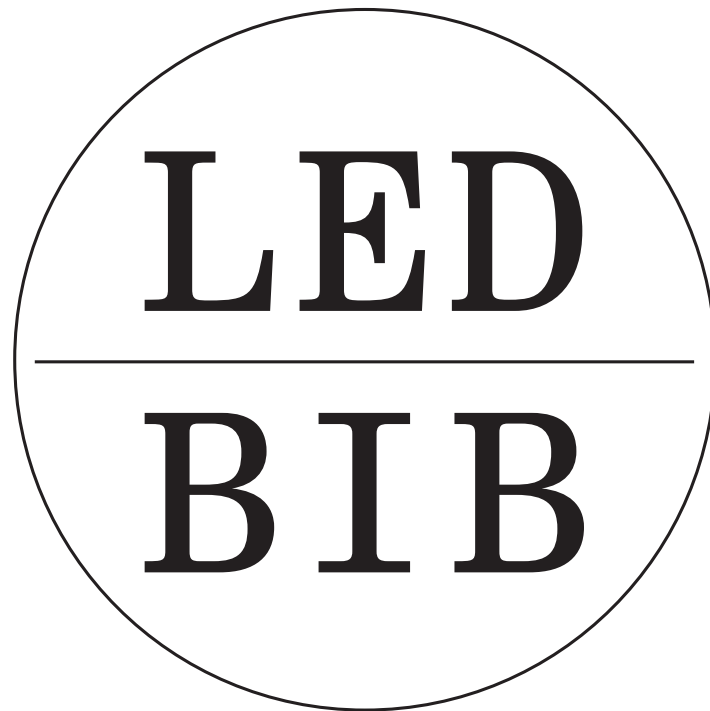


P R E S S K I T



PRESS QUOTES

LED BIB

"Rarely have two saxes, keyboards, bass and drums sounded so dangerous yet so compelling."

– The Guardian

"a lean, mean, improv-rocking jazz machine"

– Time Out

"Every number is cleverly honed to leave you wanting just that bit more."

– The Telegraph

"Led Bib are among very few artists who seem less interested in following anyone else's traditions than starting their own!"

– Yahoo Music

"Like the late Captain Beefheart, Led Bib know a thing or two about ugly beauty."

– The Times

"one of the most edgy and exciting units to emerge on the UK music scene in recent years."

– The Scotsman ****

"Jazz and punk rock got in a fight, made up, got married and had an offspring named Led Bib"

– Jazztimes

"for audiences from bebop diehards to thrash-metal headbangers via punk, world music or John Zornian abstractions, this still-growing group's fearless exuberance goes on being a blast of fresh air."

– Word Magazine

"Part free improv, part art-rock, the band's uncompromising formula puts them in the vanguard of the new school of British jazz"

– The Sunday Times

"Two saxes deliver raw energy and grit, the moodswings and slowdowns are tightly rehearsed and tunes are catchy"

– Financial Times

"a hybrid fusion with resplendently rough, pointy edges, with a riotous desire for exploration that's still undiminished a decade in"

– Prog Magazine

"a near flawless blend of instantly memorable composed tunes and the kind of wild improvisation-informed 'out' sections that only really falls into place when a band has an extensive history of live performances to draw upon."

– The Quietus

"Like a wake up call from an air-raid siren"

– Irish Tribune

"One of the UK's most adventurous groups"

– Jazzwise

"Quite possibly they're the missing link between jazz, prog and experimental rock, which puts them in a field of one"

– The Scotsman

"Like crossing the road in a reverie and being run over by a passing bus - but in a pleasing way"

– Evening Standard

"This is the sound of a band having fun... like a hot chainsaw through butter."

– The Wire



TimeOut London

AUGUST 27 – SEPTEMBER 2 2009

Led Bib



Mercury glory is no longer a pipe dream for Holub (centre, with pipe)

The Mercury's 'token jazz band'
Luminaire, Friday

Newly Mercury-endorsed outfit Led Bib have variously been described as 'death-jazz', or 'thrash-jazz', the prefixes seemingly in order to lessen the impact of the J-bomb. However, even the most skiddly doobop-averse listener can find plenty to dig in their overwhelming two-sax live assault, centered around the thundering, prog-infused drums of linchpin and bandleader Mark Holub. Not for nothing do they have slightly better odds than Glasvegas.

Amusingly, the album which snagged them the nomination ('Sensible Shoes', their fourth) was recorded literally at the last minute – well, 60 minutes. The Bib's previous albums were well-planned and rehearsed, but

the band decided to take a more improvisational approach to 'Sensible Shoes', to reflect the spontaneity of their live identity. Sadly, the comparatively sterile atmosphere of the studio made it hard for the band to connect musically. With their studio time running out, the band still didn't have anything good enough to show the label. Holub says the realisation of impending doom provided the 'urgency' which drives the outfit, and the five some managed to bang out the album pretty much as you hear it in one go, presumably as the studio caretaker stood tapping his watch. This might become the eye for La Roux, who spent five years working on her debut, and it bodes very well for the Bib's live audience. *Eddy Lawrence*

Further Reading:
www.binyur.com/TOledbib

Seb & Fiona

Seb & Fiona

www.metro.co.uk Tuesday, April 10, 2007 METRO 49

Down with the jazz kids

JAZZ

Led Bib

"Jazz was seen as old people's music for a while," says Oliver Wooding, head of record company Nonesuch. "Not anymore, though. Thanks to the influential likes of Wooding, who helped launch Acoustic Ladyland and Polar Bear, the London jazz circuit has undergone an extraordinary rejuvenation of late. The acts in the scene's vanguard still use saxophones instead of guitars but they play with defiant rock attitude. The big record stores may not have worked out how to market and sell this exciting, new music yet, but jazz kids like Wooding Jones, says Wooding, are not just a passing fancy."

One of the exciting bands under his aegis is Led Bib, a quintet led by US-born drummer Mark Holub. Since 2004, the band has released two albums, the most recent being *Staircase* last month, while tonight they headline the festival.

The band's sound is dominated by the driving bass and saxophone of Chris Williams and Pete Grogan, with extra textures being added by Toby McLaren on Fender Rhodes and acoustic piano. The results are gritty, powerful and, on occasion, harsh. "It's a challenge to write beautiful music on two saxophones, also saxophones," confesses Holub. "But that the Bib make an early sound but, mostly, they deliberately use the conventional sound of jazz artists such as, say, Stan Getz."

Holub admits to drawing inspiration



from free jazz but he sees important differences between the free improvisation in the US and that in London. "In New York, musicians are more aware that people are listening. There, you might get vaguely inspired for five minutes, whereas in London it could last 40 minutes. Unfortunately then, Led Bib aren't frightened of a bit of Albert

Ayer-inspired piping and squealing but Staircase's Tex is designed for maximum listener enjoyment, striking a proven balance between anarchic creativity and structured intricacy. "The quintet - completed by bassist Lenny Davis - met through shared affiliations to Middlesex University. Before beginning graduate studies there, Holub wrote a dissertation on

"postmodernist avant-garde music". It's a phrase that perfectly captures the Led Bib approach to music-making. "To formally study something like this, you have to be in a room with your instruments. It's a very different way of thinking about music."

John Zorn and Ornette Coleman

SATURDAY 25 JULY 2009 www.metro.co.uk SATURDAY EDITION £2.50

THE INDEPENDENT

My Week Mark Holub



The New Jersey-born drummer and his UK jazz band Led Bib were nominated this week for the Mercury Music Prize for their album *Sensible Shoes*

Monday

Today we're told we need to be at the Hospital Club at 10pm tomorrow. They don't tell you why but we know that that when and where they're announcing the Mercury Music Prize shortlist, so we pretty much have to be there. In the evening? Meet up with the rest of the jazz group, Led Bib, and we chat about the implications of our little band being nominated and what we have to do.

Tuesday

As we wait to get into the Hospital Club we suddenly start getting all these texts, saying "Oh my God, you guys are up for the Mercury" and things like that. We do an afternoon of interviews and have a couple of drinks to take my nerves.

Then I come home to Walthamstow and speak for ages to our label and distributor. I have to turn down my computer and phone and say "Right, I'm going to have fun". We all meet for the same drinks and have a bit of a laugh. It's an amazing and tiring day.

Wednesday

I spend the day at home dealing with problems. The first problem is that we're out of CDs and there's no way to stock the album. We also don't have any copies of the album. I have to go to the record store in London. I play to five people, two of whom are in the band. This brings me back to the fact that it's not a joke that we're not in the band. Sleeping hasn't been great, though, because I'm so tired and excited.

Thursday

It's hard to sort out all the things that are arising from the nomination, like publishing deals and things. I spend a lot of the day calling people up to ask for their opinions on matters. I assume everyone who is nominated has a manager who makes all these decisions but I'm not a manager, so it's hard to know what's right. I then go to a radio show before meeting my girlfriend who I've barely seen all week, even though we live in the same house. You'll like it. What's interesting is that on Tuesday people from the press came up to us and said, "You're not in competition with us, you're just playing there. It's like, 'Wow, some people are calling'". It's amazing. I then meet a couple of the other guys and we play basketball.

which I've never done before. It's been non-stop all week but absolutely amazing. It's like the best thing I've ever done. I think we're really unlikely to win, but what an amazing thing if they awarded it to jazz group. The other people would be up in arms but I think some people would appreciate that. We've been bowled over by all the support. I always thought that the mainstream audience is truly behind us in this music and I love that guys that I play with. Hopefully people can sense it's the genuine article. Glad it's my chance you'll like it. What's interesting is that on Tuesday people from the press came up to us and said, "You're not in competition with us, you're just playing there. It's like, 'Wow, some people are calling'". It's amazing. I then meet a couple of the other guys and we play basketball.

Interview by Gillian Orr

Seb & Fiona

JAZZ PUBLICATION OF THE YEAR ISSUE 140 FEBRUARY 2011 £4.50

jazzwise

Led Bib
Get Heavy

Lizz Wright
The Healing Game

Rhythmica
Move On Up

Brad Mehldau
Alone again or

Trudy Kerr
Yes You Knew

Gary Husband
Digging the dirt

Meadow
Taylor, Stramen and Bromberg's field trip

Plus
SAM LEAK
BOB BELDEN
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APRIL / MAY 2014 ISSUE 116

NEWS • GIGS • INTERVIEWS • FEATURES • REVIEWS

Led Bib

PPL • JAZZ ON THE ROAD • GIGS HIGHLIGHTS • HOTHOUSE

THE JAZZ SERVICES GUIDE TO THE BRITISH SCENE

METRO Tuesday, August 18, 2009

:60

second interview

Mark Holub

Mark Holub, 28, is the drummer and band leader of Led Bib, this year's jazz nomination in the Mercury Awards for their album *Sensible Shoes*. The band play live at London's Luminaire on August 28. www.ledbib.com

Interview by James Ellis
features@ukmetro.co.uk

■ How does it feel to be the token jazz act in the Mercury line-up?
It's exciting. We didn't expect it at all. We knew people in the jazz world liked it and that some of the media liked it but the jazz community is so small and the Mercury catchment is so big... we never expected to be the ones, even when we were on our way to the announcement. We were outside the building and were getting texts from people inside saying we had been nominated.

■ Who's your biggest rival?
Florence and The Machine or La Roux should win. For me, a lot of the music is new and I've been listening to a lot of the 'smaller' groups. I've been listening to the Sweet Billy Pilgrim record, which is really nice. I used to think it cheesy when people say the Mercury exposes you to stuff you wouldn't otherwise listen to but it's much more abstract than that.

■ You bought them? They didn't give you a set? They give you a

pair of shoes he was wearing for ages and then one day turned around and said: "Do you know, I think these are actually slippers." And they were. Toby McLaren on keyboards is the relaxed West Country one and Liran Dorian on bass is a neurotic Israeli.

■ I can't think of many bands who have a drummer as leader, how come?
There are others. There were the Polar Bears, who are another jazz band and, er... Phil Collins?

■ Given you have no lyrics, can you give the songs any name you want?
Yes. Kind of. There are some bands where song titles don't come from the lyrics. I won't write a piece about taking a trip to shops and call it Taking A Trip To The Shops, it's much more abstract than that.

■ So what is Squirrel Carnage about?
I wrote that in my new flat

Seb & Fiona

The Observer MUSIC MONTHLY

MAY 2007 NO 45

16 LED BIB

Tapping into the spirit of '79 and the punk legacy of bands like the Clash, Led Bib have recycled the vibrancy and multiculturalism of their east London postcode, and spiced it with some wild jazz improvising and raw electronics. Energised by the drumming of leader Mark Holub, they leap into the musical space opened up by Polar Bear and Acoustic Ladyland for unlikely indie rock bands or maverick jazz bands. We need bands like Led Bib to make the world safe for dangerous music.

Stuart Nicholson
Where: Royal Festival Hall, London 8 June; Chelsea Festival, 24 June; Boat Tring, London 20 Aug; Norwich Arts Centre, 24 Aug

Something for the Week

quirrels in the attic, flat-pack furniture, a Mercury Prize nomination...and all that jazz

EXCLUSIVE INTERVIEW

By SIMON COVENS

WHEN THE Mercury Prize panel announced that Led Bib were winners of the 2009 prize, it was a surprise to many. The band, led by drummer Mark Holub, are a five-piece jazz band from east London. They have released two albums, the most recent being *Sensible Shoes* last month, while tonight they headline the festival.

The band's sound is dominated by the driving bass and saxophone of Chris Williams and Pete Grogan, with extra textures being added by Toby McLaren on Fender Rhodes and acoustic piano. The results are gritty, powerful and, on occasion, harsh. "It's a challenge to write beautiful music on two saxophones, also saxophones," confesses Holub. "But that the Bib make an early sound but, mostly, they deliberately use the conventional sound of jazz artists such as, say, Stan Getz."

Holub admits to drawing inspiration from free jazz but he sees important differences between the free improvisation in the US and that in London. "In New York, musicians are more aware that people are listening. There, you might get vaguely inspired for five minutes, whereas in London it could last 40 minutes. Unfortunately then, Led Bib aren't frightened of a bit of Albert Ayer-inspired piping and squealing but *Staircase*'s Tex is designed for maximum listener enjoyment, striking a proven balance between anarchic creativity and structured intricacy. "The quintet - completed by bassist Lenny Davis - met through shared affiliations to Middlesex University. Before beginning graduate studies there, Holub wrote a dissertation on "postmodernist avant-garde music". It's a phrase that perfectly captures the Led Bib approach to music-making. "To formally study something like this, you have to be in a room with your instruments. It's a very different way of thinking about music."

John Zorn and Ornette Coleman

'I won't write a piece about taking a trip to shops and call it Taking A Trip To The Shops, it's much more abstract than that'

sampler and I did trade CDs with some of the other nominees, so 'buy a bit of a strong word' I actually thought, like you, that they should give you one of each CD. One of our sax players actually went out and bought them all... that's dedication that I don't have.

■ Are you keen to win? Oh no. We don't care. [Pause] Of course we'd love to win. A jazz band has never won before. The Mercury has an incredible value because it is not based on sales but what is on the record. They make a point that it is not about the competition, it is about 12 albums of the year...

■ And you are thinking: 'Yes it is a competition, and I want to win it? Yes. Well to an extent. I thought that it would feel as though we were the 'loser' jazz musicians but they've not made us feel like that at all. We are in it to win it.'

■ Introduce the band. There's Chris Williams on sax, he's the one who bought all the CDs and he really likes biscuits, real plebby cheap chocolate ones. Pete Grogan is also on sax. He's forgetful. He once had a

and, at the time, I had squirrels in the loft. All day they were running around and making a racket. They were up going away...

■ Were you playing your music downstairs? Yes. It scared them off. They were pretty much there the whole summer. I used to be terrified I would put my head in the loft and they would claw out my eyes. I rang the RSPCA to ask if they would.

■ When you're all improvising on stage, do you ever look at each other and think: 'God, that's awful'? Yes. That's the difficult thing about improvising. Some gigs are like that all the way through and you end up thinking: 'Get me out of the stage as quickly as possible.' It can be terrible.

■ Why would you want to put yourself through the torment? If you knew the gigs were all going to be like that, you wouldn't do it. But there are loads of times where it's really good though. In fact, tell people that it is always really good. Honest.

For more 60 Second interviews visit metro.co.uk/fame



Drummer and composer Mark Holub formed Led Bib in 2003 for a university masters project. Made up of his Middlesex university friends, the five piece played its first gig at London's Klinker Club on February 24th 2004 to ten people in the backroom of a North London pub. Five years later they were performing on primetime TV to millions, having been nominated as a Mercury Prize album of the year. Theirs was a full gas acceleration to that point. Having had their first album met with widespread critical praise in May 2005, they also won the Peter Whittingham Jazz Award in the same year. A second album, Sizewell Tea released in 2007 through iconic London label Babel brought more interest, bigger features and better reviews. There was a notable shift in numbers too, audiences grew as fans cottoned on to a new jazz movement, of which Led Bib was a frontrunner, ditching the noodling and pulling more into rock territory. As they

drew references from across the musical spectrum Beefheart and Zorn, Pink Floyd and Miles Davis so too did they draw in a larger swathe of interest, drum and bass heads, jazz aficionados, death metalists and folk, world music and pop fans were, in equal number, their audience.

A limited edition live release appeared in 2008, but it was the release of their 4th album Sensible Shoes that saw them experience widespread acclaim following the announcement that they were chosen as an Album of the Year in the 2009 Barclaycard Mercury Prize. The ensuing media storm saw them reach in excess of 20 million people as they performed on TV & Radio sessions including Channel 4 TV News with Jon Snow, playing live on BBC 2 and found a befuddled and unlikely pundit in Holub being asked to explain the likes of "what is jazz?" to the masses of early morning BBC breakfast radio listeners.

In 2011 the group released Bring Your Own, their second album for US based Cuneiform Records. Quickly hailed as a stand out success it gained 4 and 5 star reviews across the board. 2014 saw the release of two new albums to celebrate their 10th anniversary, the studio album 'The People in Your Neighbourhood' and the limited edition live vinyl 'The Good Egg', both hailed as modern classics and their best yet. 2017 sees the band release their eagerly anticipated 6th studio album and first with genre defying London label Rare Noise Records, a tour of Europe and the UK will be done in support. Will the next 10 years take them on a similarly unpredictable journey? Whatever happens, it'll be interesting to watch.

PREVIOUS CONCERTS INCLUDE –

LED BIB



North Sea Jazz Festival The Netherlands	Haarlem Jazz Stad Holland	Metelkova Ljubljana
London Jazz Festival	Jazz and More Romania	Jazz Art Festival Poland
Jazzfest Berlin Germany	Kongsberg Jazz Festival Norway	Lublin Jazz Fest Poland
Saalfelden Jazz Festival Austria	Ornette Coleman's Meltodown (supporting Ornette)	Queen Elizabeth Hall London
Wiesen Jazz Festival Austria	Jazz Cafe – London (supporting Pharoah Sanders)	Royal Festival Hall London
Music Unlimited Austria	Jazz em Agosto Portugal	L'Archiduc Brussels
Gateshead International Jazz Festival	Bimhuis Amsterdam	Recyclart Brussels
Freiberger Jazztage Germany	Vortex Jazz Club London	United Islands Festival Prague
Jazztage Ilmenau Germany	Ronnie Scott's London	Jazz Dock Prague

LED BIB IS . . .

LED
BIB



Mark Holub – drums
Liran Donin – bass
Toby McLaren – keyboards
Chris Williams – alto sax
Pete Grogan – alto sax

Discography

The People In Your Neighbourhood (2014)
The Good Egg (Vinyl Only) (2014)
Bring Your Own (2011)
Sensible Shoes (2009)
Led Bib – Live (Limited Edition – Physical only) (2008)
Sizewell Tea (2007)
Arboretum (2005)



B O O K I N G

LED
BIB

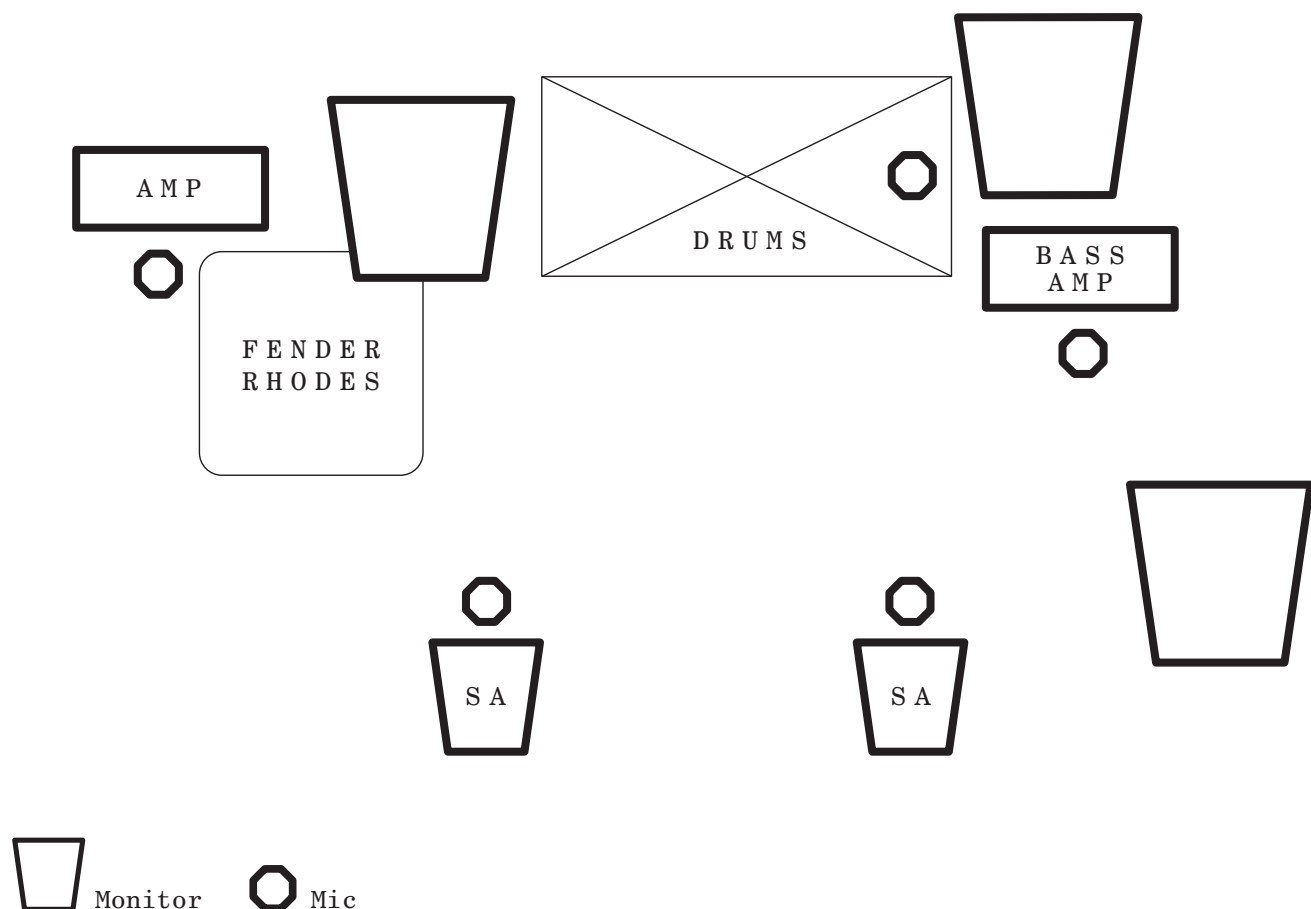
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Stage Plot



Keyboards

Fender Rhodes Mk I or Mk II Stage piano
40w Valve Amplifier (Fender twin, Marshall blues breaker)
Piano if possible.

Drums

Mapex Orion, Yamaha Maple Custom, Pearl Masters Series, Sonor Designer Series, Gretsch, Premier, etc.
20" bass drum,
10" rack tom, 14" and 16" floor toms with legs
snare drum
hi hat stand
four cymbal stands,
with at least three with boom arms
drum stool and all associated hardware – including kick drum pedal.
All drums to be fitted with Remo coated ambassador drum heads, except bass drum which should be Remo Powerstroke 3 coated.

If required, Mark Holub is a Mapex endorser and Mapex can supply the drums with the transport costs paid by the promoter. If this is necessary, please contact Mark direct on info@ledbib.com

Bass

Bass Amp: Aguilar, either: AG500 /AG500SC /DB750/1 (or similar)
Bass Cabinet : Aguilar 4x10 speakers GS410 or GS412 (or similar)

If required, Liran Donin an Aguilar endorsee and they can supply these with the transport costs paid by the promoter. Please contact Liran directly if this is necessary lirandonin@gmail.com

Saxes

2 high quality instrument mics: Sennheiser MD441(or similar)

Miscellaneous

5 monitor wedges with 5 separate mixes
1 talk back mic with an on/off switch to be placed by the drums

Refreshments

If gig is over a meal time - hot food to be provided (at least 2 vegetarian meals)
Backstage snacks – nuts, crisps, fruit
Backstage drinks – beer, wine, juice, tea
On stage - water and towels

Press

UK — Lee Haynes lee@rollingpress.co.uk

USA + Germany — Antje Huebner antje.huebner@hubtonepr.com

Italy — Gianpaolo Giabini info@lunatik.it

France — Michael Lemesre mlemesre@club-internet.fr

Or you can contact us at —

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