



## Media Kit

# Steve Shapiro & Pat Bergeson featuring Annie Sellick

**PRESS CONTACT:**

Ann Braithwaite  
Braithwaite & Katz Communications  
781-259-9600  
[ann@bkmusicpr.com](mailto:ann@bkmusicpr.com)

**additional links:**

[www.vibraphonic.com](http://www.vibraphonic.com)  
[www.patbergeson.com](http://www.patbergeson.com)  
[www.myspace.com/stevepat](http://www.myspace.com/stevepat)



STEVE SHAPIRO PAT BERGESON **BACKWARD COMPATIBLE**  
featuring ANNIE SELICK

Respected studio musicians from New York and Nashville, Steve Shapiro & Pat Bergeson have worked with artists such as: **Alison Krauss, Steely Dan, Bill Frisell, Lyle Lovett, Bill Evans, They Might Be Giants, SpyroGyra, Chet Atkins, and Michael McDonald.** Their collaborative sound is an original mix of retro and modern, infused with the lush voice of rising-star jazz vocalist Annie Sellick. Their repertoire is influenced by jazz standards, swingsters like George Barnes and Victor Feldman, and songwriters like Joni Mitchell and James Taylor. On their latest CD, **BACKWARD COMPATIBLE**, the musicians include bassists Marc Johnson, Doug Weiss, Tim Ferguson, drummers Clint deGanon, Jochen Rueckert, accordionist Will Barrow, saxophonist Scott Kreitzer, and Sting's backup singers, Janice Pendarvis and Vaneese Thomas. Their previous release, **LOW STANDARDS**, received praise from many critics.

Steve & Pat have been playing together since the late '80's, when they were regulars at New York clubs such as Mikell's, Visiones, The Bitter End, and the 55-Bar. In 1992, Pat joined the group of guitar legend Chet Atkins, and moved to Nashville, where he met Annie. Then, after her stunning 2003 recording, "No Greater Thrill" (with Pat and organist Joey DeFrancesco), Steve suggested that Pat & Annie come to New York to collaborate. They have been doing so ever since. In the meantime, Annie has followed her own celebrated career. The LA Times said, "She's a comer." And The Village Voice raved, "Annie Sellick has the most pleasing standards voice I've heard in a long time."

*"Throughout, the passionate and highly original playing of Shapiro and Bergeson make the music on Backward Compatible consistently irresistible and exciting."*  
- Scott Yanow, Jazz Journalist & Author

Reviews & Quotes:

*"Their blend of jazz, country-folk, and a wee bit of swing makes their latest release Backward Compatible an album that you will want to pass onto your children."* -jazzreview.com

*"Bergeson and vibist Steve Shapiro lead their low-key band through Latinized classics and lush, leisurely originals with lucid grace... When they back Sellick on shorter alternating tracks, they ease into overdrive for her insinuating smears and hints of Diana Krall and savvy Carmen McRae snap."* -Downbeat

*"Warm and tasteful...filled with the kind of retro-cool in-the-pocket grooves that will have listeners poised for more of Shapiro's triple-threat musicality... This CD is definitely saying something."* -All Music Guide

FIVE STARS \*\*\*\*\*  
(FonoForum, Germany)

*"This is unpretentious, straightahead combo swing."* -JazzTimes

*"Puts you right in th' mood... It's not just the great recording/production on the album that will make it a (real) KEEPER, it's also the fact that all the players understand how important it is to have "the groove" together!... A really GREAT jazz album that gets a MOST HIGHLY RECOMMENDED from us."*  
-Improvjazzation Nation

*"There's something pleasingly retro about this group's sound - there's nothing loungey about them, but something will make you think of cocktails anyway. Not sure how that works. Recommended."* -CD HotList

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**Steve Shapiro & Pat Bergeson, featuring Annie Sellick**

## Press Reviews

### "An album that you will want to pass onto your children."

#### **JazzReview.com**

From the moment you hear Annie Sellick sing the opening lines from Joni Mitchell's song "Free Man In Paris," you feel like she is speaking directly to you. As the song progresses, it becomes impossible to escape Sellick's powers of seduction, and vibraphonist Steve Shapiro and guitarist/harmonica player Pat Bergeson are perfect accomplices during the takeover. Their blend of smooth jazz, country-folk, and a wee bit of swing makes their latest release *Backward Compatible* an album that you will want to pass onto your children. The tell-tale signs of jazz in their songs pay homage to the classic era of the '40s and '50s, and their inflections of modern adult contemporary induce their songs with ringlets of peaceful-binding vapors. The album has a gentle persuasion as it subliminally reels you in and slowly penetrates your senses. It is one of the sweetest coup d-etats you may ever encounter. Shapiro and Bergeson display their kinetic approach to forming music and their keen sense of harmonic lines. *Backward Compatible* follows the duo's previous record *Low Standards*, which also features Annie Sellick on vocals. This is the third album that Shapiro and Bergeson have made together, and it most definitely should not be their last.

### "Fresh, Unpretentious..."

#### **DownBeat Magazine**

"This fresh, unpolished quartet offers an unpretentious date led by an earthy acoustic guitarist — Pat Bergeson, pingy and polite — and plays good originals mixed with a few jazz or pop standards. But it's the arresting, quirky singer — Annie Sellick's catchy, smart-as-a-fox alto — that steals the show.... On *Low Standards*, Bergeson and vibist Steve Shapiro lead their low-key band through Latinized classics and lush, leisurely originals with lucid grace.... When they back Sellick on shorter alternating tracks, they ease into overdrive for her insinuating smears and hints of Diana Krall and savvy Carmen McRae snap." — Fred Bouchard

### "Unpretentious, straightahead combo..."

#### **JazzTimes Magazine**

"This is unpretentious, straightahead combo swing. Shapiro sculpts his solos well... his frequent four-mallet comping doesn't go unappreciated, and neither does the firm, melodic walking of bassist Doug Weiss. Bergeson shines... Perky vocalist Annie Sellick, an original with her own way of phrasing that allows her tongue-in-cheek personality to emerge.... Shapiro's sharp, but keep your ears on Annie." — Harvey Siders

## MOST HIGHLY RECOMMENDED

#### **Improvjazzation Nation**

"... puts you right in th' mood... It's not just the great recording/production on the album that will make it a (real) KEEPER, it's also the fact that all the players understand how important it is to have "the groove" together!..."*End Of The Road*" would have served ever so well as the theme for "Twin Peaks"! A really GREAT jazz album that gets a MOST HIGHLY RECOMMENDED from us."

## "..warm and tasteful..."

### **All Music Guide**

"*Low Standards* ... is not only warm and tasteful, but is filled with the kind of retro-cool in-the-pocket grooves that will have listeners poised for more of Shapiro's triple-threat musicality. Sellick's icy-cool voice and soft-chic approach has that late-night feel that blends conservative with sexy... definitely a winner. *Low Standards* should boost Shapiro's profile as an accomplished vibraphonist, and will definitely make him a favorite with jazz critics because of his ability to bring well-known jazz standards into a different realm of musical dialogue. This CD is definitely saying something and has the perfect late-night ambience for just chillin', or getting something started with that special person." — Paula Edelstein

## "Beyond categorization."

### **Hartford Courant**

With the stylish voice of Annie Sellick, this music moves beyond categorization. Some of it has to do with the rich sound of the vibes and marimba (the latter used to great effect on "My Heart Belongs To Daddy", some to Bergeson's fluid guitar lines, some to the fine musicians who contribute to the tracks and some to Sellick's "pipes". In such a varied program, one runs the risk of alienating an audience. But this music is so well-played and creative, while still being quite approachable that I can't help but recommend you seeking it out. -Richard Kamins

## MIX Magazine

"Steve Shapiro is a legitimate triple-threat musician." **March, 2000.**

## FIVE STARS \*\*\*\*\*

### **FonoForum, Germany**

"what a charming album! it is modest and unpretentious. but vibraphonist steve shapiro and guitarist pat bergeson raise their inconspicuousness to a new level, creating overlaying group sound, in which they perfectly integrate guest singer annie sellick and saxophonist scott kreitzer--not neo-swing or mainstream or folk-jazz. a little bit of each, but most of all a lot of enjoyment for the listener. these standards are anything but low."

## Recommended

### **CD Hotlist, June 2005**

"On this very fine mixed set of standards and originals, vibraphonist Steve Shapiro and guitarist Pat Bergeson lead a quartet that also includes bassist Doug Weiss and drummer Jeff Williams (with guest appearances by saxophonist Scott Kreitzer and the smolderingly sexy singer Annie Sellick). There's something pleasingly retro about this group's sound -- there's nothing loungey about them, but something will make you think of cocktails anyway. Not sure how that works. Recommended." — Rick Anderson

## "Diversity pays dividends."

### **AllAboutJazz.com**

"Welcome to *Low Standards*. That comment was not meant to be quizzical. It just goes to show that Steve Shapiro and Pat Bergeson have a sense of humour that blessed them when coming up with a name for their record. That is the only part of the package that is "low", the music travels a well-described path made all the more definitive by the musicians and the arrangements. Sellick has a supple, pliant expression and Kreitzer has the ability to dig deep and come up with some impassioned permutations....Sellick infers a poignant sadness. And she has a way with standards, never decrying from their innate sensitivity. Diversity pays dividends." — Jerry D'Souza

## "Most Pleasing..."

### **The Village Voice**

"Annie Sellick has the most pleasing standards voice I've heard in a long time, and she alternates with Scott Kreitzer, who does his vocalizing through a tenor sax." — Tom Hull

## The Jazz Thing

(Germany)

"vibraphonist steve shapiro--probably known to the "jazz-thing" reader from steely dan's "two against nature"--has also worked together in the past with nashville guitarist pat bergeson. in "low standards" they have finally said adieu to all excited modernism, and given themselves up to time travel to the cocktail jazz of the 50s. this starts with the cover--which looks like a lounge sampler--and continues with the choice of songs--wes montgomery, duke ellington, henry mancini--up to the feather-light sound itself. only the musicians are from today: over simple drums and bass accompaniment, the young singer annie sellick lifts her soft voice and the tenor saxophonist scott krietzer adds accents. the entirety that emits from the speakers is perfect and so quieting."

## "Check it Out."

**MidwestRecord.com**

A guitar/vibe duo with a snazzy vocalist and a bunch of A list pals is well crafted formula for a jazz flavored date powered by cool originals and well chosen covers. Not much to say here except check it out. There's a lot of low key professionalism that simply makes it look easy. The kind of comfy recording you want around as a pal, it comes in real handy when you need the mood lightened.

## "...professionalism, panache and joy."

**Jazz.com**

**Track Feature: "I'll Take The Soup," from *Backward Compatible***

The team of vibraphonist Steve Shapiro and Chet Atkins protégé Pat Bergeson has produced this scorcher of a soon-to-be-standard tune titled "I'll Take the Soup." It plays like the background music to a fast-moving cartoon chase sequence. This upbeat swinger takes its pulse from the rapidly synchronous playing of the frenetic Bergeson on guitar countered by the equally speedy but mellow tone of Shapiro's vibes. The tune also includes the surprisingly well-matched sound of Will Barrow's swinging accordion backed by the nimble Tim Ferguson on bass. In their totality they form a seamless flow of musical delight that brings a smile to your face. Fun music played with a sense of real professionalism, panache and joy.

**Track Feature: "Early," from *Backward Compatible***

OK, I admit it, I'm a sucker for a romantic story. The draw is even greater when delivered by an attractive voice. So here we have Annie Sellick presenting a story of lost innocence, followed by a wistful look back at what might have been. Pat Bergeson's guitar figures provide a harmonic bed for Sellick's vocals. What sets "Early" apart is the arrival of Steve Shapiro's vibraphone solo. While we've heard many saxophone solos in a context like this (and we do have that here), the vibes add a very satisfying emotional element.

## "Competent and skilled..."

**All Music Guide**

Vibraphonist Steve Shapiro and guitarist Pat Bergeson are clearly influenced by people like Gary Burton and Chet Atkins respectively, as they straddle the line between modern contemporary jazz, pop, and country musics. On this, their second CD, the repertoire is a roller coaster ride between the disciplines. It's a very good musical offering, competent and skilled while acknowledging their influences unapologetically. Vocalist Annie Sellick, who is a picture perfect singer reminiscent of the angelic Karen Carpenter, takes few chances but plays her sweet role gladly. Help from pro bassist Marc Johnson, accordionist Will Barrow, and saxophonist Scott Krietzer increases the rhythmic foundation and color palette on top of Shapiro's bright vibes and the diverse contributions of Bergeson, playing mostly acoustic guitars and a little harmonica....Shapiro is the most impressive performer here, and would be well served to front his own quartet so we can hear what is clearly a developed personal voice on his instruments. As in the previous recording *Low Standards*, Shapiro and Bergeson clearly have a sense of self-deprecating humor sorely needed in serious jazz circles. *Backward Compatible* meets that criterion in many ways.

# What's on **Your** Playlist?

A respected session musician, vibraphonist, and music producer, **Steve Shapiro** has worked with such diverse artists as Steely Dan, Ornette Coleman, Whitney Houston, Spyro Gyra, and They Might Be Giants. Shapiro is also an accomplished composer and arranger whose work has appeared in hundreds of television and film projects.

In addition to having performed with the likes of Curtis Fuller, Jimmy Heath, and Marc Johnson, Shapiro has also notably collaborated with Nashville guitarist Pat Bergeson (Bill Evans, Chet Atkins, Bill Frisell), with whom he has released three CDs, including 2008's *Backward Compatible* (Apria Records).

**1. Milt Jackson – *Bags' Opus***

It doesn't get much better than "April in Paris" on this session – certainly Milt at his very best. Benny Golson also sounds amazing on this record. It is probably my favorite Milt side, from 1958.

**2. Charlie Haden – *Rambling Boy***

Here is something new. I like to preview new releases on Internet radio like Last.fm, then purchase what really inter-



Steve Shapiro and Pat Bergeson's newest album, *Backward Compatible* (Apria Records), was released October 28, 2008. [www.apria.com](http://www.apria.com), [www.vibraphonic.com](http://www.vibraphonic.com).



ests me. Charlie doing a country record is something I had to examine in detail – if anything, just to hear that gorgeous bass sound on some country tunes.

**3. Steve Swallow – *Swallow***

Swallow's tunes are made for improvisation and always have a clever twist. One thing that makes this CD special is that many of Steve's greatest collaborators all appear on it: Carla Bley, John Scofield, Steve Kuhn, and Gary Burton. I consider Steve and Carla to be two of our greatest American jazz composers in the tradition of Duke Ellington, but with a more post-modern sensibility. Steve was very generous to me when I was young, and I owe him a lot – he is an amazing person. Very few people in jazz have his kind of artistic legacy. His latest project, *So There*, is a masterpiece and probably the most successful marriage of jazz and poetry ever [along with his 1980 ECM release, *Home*].

**4. Steely Dan – *Aja***

Timeless. Perfect. Pop music with real jazz chords. To me, *Aja* and *Gaucho* represent the pinnacle of sophisticated modern record production. Not much has surpassed this in the last 30 years as far as the integrity of the compositions, the detail

of the performances, and a mastery of studio recording as an art form unto itself. And 1977 is remembered as the era of Barry Manilow and disco!

**Hank Mobley – *Dippin'* (Rudy van Gelder edition)**

Hank took what Sonny and Trane were doing, and put it into a groovy setting that made it very listenable. As far as this period – I'm always spinning something from Clifford Brown/Art Blakey, Lee Morgan, Erroll Garner, Wynton Kelly or Wes Montgomery. Just stuff that has that *feel*.

**Victor Feldman – *The Arrival of Victor Feldman***

How about this killer trio with Scott LaFaro and Stan Levey? It's a little looser than later things, after Vic became a big L.A. session sideman. But the tasteful playing is always there. I think he is sometimes overlooked when people talk about the innovators of a pianistic approach to the vibes.

**Weather Report – *Heavy Weather***

Whenever "Teen Town" pops up on my player, I can't seem to fast forward past it. It is so compelling and Zawinul, Wayne, and Jaco are such strong musical personalities. Joe was very inspiring – his music never got tired. He always infused it with young energy, which I guess is something he learned from Miles. I have become interested in the melodic and I always try to think of Joe when I play that instrument.

**Paul Simon – *There Goes Rhymin' Simon***

This is about songwriting and arranging, especially on tracks like "An American Tune." What an amazing song. I'm almost always listening to some classic material from Paul, or James Taylor, Joni Mitchell, The Beatles, or maybe Jackson Browne or Elvis Costello – the masters

of the modern pop song. I'm also a big fan of Phil Ramone, who produced this record.

**9. Al Green – *Greatest Hits***

Not much to say – just some serious groove and finesse going on here. A lot can be learned from the economy of the playing, as well. The kind of phrasing that singers like Al and Ray Charles use has a lot in common with my favorite jazz.

**10. Maria Schneider – *Sky Blue***

There is just some really beautiful writing on this and some real individualism. It sounds fresh, but still follows in the footsteps of great arrangers like Gil Evans, Henry Mancini, or even Pat Metheny and Lyle Mays. And like Duke, Maria writes to the strengths of the cats in the band. It's a real ensemble.

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[www.claudelakey.com](http://www.claudelakey.com)