

Mp3 Jason Ricci & New Blood - Blood On The Road



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Blues harmonica virtuoso, combining blues, jazz, funk and punk rock styles. 10 MP3 Songs

BLUES: Funky Blues, **ROCK:** Psychedelic Details: About Jason Ricci New Blood Jason Ricci, harmonica player virtuoso, with his band New Blood tour nationally and internationally over 300 days/year. With his new booking agency, Under the Radar Music Group, he is currently in the process of securing a record deal...more details coming soon. Make sure you get this CD before it runs out, because it WILL be the last independently produced CD by this amazing band and incredible harp player. Read what the critics say! Here's What Mercury News, San Jose, CA says about Jason Ricci New Blood: BEST OF 2005 Best CDs of the year Mercury News Pop music BRIGHT SPOTS IN A BAD YEAR Not the greatest year I can remember. In fact, this may be the worst. Hell, we don't even have J.Lo to kick around anymore, just the new queen of lame, Ashlee Simpson. At any rate, here's my shot at the picking the best: 1. Coldplay: X Y" (Capitol Records): The English band, which put out two previous albums that were sweet as cotton candy, and just as tiresome, shows what it can do with an album that is less elevator music, more Radiohead. It's rich, deep and takes a lot of listens to penetrate. No wonder it's not all over the radio, but it was also the disc I played most this year. 2. Kate Bush: Aerial" (Columbia): The seven-year wait was worth it for this double disc, which is as experimental and pleasing as anything by Peter Gabriel or David Bowie. The highest praise you can give some singers is to say they can sing the phone book and make it interesting. Bush goes one better, singing the numbers of the mathematical constant, pi. How wry. 3. Jason Ricci and New Blood: Blood on the Road" (Rah Fox Records, jason ricci.com): This power quartet takes me back to the days when blues rock was a lethal weapon, sharp and brutal. The Rolling Stones once sounded this pure, a long, long time ago.and another article.... Thursday, February 23, 2006 REVIEW: JASON RICCI DEFIES A CRITIC"S SUPERLATIVES: Jimi Hendrix? Mozart? Where do you

draw the line? Brad Kava, 11:27 AM in Brad Kava, Concerts, Music One of the biggest regrets I have is that I never got to see Jimi Hendrix, but seeing Jason Ricci's literally breathtaking and physics defying show in San Jose Wednesday night is probably the closest I will get. Ricci did for the electric, and acoustic harmonica, what Hendrix did for the guitar: took it somewhere it's never been, and he drew the kind of adoration from a sold out, packed house at JJ's Blues club that I've only seen rarely in a life that has taken me to thousands of shows. He, and a band that gets underestimated because of its flashy frontman, earned it, playing four hours, when the show was already the best I had seen in years after only one. Ricci and New Blood (Shawn Starsky on what can I say, Eric Clapton, or better, level guitar; "Buckwheat" on a rolling, thundering five-string bass; Steve Johnson on solid and primal drums) opened with a 2.5 hour first set that started with blues and funk, and stretched into jazz, psychedelia, an Egyptian-based 45 minute jam that would make a Deadhead feel at home, and a tender, then anthemic "Amazing Grace" that brought new meaning to one of the world's most played gospel songs. The other songs, which included Little Walter's "Blue and Lonesome," the original "Feel Good Funk" and W.E. Bruce's "I'm Just a Playboy," with the mood raw and in your face, one minute, tender and soft the next, repeat and spin. I had high hopes for this show, wrote lavishly about it beforehand, and then worried I might be disappointed. It's happened with other bands. It didn't on this night. He surpassed even my own raves, and was better by a long shot than he was two years ago. Ricci is an inspired frontman, making up in rhythmic delivery what his voice lacks in depth. His scats and raps may have seemed off-handed, but they were skilled and fluid, in that loosey goosey way that made Peter Wolf of the J. Geils band bigger than life. His singing had moments of greatness, but it's adequate at best, mostly a tool that displays his character, in the way that Hendrix's voice did, but isn't the thing that draws his crowd. His best interpreting is with the harmonica, and his playing brings to mind Bill Graham's description of the Grateful Dead: He isn't only the best at what he does, he's the only one who does what he does. Ricci links the jazz mastery of Howard Levy, with the blues precision of Jerry Portnoy and hits speeds that make John Popper look like he's standing still. Using a technique called over-blowing, popularized by Chicago's Levy, Ricci can hit all the notes of the chromatic scale, not found on a 10-hole harmonica. And while most players sound a bit tinny or off-key when doing the unnatural bends, Ricci's notes are almost always pure and true. He plays it with the range of a guitar or saxophone, letting an audience know they are seeing a pure, driven, emotional, ambitious and surprisingly disciplined musician. An hour and a half into it, I had those thoughts

I used to have seeing the Dead early on, or Frank Zappa: take a break, man, let me digest what I've heard and go sell some CDs to the people who have to leave early and go to work. No way. Ricci twisted and turned his way through another hour, blowing minds at every 180-mile-an-hour curve, giving them more than anyone is used to expecting in these days of clock-watching, dollar-counting music business majors. He took his first break at midnight, and I thought he was joking when he promised to return for another set. During the break outside, with the petulance of a rare genius, he complained about the sound, the beats, little mistakes no one, not even the most discerning listener, could hear. He said Monday's show at Biscuits and Blues was more sublime. It was hard to believe and harder to hear, from someone who was hearing one of the best performances of a lifetime. The second set, which lasted until 2 a.m., included originals by guitarist Starsky, who leans nicely toward fusion jazz. A surprising cover of a Bob Seger song about prison, the name of which is escaping me (someone help me please). And to send the audience off he ran through a 10-plus minute solo that seemed to incorporate the entire Little Walter and James Cotton canons, at 78 RPM. "How many harmonica players does it take to change a lightbulb?" asks the old joke. "One to do it and four to talk about how Little Walter would have done it." Ricci showed them how Walter would have done it if he'd spent the day skateboarding after hearing Jimi Hendrix, Charlie Parker and the rock of the 1960s. (I've never been thanked so many times at a show for turning people onto a performer. Do me a favor, if you were there add some comments so people don't think I've totally lost it.) More Reviews..... "He's paid some serious dues. He's got the gift, watch him shine! This guy's cookin' with the hot sauce!" -Paul Delay I showed you everything I had learned over 25 yrs of playing and you picked it all up in a very short time. Now listening to your new CD I realize that I need to take some lessons from you. -Pat Ramsey (From jasonricci.com, Guestbook) "I'm convinced that he along with New Jersey's Dennis Gruenling, also 26 is one of the very best harmonica players of his generation." -Adam Gussow (from the Blues Access article: "Playing From the Heart") "This young man is a monster talent, putting on a harp show that left the crowd, many of whom were blues harmonicists themselves (the festival is sponsored by Harp Depot and stages a clinic and contest), shaking their heads in bewilderment. By comparison, Piazza was a bit of a letdown, and that takes nothing away from the fine show he and the Flyers put forth." -Bill Kolter (Summertime Blues Band's review of the Bean Blossom Festival 2002 published on thebluessite.com) That's some bad ass ***** playing you are putting down! You've got a truly original voice. -Carlos Del Junco (Canadian Harmonica Virtuoso) "Huh? What?

Yow! Ohmygawd! No fucking way. Impossible, or at least extremely unlikely." -Crispin Sartwell The mean, urban edge to his sound with the Nucklebusters often brings to mind Little Walter Jacobs, Big Walter Horton, James Cotton and a few of the other great harp players that grew to be legends on the South Side of Chicago in the late 1940s and throughout the 50s. But Ricci's sound is also informed by myriad jazz and country influences, both past and present, that he has internalized and assimilated over the years. As much as the endless hours of practice, it is the incessant listening that allows Ricci to always sound just a little bit different and perhaps much more accomplished than other harp players. Maybe that's why so many of his admirers talk about him as if he were the second coming of Rod Piazza". -David Paluzzi (current editor of Jazziz Magazine) Jason Ricci is not only an incredible harmonica player, he is a friend and a true HEAVYWEIGHT. In his playing, he displays a respect for the traditions of the blues while creating a unique and powerful sound all his own. I am very proud of him. -Big Al Lauro (Big Al and the Heavy Weights) "It's obvious real quick, this kid's learned his lessons well. His songwriting and vocals are dead on with the styles he chooses. His harmonica tones did not happen overnight. The most impressive aspect of Ricci's debut is the authentic feel evident in his harmonica voice. There are vast amounts of varied harp runs that illustrate Ricci's immersion into the blues feel." -Art Tipaldi (writer for Blues Review Magazine and author of the book "Sons of the Blues," on Jason's self-titled debut CD 1995) - Hes a killer! Every harp player should hear this album. Jason Ricci is indeed a new shining star -DJ Gary (Blues Wax Magazine) Being a harmonica player that sings myself I will add I'm very hard to please, but I will say... Jason Ricci is a name you will hear a lot of in the future... I honestly believe he is one of the most talented harp players alive. He has plenty of charisma, the good voice and soul that it takes to please. -Vince Cheney (The Bluesite.com) "Ricci, now 28, has already seen and experienced more than many players do in a lifetime. At 21, he performed at the 10th Annual King Biscuit Blues Festival in Helena, Arkansas. In Memphis, he won the Sonny Boy Blues Society Contest in 1995. He played for nearly a year as a member of Junior Kimbrough's band in Mississippi and gigged regularly with many of Kimbrough's sons and R.L. Burnside's sons. In 2000, Ricci won the Mars Music mega-store chain's nationwide Blues Harp Blowoff. Part of the prize was performing in New Orleans with Kim Wilson. Ricci has recorded three CDs (two on the Memphis-based North Magnolia Music Company independent label operated by harmonica virtuoso Billy Gibson, and one on his own). Ricci recently lent his talents to Keith B. Brown on Brown's "Got To Keep Movin'" CD. And he recently signed an endorsement deal with Hohner." -Mark Nessmith

(from Planet Harmonica's article and interview with Jason.) With his band, New Blood, Ricci has just released an absolutely stunning solo CD, titled Feel Good Funk, which could end up being one of the best blues albums of the year. Ricci is not only an amazing harmonica player; hes a very affecting singer as well, and doesnt try for the histrionics like some younger artists might. -Graham Clarke (Blues Bytes Magazine, March 2003) -"Instead of trying to be the next Little walter via Estrin/Piazza/wilson or blowing high-end speed harp like John Popper or Sugar Blue,Ricci relies on an individualistic style that has touches of his heroes,but more often is all Ricci. -Art Tipaldi (writer for Blues Review Magazine and author of Sons of the Blues)

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