

NAKED TRUTH

Bio

[LORENZO FELICIATI](#) started playing in Rome clubs around the age of twenty, privileging Rock-blues bands for his first "official" steps. This choice has indissolubly marked his formation, creating a strong background that has contributed to the definition of his sound and style, with an approach that never forgets the role of "harmonic and rhythmic support" the Bass always has to give the band.

Together with a constant Live activity he continues to study, paying particular attention to the evolution of the role of Bass, especially in more extreme music styles, considered as less noble by many musicians.

In 2003 Schoots Records released his first CD as a leader, "Upon my Head" followed in 2006 by "Live at European Bass Day & more" recorded live at the 4th European Bass Day in Viersen(Germany), both received worldwide enthusiastic reviews...

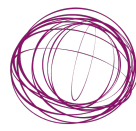
In the last two years he has started a live activity all over Europe with gigs and his participation to all the four European Bass Day festival as the only one Italian artist and to the Euro Bass Day in Verona (Italy) and the first English Bass Day in Manchester, sharing the stage with Richard Bona, Linley Marthe, Dominique Di Piazza, Norm Stockton and others.

He has been spotlighted as "Bass Face of the Month" in February 2005 by the International Institute of Bassists.

Since 2005 he is a steady clinician at the Conservatory of Amsterdam, Rotterdam, Tilburg and the Academy of Contemporary Music of London

He is a steady demo/clinician of Mark Bass amplifiers in the Disma Music show in Italy and the Frankfurt Musik Messe in Germany.

[ROY POWELL](#) first came to wider recognition when his first [CD](#) A Big Sky was released in [1994](#), the [Gramophone](#) Jazz Good CD Guide 1997 calling it "extraordinarily accomplished". In addition to performing and recording with his own groups in



[Scandinavia](#), [Germany](#), [France](#) and the [UK](#) (including many appearances at [London's](#) legendary [Ronnie Scott's Jazz Club](#)), he has worked with many well-known musicians, including [Anthony Braxton](#), [Terje Rypdal](#), [Art Farmer](#), [Eddie Daniels](#), [Arild Andersen](#), and [Vince Mendoza](#). As of January 2009 Powell has become active as an organist in the trio Blue Sonic Fuel [1] featuring [Staffan William-Olsson](#) and [Andreas Bye](#)

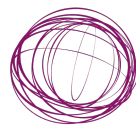
His recordings have appeared in the Gramophone Jazz Good CD Guide, Gramophone [Classical](#) Good CD Guide, the [Lord Discography](#), and The New Grove Dictionary of Jazz, as well as jazz magazines in [Europe](#), [Japan](#) and the [US](#). His composition "Bow Out" was adapted with a piece by [David Bedford](#) by the [American](#) choreographer [Val Caniparoli](#) to create the [ballet](#) piece "Bow Out", performed by ballet companies in [Oakland](#), [Richmond](#), [Cincinnati](#) and [Florida](#).

[CUONG VU](#) was born in Saigon and left Vietnam with his family at the age of five in 1975, settling in [Bellevue](#), Washington (an [Eastside](#) suburb of [Seattle](#)). He quickly learned English, adapted to his new country and culture and began to play the trumpet at the age of 11, after receiving the instrument as a gift from his mother.

After graduating from high school, he was awarded a full scholarship to attend the [New England Conservatory of Music](#), receiving a B.M. degree in jazz studies. While there, he studied with [Joe Maneri](#), [George Garzone](#), [John McNeil](#), [Tim Morrison](#) and [Dave Holland](#). Visionary reedman/composer Maneri encouraged Vu to examine the unexplored sonic possibilities of the trumpet. During this time, while rediscovering the jazz legends such as Lester Young, Charlie Parker, and Lee Morgan Vu developed a deep love for the music of classical composers ranging from [Wolfgang Amadeus Mozart](#), [Ludwig van Beethoven](#), to [Arnold Schoenberg](#), [Witold Lutosławski](#), and [György Ligeti](#), along with avant gardists such as Ornette Coleman, Cecil Taylor, John Coltrane (post A Love Supreme) and Albert Ayler.

Immediately after graduating NEC with honors, Vu moved to [New York City](#), and quickly established himself as one of the most innovative and versatile young trumpeters in the jazz scene with his first co-led group, Ragged Jack (with Jamie Saft, Andrew D'Angelo and Jim Black) and his sideman work with many of the "Downtown Creative Music" artists whose music scene revolved around clubs such as the Knitting Factory and Tonic. Although often labeled as an [avant-garde](#) player, he does not limit himself to this type of playing, preferring to use influences from many forms of contemporary jazz, as well as rock, electronica, groove and ambient musics.

Vu has worked with visionaries including [Laurie Anderson](#), [David Bowie](#), [Dave Douglas](#), [Myra Melford](#), [Gerry Hemingway](#), and [Mitchell Froom](#). He has [recorded and toured with Pat Metheny](#) as trumpeter and vocalist.



Cuong has also led various groups, most notably his [CV Trio](#) with bassist [Stomu Takeishi](#) and drummer [Ted Poor](#), and [Vu-Tet](#) (featuring Chris Speed). His recordings display elements from seemingly disparate musical styles, yet blur the boundaries of these genres while showcasing his innovative approach to sound, texture and group improvisation.

Although Vu is shy about considering himself a bona fide composer due to his immense respect and reverence for his heroes in classical composition, Cuong has nonetheless developed his own unique compositional style that concisely sets his bands' improvisational approach and intimately draws from each of the members of his bands. Jazz critics internationally have hailed his writing as brimming with ingenuity and originality.

In 2003 and again in 2006 Cuong received [Grammy Awards](#) for Best Contemporary Jazz Album, for his work on the [Pat Metheny Group](#)'s 2002 album [Speaking of Now](#) and 2005 album "[The Way Up](#)".

Cuong currently resides in Seattle where he's recognized by the transformation he's brought to the University of Washington's Jazz Program and its impact on a local group of young, boundary pushing musicians who have formed a burgeoning scene revolving around [The Racer Sessions](#) and it's extension, Table and Chairs Records.

[PAT MASTELLOTTO](#) started playing the drums at the age of 10. By the time he was 16 he was playing in popular local bands, and while still in high school commuted several hours to Lake Tahoe for gigs. Moving to Los Angeles in the mid 1970s, Mastelotto worked for many bands and as a studio session drummer. In this capacity he worked for [Martin Briley](#), [Holly Knight](#), [Scandal](#), [Al Jarreau](#), [The Pointer Sisters](#), [Patti LaBelle](#), [Kenny Loggins](#), [Martika](#), [Danny Wilde](#) as well as playing drums on the double platinum album [Rockland](#) by Canadian rock musician [Kim Mitchell](#).

In 1983, Mastelotto was a founding member of [Mr. Mister](#). The band had a number one album, [Welcome to the Real World](#), and two number one singles, "[Broken Wings](#)" and "[Kyrie](#)". They recorded four albums, with the fourth remaining unreleased.

His tenure with Mr. Mister was followed by more session work for bands such as [XTC](#), [The Sugarcubes](#), [Hall & Oates](#), [Cock Robin](#), [The Rembrandts](#), [Jude Cole](#), [Eddie Money](#), [Tina Arena](#), [Matthew Sweet](#), [Julia Fordham](#), [Robyn Hitchcock](#) and [David Sylvian](#). In 1991 Mastelotto co-produced [Peter Kingsbery](#)'s first solo album before being asked to join [King Crimson](#).

Mastelotto has been a member of King Crimson since 1994, and appears on over twenty King Crimson albums and several music videos. He also produced, edited mixed or played on several King Crimson [ProjeKcts](#) releases.

He has continued to guest on other projects, working with [Jay Terrien](#), Cock Robin, drummer [Terry Bozzio](#), Mecca, [Tony Levin](#) and the [California Guitar Trio](#), as well as working on solo work. He is also a member of the progressive/experimental bands [TU](#) (with fellow King Crimson alumnus [Trey Gunn](#)) and KTU (with Trey, Kimmo Pohjonen and Samuli Kosminen), and Tuner;^[2] a duo with [centrozoön](#)'s [Markus Reuter](#) that has released four albums and toured periodically. On stage Tuner have been known to reinterpret [King Crimson](#) material such as the 1984 track 'Industry', as evidenced on their 2009 [live album](#) ZWAR.

Since moving to [Austin, Texas](#), he has worked with Austinites [Storyville](#), [Abra Moore](#), [...And You Will Know Us by the Trail of Dead](#) and theremin player [Pamelia Kurstin](#). Personal projects include, Mastica, BPMM and M.P.TU with guitarist Phil Brown (Little Feat), singer Malford Milligan and bassist [Mark Andes](#) (Spirit, Firefall, Heart).

In 2007 Mastelotto went on tour with [The Flower Kings](#) in Europe supporting their album The Sum Of No Evil. In 2008 a new King Crimson lineup formed, including a drumming team of Pat and [Gavin Harrison](#), which played eleven shows in August. Then the enormous Creation of Peace festival in [Kazan](#), Russia, with [Adrian Belew](#), Tony Levin and [Eddie Jobson](#). This was followed by another new project, [HoBoLeMa](#), with Levin, Bozzio and [Allan Holdsworth](#).

Links