



FOR IMMEDIATE RELEASE

Anzic Records Announces the Release of *NEW BLUES* From **THIRD WORLD LOVE**

AVISHAI COHEN (trumpet), **YONATAN AVISHAI** (piano),
OMER AVITAL (bass), **DANIEL FREEDMAN** (drums)

Available on 3/4/08, in stores and online at www.Anzicrecords.com, www.Thirdworldlove.com

“This band is killer. The songs on Sketch of Tel-Aviv are timeless.”
– The New York Times

CD Release Concerts/Celebrations:

- * SF Jazz, Yerba Buena Center for the Arts Forum on March 9, www.sfjazz.org *
- * Kuumbwa Jazz Center in Santa Cruz, CA on March 10, www.kuumbwajazz.org *
- * The Regatta Bar in Cambridge, MA on March 12, www.regattabarjazz.com *
- * Drom in NYC on March 14, www.dromnyc.com *
- * Third World Love with The Revolutionary Orchestra in Israel on April 1 *

Four years ago in Barcelona, four artists, trumpeter **Avishai Cohen** (“a gifted improviser”-The Village Voice), pianist **Yonatan Avishai** (“Genius pure and simple”-Ha’ir), bassist **Omer Avital** (“strikingly talented”-Entertainment Weekly) and drummer **Daniel Freedman** (whose “drumming retains a sumptuous authenticity, as if he learned everything from the dusty street of some South American or African urban center”-Modern Drummer) came together for what was to be a one time tour. Thirty seconds into Wayne Shorter’s “Juju,” the first tune they ever played together, and the guys simultaneously realized that this was going to be a “dream-band” type of experience. On March 4, 2008 Anzic Records will proudly release *New Blues*, the fourth recording, and second U.S. release from Third World Love, a super-group in the making.

Third World Love was born as a unique musical brotherhood that has, thus far, resulted in numerous sold-out tours and three highly successful recordings, *Third World Love Songs*, *Avanim* and *Sketch of Tel Aviv*. Three of its members originate from Israel and one from New York (Daniel Freedman). Now with three quarters of the band being long-time noted mainstays on the NYC scene (pianist Yonatan Avishai resides in the south of France), *New Blues* solidifies the band’s position as an internationalized, “downtown” amalgam that

revels in its striking uniqueness, brilliantly delving deep into multiple genres over the course of the recording.

Throughout Israel and Europe Third World Love routinely plays in venues to large crowds (often a thousand plus strong) of mostly young people dancing and partying the entire night; not your typical jazz scenario – but actually a very exciting part of the perpetual story of jazz and “world” music, reminiscent of the rambunctious, out-for-a-good-time crowds that jazz musicians entertained in another era. Third World Love is a band that is generating excitement for jazz amongst a new generation of fans with a singular brand of music that is a blast to get into, physically and/or intellectually. *Time Out Tel-Aviv* put it this succinctly, “*Forget what you thought about jazz . . . Never in my life have I seen so many people moving to the sounds of such complicate melodies and harmonies. When the music is created on stage, there is no choice but to listen, shake your ass and notice how your stupid smile is getting bigger and bigger every second.*”

Now, in 2008, with several of its members enjoying long-term critical acclaim in the States, Third World Love is primed to make inroads into the U.S. with the release of *New Blues* (their 2nd U.S. release), an organic combination of compositional forms that blends jazz, African, Latin and Middle Eastern music. Several high profile tour dates are planned in support and celebration of this recording: **March 9 – SF Jazz, March 10 – Kuumbwa Jazz Center** (Santa Cruz, CA), **March 12 – The Regatta Bar** (Cambridge, MA) and **March 14 at Drom in NYC.**

The music on *New Blues* from Third World Love, in their own words . . .

“Joy of Life”: “For me this is a joyful song with a simple line and a steady groove. I named it “joy of life” because of this positive atmosphere and lightness. The title also refers to the Matisse painting of the same title which shows a group of people chilling in the woods naked, drinking wine.” – Omer Avital

“Homeland”: “I wrote this song in “one breath” in the spring of 2005 in Ein Karem, Jerusalem, a few months before leaving Israel and returning to NYC. It came as a love song/portrait/sad lament for the land I love so much, yet I find very hard to be in for a long time. To me it carries an Israeli flavor, and that somber key of Bb minor with the jazz waltz groove gives it a bitter sweet taste.” – Omer Avital

“Little Echo’ was a melody that played itself. I wrote it down and thought nothing of it. One can never underestimate the abilities of my band mates to make the simplest of melodies flow and feel like an old folk tune.” – Daniel Freedman

“La Camarona’ was written while I was listening to a lot of Clara Nunes, the legendary Brazilian singer and Cameron De La Isla, the master flamenco singer. After listening to Cameron all the time, I had a strange dream in which a beautiful girl was singing flamenco- I named her, and the tune La Camarona. This tune comes out quite differently every time we perform it and the version on the record was the first and only take.” – Daniel Freedman

“Gigi and Amelie’ is dedicated to 2 cute, wonderful little kids living in south of France. A soundtrack-like tune.” – Avishai Cohen

“Nature’s Dance’ was written on guitar actually. The title used to be ‘Theme Song’. Later on I’ve recorded it on my (to-be-released) album ‘The Big Rain: Birth of the world’ (part 2 of ‘the big rain’

trilogy) and it was then when it got the title 'Nature Dance'. It symbolizes the simplicity of nature. Dancing while we humans going through tragedies, agonies, difficulties, etc." – Avishai Cohen

"Hamina": "This one was composed for a poem by my friend and brother in law Shay Yeminy. The poem is very Middle Eastern-Israeli and talks about our Shabat (Saturday/sabat) dish called- "Hamin." Hamina is a feminine version of this dish . . . strange, I know. The song to me is about a family story with all it's complications- love and closeness and then too much closeness . . . The poet compares life to a pot of Hamin and uses this as a metaphor for our complicated and sometimes claustrophobic lives. To quote, 'you are everywhere Hamina, and I... I am inside an egg...' (Eggs are essential components of this dish). The music is in the general genre of what is called in Israel- "Mizrahi music," which is the popular music of the Middle Eastern Jews in Israel, but also has the sound of other Israeli typical sounds and bands of the past." – Omer Avital

"Beauty Of Death' (composed by Yonatan) is based on text by the Poet Zelda who Yonatan admires. The whole melody was actually improvised by Yonatan on another performance (of his own, not with Third World Love) while someone else read the text, and was later on transcribed and became a tune. The text itself talks about 2 old people, who are approaching death." – Avishai Cohen

"New Blues': the first time I brought this tune to the band was while performing in Turkey. This tune sounds different every time we play it. I was happy the guys thought the title could fit the album. A through-composed type of tune where there's no repetition in the melody – it keeps on moving forward." – Avishai Cohen

"The music sailed intensively in a universal space with influences of Monk, Jazz Messengers, Latino, Jewish Klezmer and Mingus style Tijuana beat, funk and dub . . ." – Ma'ariv (major Israeli daily)

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