

Deanna *Bogart* Band



PRESS KIT

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PRESS REVIEWS

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"REAL TIME" Deanna Bogart

Sept. 2006

Review by Steve Leggett

Maryland's Deanna Bogart is an explosive live performer, mixing in several streams of American vernacular music into her sets, ranging from funky R&B romps to hushed, Norah Jones-like jazz-pop ballads, and she just happens to be a dynamite barrel-house piano player who also plays a pretty mean tenor saxophone, as well. Her versatility is truly astounding, and while it might be safe to say that everything she does grows out of the blues, to label her a blues artist doesn't even begin to cover the half of it. On *Real Time* she offers up a typically varied program of New Orleans R&B, late-night blues, smoky jazz ballads, a touch of country, and some rousing boogie-woogie piano instrumentals, but what keeps it all stitched together is her strong, sultry singing. Highlights include the rocking opener, "Real Time," the loping, wise "Everybody Has a Story," the lovely and classic "Blue by Night," the late-night jazz of "Blues in the 'Bine" (where Bogart's sax playing gets to shine), and the storming piano instrumental "Bite the Bullet." It's easy to be distracted by this wide range of styles, and given Bogart's explosive piano skills, to view her as a blues piano player first and foremost, but what gets lost in the shuffle is the fact that this lady can sing (and write, as well -- all but two of these ten tracks are Bogart originals), and if some marketing wiz out there can ever figure out how to package all this talent into a form that the mass public can recognize (how about as a funkier Norah Jones?), then Deanna Bogart has a good chance to be a household name. Meanwhile, her albums get tossed in the blues bins, and she truly deserves a wider audience.

amazon.com

After interning in western swing and R&B with Cowboy Jazz and Root Boy Slim, Bogart has fronted her own tight ensemble for over fifteen years. Playing dazzling piano and soulful saxophone, Deanna's added the energy of boogie-woogie, contemporary blues, country, and jazz to create a unique fusion of musical styles. Her vocals and songwriting are as full of vitality as her playing – *savvy, sensuous, and deep.*—Amazon.com/music

philly.com
THE REGION'S HOME PAGE

Tues. Sept. 12, 2006

The recording industry is offering everything from The Geator to Bob Seger, Brazilian Girls to Barenaked Ladies

By JONATHAN TAKIFF

BLUES POWER

Blues-rocking Deanna Bogart is something else. On "Real Time" (Blind Pig, B+), she plays a stellar boogie-woogie piano and a pretty mean sax, flourishes her highly finessed songs (in country gospel, pop and jazz instrumental veins) about the here and hereafter, and sings them with equal power and conviction. Even Bonnie Raitt diehards would be impressed.

WYCE Music Journal

Grand Rapids, MI - Oct. 13, 2006

DEANNA BOGART - Real Time

Deanna Bogart's recording career has come full circle. From the Blind Pig 1990 release "Out to Get You" she has release five stellar recordings that have received critical acclaim. She's always been a soulful and entertaining blues and boogie pianist/saxophonist, and this release is no different. **Narrowing the gap between traditional and untraditional, this album also has plenty of variety.** —Pete

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The New York Times

WEDNESDAY, DECEMBER 12, 2007

Denver Film Fest

Deep Sea Blues

(Documentary)

By JOE LEYDON

A Mug-Shot Prods. production in association with Legendary Rhythm & Blues Cruises. Produced by Robert Mugge. Executive producer, Roger Naber. Directed, edited by Robert Mugge.

It's tempting to dismiss "Deep Sea Blues," the latest music documentary by veteran filmmaker Robert Mugge ("The Gospel According to Al Green"), as a slick infomercial for the Legendary Rhythm & Blues Cruises, weeklong cruise ship jaunts organized by Roger Naber (the doc's executive producer). **But it's difficult to deny the appeal of spirited performances by Bobby Rush, Deanna Bogart, Buckwheat Zydeco, Lil' Ed & the Blues Imperials and other luminaries who light up the pic.** After dropping anchor at some fest circuit ports, "Deep Sea Blues" should make a respectable splash as homevid and cable fare.

Predictably, Mugge includes enthusiastic testimonials from passengers -- many of them repeat customers -- and entertainers on the Caribbean cruise captured in the doc. But the sailing is smoother, and the good times roll easier, during such musical highlights as Tab Benoit's Cajun-flavored "We Make Good Gumbo," Rush and Bogart's playfully naughty duet on "Ride My Automobile," and Earl Thomas' straight-from-the-soul "Maybe in the Next Life." Musically speaking, the only real disappointment is the lack of a set by prominently-billed Taj Mahal, who offers a lively cooking demonstration, but none of his hit music.

Camera (color, DV), David Sperling, Christopher Li; sound, Bob Schachner, Mike Taylor. Reviewed on DVD, Houston, Nov. 24, 2007. (In Denver Film Festival.) Running time: 118 MIN.

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BLUESWAX

A Journey Through Genres, (01/10/07)

When a radio station or a record reviewer receives the latest offering from a recording label it is usually accompanied with a "one sheet" or biography. Few things exemplify the puke factor of the music industry better than the one sheets. Crammed with factoids and other useless hype, these one-sheet bios bend the truth and include stupid phrases like, "writes like **Bob Dylan**", as if anyone could.

Blind Pig recording artist **Deanna Bogart's** latest album, *Real Time*, was accompanied by a one sheet, which I promptly set aside in order to listen to the album and let the music do the talking. Usually the San Francisco-based Blind Pig Records consists of contemporary blues acts with a heavy 1970's rock music texture. Keyboardist, horn player and singer Deanna Bogart sure ain't no blues artist—at least not in the common vernacular use of the word. "Gosh," methinks, "What's the one sheet say?"

"Adding the energy of boogie-woogie, contemporary blues, country and **Norah Jones**-like-jazz, Bogart has created a unique fusion of musical styles."

I nearly fell over. The one sheet was a bullshit free zone!

Bogart began her musical career in a Maryland-based band, **Cowboy Jazz**, where she learned to play western swing rhythms. Later, Bogart moved over to the D.C.-based **Root Boy Slim** band where she learned to play a suburban R&B sound. Subsequently, *Real Time*, her seventh solo album, is all over the map of musical genres. Throughout the journey, the playing is excellent, the songs have clear melody lines, and the arrangements are more than quick studio jams like most blues recordings.

On the track "Bite the Bullet" Bogart plays a jumpin' piano ala Marcia Ball that rollicks with a fast tempo and panoramic solos. **"Table for Three" borders on a Vince Guaraldi (Charlie Brown) like pianoscope that is jazzy, yet very approachable for the non-jazz fan palate.** The opening (and title) track is a well-written tribute to the history of good music as Bogart sings about **Lester Young's** days in Kansas City, the Woodstock festival, and even her own tours in Europe. The second track, "Everybody Has a Story", is very **Gregg Allman**-like in that it seems to be moving, and once the song ends the listener has been transported along the journey.

This is a very good album. It is hardly a blues album, but rather **a sound that transcends genre classification and is simply, good music. As Duke Ellington is attributed to having said, "There are only two kinds of music; good music and bad music." The latest offering by Bogart is really good music.** — Rick Galusha



BLUES REVUE

ISSUE 104 FEB/MAR 2007

DEANNA BOGART REAL TIME

Blind Pig 5107

Deanna Bogart demonstrates that musical categories are more a matter of convenience than fact: They're useful for organizational purposes, but when it comes to someone like

Bogart, they are more limiting than helpful. Does she play blues? Absolutely. But listeners familiar with her growing discography and long career know that blues only begins to cover it. This songwriter, vocalist, pianist, and saxophonist ranges all over the musical map. By taking a swing through rock, R&B, jazz, boogie-woogie and country, **Bogart reveals the intersections between genres that have fed**

off one another for decades.

But *Real Time* isn't a history lesson. First and foremost it's **a resoundingly high-quality release from one of the best musicians too few people have heard of.** Comparisons to **Norah Jones** have been suggested, and not without merit: Like Jones, Bogart's aesthetic sense leads her to bridge gaps between musical styles that ought not to have been separated from one another in the first place. However, after her years on the road, Bogart's style is brassier, bolder, and rawer than that of Jones, with more edges to catch the listener's ear. She's also a top-notch songwriter, credited with eight of the 10 tracks on *Real Time*. For an outstanding example of Bogart's writing and musicianship, head to "Everybody Has a Story," **a near-perfect synthesis of classic piano-based blues and 21st century musical sensibility.**

Bogart's enthusiasm and mastery of her craft are infectious on record. Now, go hear her live.

- Genevieve Williams

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MARCH 2007

**Deanna Bogart:
Real Time**

(Blind Pig 5107; 42:59)
3 1/2 stars

Bogart is a proficient vocalist, saxophone player and blues-'n'-boogie pianist who **possesses a gift for approaching blues, soul and R&B material with warmth and firmness. Her originals here, in particular the beautifully sung, intelligent ballads "Blue By Night" and "Tender Days," sound as fresh as if she'd magically plucked them out of the air.** She selected good songs for revival: deep soul man **Freddie Scott's** "Are You Lonely For Me Baby" and the **Brook Benton-Diana Washington** evergreen, "Baby You Got What It Takes."



Disc Reviews: December 2, 2006

DEANNA BOGART, "REAL TIME"

(Blind Pig)

The pounding barrel-house piano of an instrumental like "Bite the Bullet" should peg Deanna Bogart as a boogie-blues thumper. But while the blues is Bogart's starting point, there's a lot more going on on her latest disc, "Real Time." Easily wafting through genres, Bogart rocks on "Baby You Got What It Takes," gets jazzed up on "Wonder What the Weather Is Today" and goes a little bit country on "Everybody Has a Story." Besides being a must-see piano whiz, Bogart is a talented sax player (witness "Blues in the 'Bine"), an engaging songwriter and a remarkable singer. Among the disc's best songs are her Bonnie Raitt-style ballad "Blue By Night" and the New Orleans-flavored title track.

Bob Wallace

EDMONTON SUN
SUN ENTERTAINMENT Spotlight

Sunday Oct. 8, 2006

By JEREMY LOOME, EDMONTON SUN

DEANNA BOGART - REAL TIME

Blind Pig

Deanna Bogart's formidable piano and sax chops have backed up a who's who of blues, including Buddy Guy and B.B. King. But catching her own band - several years and a handful of local Washington-area awards - is the real treat.

Bogart writes clever songs about our obsession with cultures past, about our obsession with one another and about our obsession with making life more difficult than it should be. But very little of it could be described as morose. And even on such occasions, she tends to follow up with something groovy.

She nicely blends traditional pop piano with blues and soul - and even a little country - coming up with her own sound in the process. There are serious stride-style piano chops here, then there's restrained work that simply serves the song.

If there's one knock, it's that her sublime sax chops aren't that well-represented on this disc, which is essentially about the singer-songwriter side of her, not the street-worn musician.

But it's a minor complaint, and one that can be almost dropped entirely by her magnificent soloing on a laid-back take of the Dinah Washington classic "Baby, You've Got What it Takes". Some of these songs are so nicely crafted they'd suit any style - it's easy to see Norah Jones or Alicia Keyes selling a whole lot of copies of a sad, soulful little gem like "Blue By Night".

One of the great things about blues, soul and jazz falling into a small "niche" of the record market is that you can discover great new talent almost every day, just by looking through your local clubs. It's also one of the lousy things. Players like Bogart should make a major impact on the national stage, not just win local awards.

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December 2006

This woman is a troubadour. A teller of life stories and roads traveled. That was my first thought as I listened to **Deanna Bogart's** new record, *Real Time*, out on Blind Pig records. It's an impression that stayed in my mind throughout listening to a record that surprised me and, more importantly, a record that will stay in my listening rotation for awhile.

Deanna opens up with "Real Time," a questioning look at what it must have been like to hear the birth of various genre's of music from disco to bop at the time of their birth. I'm not too old to remember the birth of disco and it was a unique period in our musical evolution so I understand her question. I've often wondered what it would have been like to hear Charley Patton, Robert Johnson, Muddy, the Wolf and others that I wasn't fortunate enough to hear live. So the ability to be there in "Real Time" is a precious thing. Her real look at life continues in "Everybody has a Story." "There's just no way to tell...who's in heaven...who's in hell...everybody has a story...tell me yours...I'll tell you mine." "Everybody has a Story" is prompted by the casual meetings we experience everyday in our lives. Someone has a smile on their face, someone else a tear, every story's different but they are all a part of the fabric of our day.

"Blue by Night" finds Deanna musing about the current pain in her life. "I wander through my garden...where the lilacs fill the air...I know a heart can harden...so I better put the ache somewhere...fine by day...blue by night...I wish I could tell you but I don't know...what do you do with blues like these?". This wonderful ballad is easily my favorite song on her record. A funky backbeat supports her question in "Are You Lonely for Me Baby". A roaring sax solo by Deanna further highlight the importance of the answer to the question..."Are you lonely for me baby...I'm lonely for you!" Here's hoping the trip to Jacksonville yielded the correct answer to the question.

Deanna's sax is again at the forefront of the wonderfully jazzy instrumental, "Blues in the 'Bine." Her band, Scott Ambush on bass; Mike Aubin on drums and Dan Leonard on guitar is very tight, and "Blues in the 'Bine" gives

them ample opportunity to showcase their musicianship. Keyboards are another area of expertise for Deanna and the ivories are twinkling in the intro to "Baby You Got What It Takes". "It takes two lips of fire to melt away the snow...and it takes two hearts a cooking...to make a fire go...whoa...baby...you got what it takes!" This is one romance that is obviously working for Deanna.

Intricate guitar work by Dan Leonard provides the intro to another wonderful ballad, "Tender Days." "I watched the sunrise from the porch where I live...so took my breath away I wish it were mine to give...to you when life has you down." "Tender Days" offers solace to a friend who obviously is in pain and offers hope for a better day. "Just knowing what it is that lasts... just might push you through." Boogie woogie piano is front and center in another instrumental track, "Bite the Bullet." Fast paced and frenetic, "Bite the Bullet" again reminds me that Deanna's band is very good.

"Wonder what the Weather is Today" is a refreshing look at the ups and downs of relationships. Sometimes moods change faster than the weather but it's a great metaphor for the rocky road we've all traveled in relationships. "I'm your whole world when we kiss...then I cease to exist...first you're hot...then you're cold...got to get away from wondering what your weather is today!" Images of smoke-filled lounges and cabaret fill my head as I listen to the closing track on this record, "Table for Three." Deanna sits front and center at her piano while weaving her way through an intricate solo and Scott Ambush's bass work is a perfect compliment to this satisfying conclusion to what has been a very enjoyable listen.

I have to admit, Deanna Bogart surprised me. I've not heard any of her music before and I appreciate the journey I've experienced on *Real Time*. She's a very gifted musician, a poignant storyteller and has surrounded herself with a great band. *Real Time* is the first Deanna Bogart record in my collection, but it won't be my last.

— Kyle Deibler



Elle crée une fusion de ses différents styles musicaux avec le Blues et le Boogie...

Deanna Bogart Band

"mélange de boogie, de jazz moderne et de rock..."

(some translation from French version via Google translate)

Described in the press specialized like an extravagant artist, to divert the public is what Deanna made of better.

Deanna Bogart is a pianist saxophonist of blues and boogie who mixes a style of blues of the Thirties with more contemporary sounds coming from the Orleans News, of Chicago and Memphis.

Elle a intégré le groupe Cowby Jazz à l'âge de 21 ans en tant que vocaliste, a passé plusieurs années à apprendre et à jouer les rythmes des cow-boys.

Elle joue ensuite du Rythm&Blues avec le groupe Root Boy Slim pendant 2 ans. Deanna Bogart combine ces influences disparates dans ses compositions originales qui sont un mélange de musique boogie, de jazz moderne et de rock.

Elle monte son propre groupe en 1988 et enchaîne les concerts depuis. Tout en continuant à utiliser ses racines musicales dans le blues, sa voix a développé une force émotionnelle grandissante. Malgré le pouvoir des enregistrements, Deanna affectionne toujours les concerts. Elle a joué avec des artistes comme BB King, James Brown ou encore Doctor John.

The press is unanimous and does not dry up praises for this woman-artists out of the commun run.

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AUGUST 2004

The blues, life-changing moments, and eyebrow control



Detroit-born vocalist, keyboardist, and saxophonist Deanna Bogart has built a rich career. Her 2002 independent release, *Timing Is Everything* (her sixth, available through www.deannabogart.com), received glowing reviews in publications from *Blues Revue* to the *Washington Post*. When not busy raising her daughter in Baltimore, Bogart is working on the follow-up with her band (guitarist Kajun Kelly, bassist Eric Scott and drummer Mike Aubin), a well-oiled blues quartet that stretches back nearly a decade.

What makes you swing?

The odd inner breeze of knowing when I'm standing in a life-changing moment. Most of the time you only recognize them in hindsight, but every once in a while, you know it when it's happening.

Three records worth mentioning?

Mozart: The Piano Sonatas, Vol. 1 by Glenn Gould, *Night & Day* by Joe Jackson, *The Starting Five* by Jimmy McGriff, and *Never Make Your Move Too Soon* by Ernestine Anderson (with Monty Alexander). I had to do four. Could've been 40.

What's in your CD player right now?

Kamakiriad by Donald Fagen.

Favorite movies?

The Thing (the original and remake, and most movies with an alien, vampire, or zombie), *The Manchurian Candidate* (great psychological thriller, plus it has the creepy, twisted kiss), *Snow White* and the *Three Stooges* (I love them—see, some girls do).

Favorite television programs?

Law and Order SVU (I have a crush on Stabler). *Whose Line Is It Anyway?* (I have a crush on all of them), the History Channel, and any reality-forensic show.

Favorite books?

The Early History of Rome by Livy, *Jazz Style in Kansas City and the Southwest* by Ross Russell (made me rethink why and how I play music). *Flatland* by Edwin A. Abbott, *Geek Love: A Novel* by Katherine Dunn (maybe it's my carny experience), *An Anthropologist on Mars: Seven Paradoxical Tales* by Oliver Sacks, *Base Instincts: What Makes Killers Kill?* by Jonathan H. Pincus

(I'm fascinated by abnormal psychology and the science behind it). OK, I'll stop.

What's the latest book you've read?

Livia, First Lady of Imperial Rome by Anthony A. Barrett.

When and where were you happiest?

My life truly is filled with happy moments, and every one brings the potential for another. So, that said, here's one that comes to mind. A few years ago my daughter, Alix (age seven at the time), and I were in Palm Springs. We climbed to the top of a mountain and stood looking at the most gorgeous day in one of our favorite places. We had climbed a few mountains figuratively that year and this literal climb, well, I knew I was in a moment (see question No. 1).

What sport moves you?

Playing ping-pong, watching the World Series. I also tune in to golf and bowling from time to time.

Guilty pleasure?

I've been listening to The Carpenters for 35 years and I know all the songs (they were my first live concert, at age 10). Runner up: \$2 blackjack and a cigarette.

War—what is it good for?

Uh, ending genocide and fascism? I find oil prices to be a questionable rationale.

Whom would you invite to your last supper, and what would be on the menu?

All the people in my life who have made me laugh, made me think, and—when they looked at me—I knew they totally got me and loved me anyway. Sushi. Oh, and Alix (she's now 10) says we have to invite Johnny Depp. What's a mother to do?

The most important lesson you've learned?

That there is no most important lesson. But of the many, I try to see myself honestly enough to demand the best behavior of myself toward others, regardless of the cheap excuses to do less. Also, don't take anything personally. And use a metronome.

What does "jazz" mean to you?

To me, jazz means freedom and individuality while being able to create something collaboratively—which leads to those onstage moments where passion and intelligence completely merge. I've heard it described in as many ways as there are artists. "In it," "In the zone." Personally, I just call it "Deannaland" and hope to get there at some point tonight at the gig.

What talent do you wish you had?

Complete eyebrow control.

What is your most valued possession?

Grandma Channie's piano and turquoise ring. Good stories, too.

What's the best gift you've received recently?

My iPod® and my Treestump Gallery wooden breadboard and knife.

Anything special you take on tour?

Electronic Yahtzee®, and my L.L. Bean® booty slippers.

A hobby?

Backgammon.

One thing people would never imagine you'd do?

Skydive. What a rush! Ooh, *The Return of the Living Dead* just came on. Gotta go.

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BLUES REVUE

T H E B L U E S A U T H O R I T Y

Issue No. 81, Apr.-May 2003

DEANNA BOGART BAND

Timing Is Everything

self-release

If, for the sake of argument, one were to map the Washington, D.C., blues scene onto that of Austin, Texas, then Deanna Bogart would be its Marcia Ball. Though still primarily a D.C. phenomenon—her multiple Washington Area Music Award wins are an indication of the high regard in which she’s held—she’s made inroads into the national scene over the past decade. If *Timing Is Everything* is any indication, it’s time for Bogart to make a splash, particularly since she tours extensively and has shared bills with B.B. King, Buddy Guy, Ray Charles, and yes, Marcia Ball.

Her first studio outing since 1998’s *The Great Unknown* is a quantum leap in terms of songwriting, musicianship, and confidence. That album was good, but *Timing Is Everything* is aptly named—Bogart has tightened the screws on song structure, and her band grooves like a well-oiled machine. The result is part blues, part boogie-woogie, with a little bit of country and a smidge of rock ‘n’ roll thrown in; Bogart wouldn’t sound out of place in Austin, come to think of it. The material ranges from the rollicking opener, “Still the Girl in the Band,” with its rumbling piano-based beginning, to the upbeat yet bittersweet “Shadows On the Bedroom Wall” to the bluesy, powerful closing number, “Don’t Forget To Remember.”

Though most of the songs can be described in the above terms, there’s considerable variation of style and mood, yet enough unifor-



mity that Bogart’s distinctive musical voice comes through. There’s some excellent road music on this CD; “Slip Away” and the title track in particular evoke mental images of convertibles, highway, and wide-open spaces. *Timing Is Everything* has a self-assurance that suggests Bogart knows just how good she is. **The album’s a ray of sunshine that never loses energy or impact. Listening to it is an unmitigated pleasure.**

GENEVIEVE WILLIAMS

Thought You Might Be Curious

The following are the Top 10 most often listened-to recordings in *Blues Revue’s* offices (in no specific order)

- | | |
|--|--|
| 1) DEANNA BOGART
— <i>Timing Is Everything</i>
self-release | 6) FRANK MOREY
— <i>The Delmark Sessions</i>
Delmark 764 |
| 2) JOHN HAMMOND
— <i>Ready for Love</i>
Back Porch 17618 | 7) LARRY JOHNSON
— <i>Two Gun Green</i>
Armadillo 00013 |
| 3) NICK CURRAN & THE NITELIFES
— <i>Doctor Velvet</i>
Blind Pig 5081 | 8) MIGHTY SAM MCCLAIN
— <i>One More Bridge To Cross</i>
Mighty Music 101 |
| 4) SOLOMON BURKE
— <i>Soul Alive!</i>
Rounder 11661-2167-2 | 9) ROCKIN’ HIGHLINERS
— <i>Sputnik Café</i>
Severn 0018 |
| 5) HARRY MANX & KEVIN BREIT
— <i>Jubilee</i>
NorthernBlues 0014 | 10) JEFF TURMES
— <i>Every Day’s My Lucky Day</i>
Fat Head 1002 |



DeannaBogart

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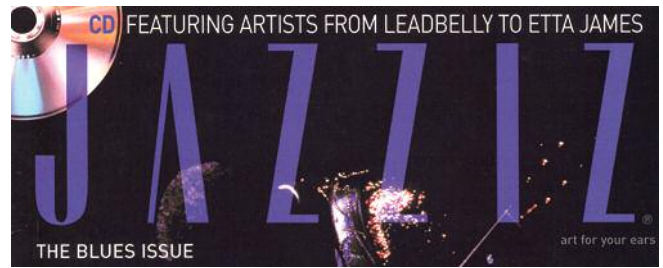
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November 2002

Deanna Bogart Band with the Radiators--
"One thing's for sure, with a double bill like this you're gonna cover lots of ground, both on the dance floor and through genres... Be unprepared. Deanna Bogart boogie woogies all night, and though I hate the term "boogie woogie" you gotta like Bogart.



FEMALE PERSUASION

August 2003

DEANNA BOGART BAND's latest release *Timing is Everything* (self-release), shows a diverse palette, from blues-based boogie woogie to soulful jazz blues. Leader Bogart sings and plays piano, B3, and both tenor and alto saxophones.



Richmond, VA Dec. 2002

The Real Deal--

“Deanna Bogart does it all when it comes to musical styles. Whether pounding out a rocking boogie woogie on the piano or some soulful jazz-blues on the saxophone, this Washington, D.C.-based singer and instrumentalist wails. Not content to be merely a great player, Bogart is also a top-flight entertainer who makes everyone feel at home when she and her band take the stage. Her most recent CD, “Timing Is Everything” reveals a stronger pop side of the package and shows that Deanna easily covers all the bases with equal polish and professionalism. Head down to the Tobacco Company Dec. 13 and 14 and catch this terrific talent at one of her two infrequent Richmond shows.”--*ames arnold*

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The Washington Post

On the Town

SPOTLIGHT • RECORDINGS • FARE MINDED

October, 2002

Deanna Bogart swiftly pumps up “Timing Is Everything” with some rippling boogie-woogie piano, her signature sound. But by the time she’s through performing “Still the Girl in the Band,” “People Can Be Just Plain Wrong” and “Soulache (for Alix),” the album’s opening tracks, it’s clear Bogart isn’t interested in cranking out a series of empty-headed, keyboard-driven party anthems.

Instead, she composed 10 tunes that rank among her best—lyrics that are poignant, pointed and reflective by turns. The “girl” in the band is now the woman in mid-life looking back on crucial relationships and career moves, reflecting on fate and fortune, sorting out dreams and illusions. Granted, her band never sounds

better than when she’s venting—and she vents a lot on “People Can Be Just Plain Wrong,” “I’ll Be Missing You” and “(I’d Rather Be Sad) in Las Vegas,” arguably the finest blues she’s ever written. But Bogart does some of her most expressive singing when the mood is introspective and the melodies create simple yet haunting motifs, as on “Soulache” and “Don’t Forget to Remember.”

In addition to playing piano, organ, synth and saxes, Bogart is colorfully supported by her bandmates—guitarist Kajun Kelley, bassist Eric Scott and drummer Mike Aubin—and receives a big assist from the Jewels, the veteran R&B vocal trio.

—Mike Joyce

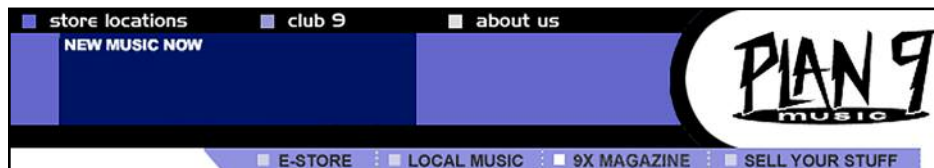


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REVIEW



Deanna Bogart:
Timing Is Everything
review by: Ames Arnold

Bogart recently walked away with a bunch of honors at the 2003 Washington Area Music Awards and this release provides ample reasons for the recognition. Full of great piano riffing and tight arrangements, expressive singing and rocking pop songs, *TIMING* is Bogart's most complete recording to date. From the spiffy piano lick that kicks things off on "Still the Girl in the Band" through set closer "Don't Forget to Remember" this 10-cut project takes a personal look at growing older in a world of tumult. Bouncing between confidence and self-doubt, Deanna views life's changes and its hard-earned lessons with a resignation tempered by hope and an ultimate knowledge of "how good things really are." "Soulache" takes a thoughtful look at a life that remains the same despite appearances. "Shadows on the Bedroom Wall" filters childhood memories through an adult's eyes while "(I'd Rather Be Sad) In Las Vegas" is a playful take on hard times out on the road. "I'll Be Missing You" features Deanna's soulful saxophone and love lost vocals before "Timing Is Everything" points out the role luck plays in the profound vagaries of life. "When I Get Over You" highlights the set as a gorgeous ballad that captures the regret of a shattered relationship with heartbreaking honesty. Bogart's long-time road band of Eric Scott on bass, Kajun Kelley on guitar, and Mike Aubin on drums consistently back Bogart with a drive that's alternately dirty and soulful. **TIMING is a complete package that takes a listener on a varied musical trip that's part good-natured, part deadly serious and always wholly satisfying.** For those listeners already familiar with Bogart, this release will further impress you with her talent and musical growth. For those unfamiliar with Deanna, it's time to get on board and plug into this versatile songwriter and her band. *TIMING IS EVERYTHING* explodes with warmth and musicianship to spare.

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MP3 NOTABLES;

Deanna Bogart: "Timing Is Everything"

by Maria Villafana
 washingtonpost.com/MP3 Producer
 Wednesday, March 26, 2003



Timing is everything for Deanna Bogart, whose chops on the piano and tenor sax keep this bandleader (and mom) on the road traveling from the Mt. Tremblant International Blues Festival in Quebec to the House of Blues in New Orleans. "Timing Is Everything" is also her latest album.

Originally from Detroit and raised in New York and Arizona, Bogart moved to Maryland in the early '80s and soon joined the '40s-styled Western swing band Cowboy Jazz as a vocalist. Later that decade, she leaned more toward R&B, playing in the Capitol Offense horn section backing Root Boy Slim; s blues-based rockin' mania. By 1988 she was ready to go it alone, forming the four-piece Deanna Bogart Band, singing lead and alternating between piano and sax.

"I've been here 20 years; it's been 22 years to be exact. Who knew that this area would be my toll-booth into musician land? How nice," says Bogart.

However nice it has been for Bogart if has been even nicer for her fans and peers, who haven't held back from letting her know. Bogart regularly headlines such top venues as the Birchmere. At the Washington Area Music Awards this February, votes from the local music community brought her five Wammies, including Musician of the Year, Songwriter of the Year and Song of the Year for "Still the Girl in the Band," one of the cuts on the new release.

"Timing Is Everything" is Bogart's sixth album to date the best blues-boogie piano-based songs that she has written. The lyrics reflect on the "tragedies and joys that have happened in the last two to three years," written by a woman who has figured out that age and experience bring myriad advantages and new opportunities.

The seemingly autobiographical "Still the Girl in the Band" was inspired, says Bogart, during a shopping stop at the Arundel Mills mall in Hanover, Md.

"I was with my daughter and her 10-year old friend and we went into a kitchen gadget store. The cashier—a girl with multi-colored hair—somehow we connected, and she starts talking to me about playing bass, how hard it is for women to succeed. After a while, she ends with "I don't care what they say, I'm the girl in the band," and I say back "You know what? I'm still the girl in the band." We were so different but still the same. The song is a poem-essay on that meeting, written as a women in her forties but still the girl in the band."

Deanna Bogart (with her band guitarist Kajun Kelley, bassist Eric Scott and drummer Mike Aubin) appears April 3 at the Barns, starting at 8 pm. Hear "Still the Girl in the Band" on Bogart's MP3 page.



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Timing is Everything

Deanna Bogart | Independent

Mix blues, soul, and R&B together, add some sassy spice, and you have Deanna Bogart. Bogart has been a consistent presence in the blues world, having released albums on Blind Pig, Shanachie and Lightyear (to name a few); now she has taken full control of her career and artistry and formed her own label in order to release what is without question one of her finest recordings.

This album takes the listener on a journey of Bogart's various influences, taking the approach of keeping the live feel and vibe that makes her one of the most entertaining and lively artists on the scene today. Just try keeping your feet still during the opening salvo, the funky and Latin tinged "Still The Girl in the Band," or the equally rhythmic and poignant "(I'd Rather Be Sad) In Las Vegas." Other highlights include the touching "Soulache (for Alix)," which has a hint of The Carpenter's touch for pop ballad's; and the soul styled "I'll Be Missing You," only missing the backing vocals of the Rayettes.

Timing is Everything was recorded in a studio, but it was done keeping the feel of a live performance. This is the best non-live live recording of 2003.

– Charlie B. Dahan



Track Listing:

1. Still the Girl in the Band
2. People Can Be Just Plain Wrong
3. Soulache (for Alix)
4. Shadows on the Bedroom Wall
5. (I'd Rather Be Sad) in Las Vegas
6. I'll Be Missing You
7. Timing is Everything
8. When I Get Over You
9. Slip Away
10. Don't Forget to Remember

Personnel:

Deanna Bogart - vox, piano, keys and saxes;
Kajun Kelley - guitars and vox;
Eric Scott - bass and vox;
Mike Aubin - drums and percussion

Style: Blues

Review Published: December 2003

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Deanna Bogart Biography

Downbeat magazine describes Deanna Bogart as “an extravagant entertainer”-and entertain is what Bogart does best. The Maryland-based blues and boogie pianist/saxophonist combines the energy of 1930’s style boogie piano blues with contemporary blues sounds emanating from places like New Orleans, Chicago, and Memphis. “The goal when we play live,” says Bogart, “is to create a fusion of all these different musical styles, with the blues and boogie genuinely at the core.”



Bogart began to develop her unique style as a sideplayer in **Cowboy Jazz**, a Maryland-based group that dedicated itself to the sound of 1940’s western swing

music. She joined the group at age 21 as vocalist and spent several years learning and playing the cowboy rhythms that are central to western swing. As her musical appetite grew she spent nearly two years playing R&B with the Washington D.C.-based **Root Boy Slim**. Bogart combined these disparate influences in her own original compositions that blend elements of boogie music with modern jazz and rock. After getting her own band off the ground in 1988, she began playing throughout the mid-Atlantic region and the West Coast, slowly building a following and a reputation. After hundreds of live shows, Bogart made her recording debut in 1989.

Whereas for years her fans accepted as an article of faith that none of Bogart’s recording ventures could match up to the experience of live performances, that assumption has been transformed since the release of her last two CDs, *Real Time* (2006) and *Timing is Everything* (2002). While home listeners will be deprived the pleasures of Bogart’s peripatetic piano style—these new recordings reflect a decided turning point in Bogart’s writing and playing talents. While continuing to utilize her musical roots in the blues, her musical sensibilities have ventured into other textures, her voice has developed an increasingly emotional force, and her songwriting has expanded into a growing breadth of complexity and lyrical subtlety. A woman who has managed to balance middle-aged single motherhood with the vicissitudes of life leading a successful band for 15 years on the road has now begun to create music that reflects a similar synthesis of the traditional and the non-traditional. Bogart is philosophical about striking out in new directions. “Nothing hurts creativity like safety” is her credo, “in art as in life, you can’t have magic if you’re not willing to risk the train wrecks.” Addressing an increasingly broad range of personal subjects and life experiences, Bogart has become much more than a splashy unforgettable performer—she has established herself as a unique artistic spirit.



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Despite the power of her recordings, Bogart still loves performing live with her band.

“Musicians play for ‘one of those nights.’ For me, that

means the moment I’m at the place where all past and present, pain and joy, meet as one. For lack of a better term, I call it “Deannaland.” And it’s a place that both audiences and other artists never tire of visiting along with her. Bogart has appeared on stage with the likes of BB King, Brian Setzer, Buddy Guy, James Brown, Doctor John, They Might Be Giants, Spyro Gyra, Ray Charles, Bela Fleck and the Flecktones, and the Neville Brothers. The recipient of no less than 20 **Washington Area Music Awards**—the “Wammies”—her most recent album, *Timing is Everything*, helped garner her five awards in one year, including **Best Blues Vocalist, Best Group, Songwriter of the Year, Song of the Year, and Musician of the Year.**

The press is equally effusive. **Cashbox** called Bogart a “butt-kickin’ barrelhouse player that could give a good chase to old Jerry Lee.” **Blues Revue** gushed that “A big part of what makes Deanna Bogart such a delight is her vivacious, charismatic live show. Whether displaying dazzling technical skills at the keyboard or playing soulful tenor sax, the ensemble sound Bogart and her band is skintight.” **The Washington Post** raved about “her two-fisted turns on piano that radiate plenty of energy and momentum!” **Music Monthly** delights in Bogart’s ability “to blend savvy street smarts with an earthy sensuality

that is spontaneous from the very minute her music jumps from the speakers.” **The Baltimore Sun** celebrates how Bogart “plays the keyboard and sings like nothing you’ve ever heard—but should! Her vocal style is as full of vitality as her piano playing—both are sexy and deep, with unstoppable strength and unflagging energy!”

Bogart herself explains that, “It became clear to me a long time ago that my goal was to be the best player I could be, and that on my death bed at 107, with people I love gathered around me, my last words would be ‘Man, what a good gig last night!’”

Beyond all the superlatives, The Washington Post may have best described Deanna Bogart with three words: Luster, Sophistication, and Soul. This is a one-of-a-kind artist, whose music veers from the depths of the blues to the playful heights of swing, from the subtleties of jazz to the hard-won grit of soul. She brings to her music everything it means to be a woman—everything it means to be human—and delivers it to every line of music played, every phrase of lyrics



written and sung, until the pure truth of her sound and message pierces the heart of her audience. Once you hear her—once you feel her—you will never be quite the same.



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Deanna Bogart Discography

"An impressive performance" –Blues Revue

"Luster, sophistication and soul" –Washington Post

"Exercising her musical passport" –Downbeat Magazine

".. you gotta like Bogart" –Village Voice

"Virtuoso piano style is fully complemented by vocals of great range and inventiveness" –Music City Blues



Real Time

2006 - Blind Pig Records

Produced by Scott Ambush

features

Scott Ambush, bass/vocals

Mike Aubin, drums/percussion

Dan Leonard, guitars

Eric Scott, vocals

Timing Is Everything

2002 Intensified Music, BMI

Produced by Jim Ebert

New Release features the

Deanna Bogart Band

Kajun Kelley, Eric Scott and

Mike Aubin

Ten original tunes



New Address

1996 - Lighthouse/WEA

Produced by Jon Carroll

Winner of four Washington

Area Music Awards

Best Vocalist

Best Recording

Best Instrumentalist

Deanna Bogart Live

Recorded at The Birchmere

and Wolf Trap

accompanied by

Kajun Kelley, Eric Scott and

Mike Aubin



Crossing Borders

1992 Flying Fish/Rounder

Produced by Timm Biery

Winner of five Washington

Area Music Awards

Best Recording

Best Vocalist

Best Blues Group

The Great Unknown

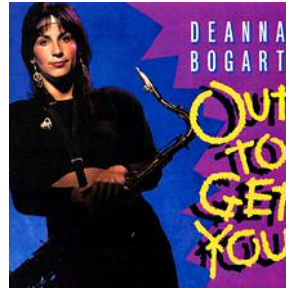
1998 Shanachie

Produced by Dennis Walker

Best Recording

1999 Washington Area

Music Awards



Out To Get You

1990 Blind Pig Records

Billboard Merit Award - jazz

instrumental with Danny

Gatton - Ethel's Place

Best R&B Honors at NAIRD



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Deanna Bogart Gigography

Deanna Bogart has appeared at:

Chesapeake Bay Blues Festival, Annapolis Maryland
 Monterey Blues Festival, Monterey California
 K Pig Fat Fry, Sonoma California
 San Francisco July 4th Festival, San Francisco CA
 High Sierra Music Festival, Sierra California
 Long Beach Blues Festival, Long Beach CA
 Topanga Music Festival, Topanga California
 The Portland Blues Festival, Portland OR
 Seattle Big Bite Festival, Seattle Washington
 The Rehoboth Jazz Festival, Rehoboth Beach DE
 The Clearwater Jazz Festival, Clearwater FL
 The Jacksonville Music Festival, Jacksonville FL
 The Twilight Festival, Miami FL
 The Low Country Blues Festival, Charleston SC
 The City Stages Festival, Birmingham AL
 The River Bend Festival, Chattanooga TN
 The Mississippi Blues Festival
 The River Walk Music Festival, Fort Lauderdale FL
 The River Walk Festival, Houston Texas
 The Chicago Blues, Festival IL
 The Lugano Blues to Bop Festival, Lugano Switzerland
 The Far North Music Festival, Alaska
 The Virginia Wine Festival, Middleburg Va
 The Vintage VA Wine Festival, Middleburg VA
 The Annapolis Jazz Festival, Annapolis MD
 The Wine in The Woods Festival, Columbia Md
 The Columbia Maryland Lake Front Music Series
 Eureka Springs Blues Festival, Arkansas



Sheds:

Merriweather Post
 Wolftrap
 The Lime Klin Theater
 Lubber Run
 South Park Theater

Indoor venues of significant seating:

Barns Of Wolftrap
 BB Kings
 The House of Blues
 Birchmere
 Rams Head On Stage
 Whitaker Center
 Rosebud
 Slims
 Biscuit and Blues
 The Continental
 La Zona Rosa
 Disney's Pleasure Island
 The Palm Playhouse
 Lincoln Center
 New Morning
 Club 100
 Sweet Caroline's

Noteworthy:

- Garrison Keillors Prairie Home Companion—w/Carole King, Mike Auldridge, John Starling
- The Legendary Rhythm & Blues Revue—w/Tommy Castro, Magic Dick, Ronnie Baker Brooks
- 1990 Super Bowl Half time show carried on ABC
- 1993 Baltimore All Star Baseball selected as Grand Gala entertainer for the city. Carried on ESPN
- 1995: Was part of a touring B&W still photography lecture / tour of Women in blues.

Has appeared in:

Keyboard Magazine
 Downbeat
 Jazziz
 Jazz times
 Blues Access
 New York Times
 Poll Star
 Billboard
 Variety
 Performance
 Village Voice
 The Washington Post
 Washingtonian Magazine
 Blues Revue
 Entertainment Weekly Magazine

Some artists Deanna Bogart has played with:

BB King
 Brian Setzer Orchestra
 Buddy Guy
 Gatemouth Brown
 James Brown
 Ruth Brown
 Koko Taylor
 Johnny Copeland
 Delbert McClinton
 Doctor John
 Robert Cray
 John Hammond
 They Might Be Giants
 Spyro Gyra
 The Yellow Jackets
 Grover Washington Jr.
 Larry Carlton
 Ray Charles
 Bela Fleck and the Flecktones
 Johnny Winter
 Neville Brothers
 Little Feat
 Johnny Paycheck
 Jimmy Buffett
 Moody Blues
 Joe Louis Walker
 Paul Reed Smith
 Three Dog Night
 Skunk Baxter
 Danny Gatton



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