



# Charley Rose Trio

New Album - Dada Pulp

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An album from Menace label distributed by Bigwax/Sense & Alpha Pup/Sense (digital)

**CHARLEY ROSE**  
sax ténor, FX  
**ENZO CARNIEL**  
piano, Ms20  
**ARIEL TESSIER**  
batterie, percussions

**FEATURINGS**  
YUMI ITO - VOIX (10)  
ARNE HUBER - CONTREBASSE (2, 8,11) 1)

**DADA  
PULP**

Dear listeners and explorers of music, we are delighted to invite you to an extraordinary musical adventure. For our second album, Charley Rose Trio dives into **the art of storytelling through music**. "Dada Pulp" is much more than just an album - it's a story that unfolds in music, an exciting tale, an **alternative reality that is revealed piece by piece**.

Inspired by the spirit of Bukowski in his "Pulp" and the boldness of the "Dada" movement, we have shaped a universe where **each scene of our music represents a fragment of this captivating story**. Imagine yourself in a dystopian parallel reality, where the music guides you through the atypical day of an alter ego.

Within this trio, the fusion between jazz and electronic innovation takes a particularly captivating form through the use of the saxophone. This project stands out with a bold approach that seeks to redefine the boundaries of instrumental music.

While rooted in the tradition of jazz, the integration of electronics with the saxophone is at the heart of our creative process. This combination opens new sonic horizons and allows the saxophone to transcend its traditional capabilities. Thanks to electronics, we explore sound effects and textures that enrich the saxophone's sound palette, offering a new dimension to our music.

Electronics enable the saxophone to engage in dialogues with a **variety of genres**, from jazz to contemporary music, and to adopt musical expressions previously **unexplored**. The saxophone is no longer simply a melodic instrument but can also **take on new roles** such as accompanist or creator of soundscapes.

Live performances highlight the unique dynamics of our project and further enrich the repertoire through this new tool.

In summary, our trio **does not merely fuse genres; it reinvents the musical experience** by centering electronic innovation around the saxophone. This bold choice allows us to weave links between the past and the musical future, to open dialogues between different arts, and to offer a rich and evocative sonic exploration.



SITE WEB



UNE PRODUCTION LES CHOSES BARES

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MENACE *sense*



# DADA PULP

The Novel

“He gets up. His clock radio blares a blues that sounds like a real bitch to its performers, adding another layer to the acute pain in his head. The drummer seems to be mistaking his frontal lobe for the toms on his drum kit! Yesterday's evening was solidly celebrated and seasoned with a good dose of fungus; the effects still haven't worn off, so his perception is still largely affected. He gets up. Walks to his living room. There, Tchibi his cat is playing by herself, jumping from right to left, a crazy gleam in her eye.

She gives the impression of waltzing in a manner far too anthropomorphic to be the sole product of reality... He heads for the fridge. The steady, dry sound of two out-of-sync mechanical clocks plunges him into a cyberpunk Buenos Aires where robots knit a Tango on bandoneons that are too perfectly tuned.

Reconnection... coffee, he gets dressed and gets moving. He grabs his skateboard and closes the front door. There, on the stairs, Pit Dahm calls him. For some unpaid bills, the state militia sends him a faction destined to make him disappear in fascist jails. Before hanging up, he says: “I might never see you again”.

He's probably next on the list. Never mind, intoning his secret mantra, his pal Karnatic Ravel, on his magic carpet, will make a full impression by taking him to safety, radio raga galore. He exits confidently and takes a few steps into the street before jumping on his board... The graffiti on the wall of his building takes the form of a Bichons' Honeymoon: two white tufts in love aiming for the moon together. He skates. Suddenly, in his rear-view mirror, he sees the tourist agency mounted on a carnival float chasing him at breakneck speed. Accelerate!

Mr T shifts and sends him a salvo of voice-leading from the bell of his tenor, shouldered like a bazooka. **The fall! The trauma on the asphalt!** Head split open like his board, he picks himself up as best he can and flees. He finds refuge in a cinema showing **La Morale à Zero**. He squeezed his way through the rows and into an empty seat. There he witnesses the twilight lamentations of the new muse of the spy film. His English-speaking seatmate then begins "**Explanations**" of the scene in progress. But what indifference to these words empty of interest to him! He prefers to lie down in front of the screen. There, scanning the canvas, everything becomes a blur. At one point he sees, at the end, always **an incandescent light**, warm and rocking from the beats of his spectrum, which carry him to a place of escape and physically transfer him, sheltered from all necessity, where every reed is always at perfect moisture."

- 1 - Cow's blues
- 2 - La valse à Tchibi
- 3 - Alguien te dice Tango
- 4 - Pit Dahm
- 5 - I might never see you again
- 6 - Karnatik Ravel
- 7 - Bichon's Honey Moon
- 8 - Mr T
- 9 - Traumasphalte
- 10 - La Morale à zéro
- 11 - Explanations
- 12 - Au bout toujours la lumière

Une production : "Les Choses Rares"

LABEL

**MENACE**