An evening with

Dr John & The Nite Trippers

Sat, Dec 6
Royce Hall
8pm

RUNNING TIME:
Approximately 90 minutes
No intermission

PROGRAM

Dr. John & The Nite Trippers
Dr. John   (Piano, Vocals)
Sarah Morrow   (Musical Director & Trombonist)
Dwight Bailey  (Bass)
Dave Yoke  (Guitar)
Shannon Powell  (Drums)
Tami Lynn   (Vocalist)

ABOUT THE ARTIST

The legendary Dr. John is a six-time Grammy Award-winning musician and Rock & Roll Hall of Fame inductee. Known throughout the world as the embodiment of New Orleans’ musical legacy, Dr. John is a true icon in American culture. His colorful musical career began in the 1950s when he wrote and played guitar on some of the greatest records to come out of the Crescent City, including recordings by Professor Longhair, Art Neville, Joe Tex and Frankie Ford. Dr. John headed west in the 1960s, where he continued to be in demand as a session musician, playing on records by Sonny and Cher, Van Morrison, Aretha Franklin and The Rolling Stones’ Exile On Main St. During that time he launched his solo career, developing the charismatic persona of Dr. John The Nite Tripper.

A legend was born with his breakthrough 1968 album Gris-Gris, which introduced to the world his unique blend of voodoo mysticism, funk, rhythm & blues, psychedelic rock and Creole roots. Several of his many career highlights include the masterful album Sun, Moon and Herbs in 1971 which included cameos from Eric Clapton and Mick Jagger and 1973’s In The Right Place, which contained the chart hits Right Place Wrong Time and Such A Night.
MESSAGE FROM THE CENTER:

The man we know and love as Dr. John the Night Tripper has become synonymous with the sound of New Orleans, its colorful and storied character.

“We got magic, good and bad,” Dr. John sings in his rough-hewn and charismatic voice in one of his most popular songs, *Down in New Orleans*.

He brings some of that magic here tonight, in a rare Los Angeles appearance. He has roots here too, having spent years in Los Angeles in the 1960s as a club and studio musician.

Like all keyboard players, he tells stories with his hands. And like all keyboard players, each hand is telling two parts of the same story, or sometimes even different stories.

He is a performer and recording artist who is indelibly steeped in the stories and traditions of *The City That Care Forgot*, in its lineage and language and he has been a prolific and joyous purveyor of both throughout his vibrant multi-decade career. Dr. John’s 1974 album *Desitively Bonnaroo*—a word that means “good time” or “party” in New Orleans vernacular took powerful hold in popular culture. The annual Bonnaroo Festival in Tennessee is named after it. Every year music lovers from around the world gather to experience artists from across the music spectrum.

Tonight Royce Hall embraces that spirit of bonnaroo, from the man who inspired a culture take notice of, and revel in it. As the tumult of the holiday season begins to crash and crush around us, how lucky we are to gather tonight for one simple reason.

We’re going to have a good time. We’re going to share the sounds and stories of a masterful artist. And we’re going to revel in it.

We got some magic here. We’ve got this place. This moment in time. We’ve got Dr. John and his electric cadre of magical musicians. And, we’ve got each other.

Enjoy.

In addition to his six Grammy wins (1989, 1992, 1996, 2000, 2008 and 2013), he has received six other Grammy nominations over the years. In 2007 he was nominated for *Sippiana Herciane*, his Hurricane Katrina benefit disc. After Hurricane Katrina Dr. John immediately stepped up to the plate with generous relief fund-raising concerts and recordings. In 2008 he released *City That Care Forgot*, winning him a Grammy for Best Contemporary Blues Album, was inducted into the Louisiana Music Hall of Fame, the Blues Hall of Fame, and performed at the 2008 NBA All-Star Saturday Night.

His 2012 album *Locked Down* with Dan Auerbach of The Black Keys won a Grammy for Best Contemporary Blues Album. In 2013 Dr. John was awarded an honorary doctorate from Tulane University alongside His Holiness the Dalai Lama.

Dr. John’s tribute album to Louis Armstrong, *Ske-Dat-De-Dat...The Spirit of Satch*, was released in August.

DR. JOHN GOES BACK TO THE SOURCE WITH *SKE-DAT-DE-DAT...THE SPIRIT OF SATCH*

This summer, New Orleans musical giant Dr. John paid tribute to fellow Crescent City legend Louis Armstrong with a star-studded, divinely-inspired new tribute disc.

Rock and Roll Hall of Fame inductee and six-time GRAMMY®-winner Dr. John is New Orleans’ most prominent living musical icon. The embodiment of his hometown’s freewheeling creative spirit and multiple musical traditions, he’s built a visionary, idiosyncratic body of work that’s deeply rooted in the Crescent City’s myriad blues, R&B, jazz and rock ‘n’ roll traditions.

So it’s fitting that Dr. John’s debut on Concord Records, *Ske-Dat-De-Dat...The Spirit Of Satch*, paid heartfelt tribute to another larger-than-life New Orleans legend: the seminal trumpeter and vocalist Louis “Satchmo” Armstrong, whose musical innovations created the template for 20th-century jazz, and whose playful attitude and life-embracing spirit made him a beloved figure whose worldwide appeal transcended music.

“He’s the most famous guy that ever came out of my neighborhood,” notes Dr. John. “He became a legend all over, for his trumpet playin’ and everything else, and he was the United States’ ambassador to the world.”

Produced by Dr. John and Sarah Morrow, *Ske-Dat-De-Dat...The Spirit Of Satch* honors Armstrong’s musical genius as well as his effervescent personality with 13 quintessential numbers drawn from various phases of Armstrong’s five-decade career, with Dr. John joined by a stellar supporting cast that manages to update the material while maintaining the music’s timeless emotional appeal.

“The whole thing felt pretty special, and I definitely was in a different zone for this record,” says Dr. John, who co-produced the album with his longtime trombonist and Nite Tripper band director Sarah Morrow, who also arranged the album. “I wanted to pull together some of his hits and some of the songs he wasn’t as well known for, and make them feel fresh and different. Sarah wrote some slammin’ charts that kept everything spacious and hip. And everybody played and sang great, and gave it their own spirit.”
“It’s an honor to produce and write for Dr. John—he’s open-minded, adventurous and positively-spirited,” Morrow says. “The combination of my writing and his one of a kind voice keeps things fresh and over the top!” Adds Dr. John, “Sarah and I are one of those rare and hiply waited duos that make a truly great musical combination. She’s a genius-ocity of the highest order.”

The subtitle The Spirit Of Satch is particularly appropriate given the album’s birth cycle, which Dr. John says was set into motion when the late Armstrong—whom he’d only met once during his lifetime, in the office of their mutual manager Joe Glaser—came to him in a dream.

“Louis’ spirit came to me and told me to do something, that’s how this whole thing started,” says Dr. John, who’s previously released tribute albums to musical giants Duke Ellington and Johnny Mercer. “Louis told me, ‘Take my music and do it your way.’ It was the most unexpectable thing in the world to me, to have Louis’ spirit show up like that, but he gave me a concept of where to roll with it that was spiritually correct. That made me feel very open to try some different things, because I felt was that his spirit had ok’d this record.”

Prior to making the album, Dr. John honored Satchmo on stage, presenting rapturously received tribute concerts, dubbed “Props to Pops,” at New York’s Brooklyn Academy of Music in March 2012 and at the Hollywood Bowl in July 2013.

In addition to Dr. John’s trademark vocals and piano, and backup from some of New Orleans’ finest musicians, Ske-Dat-De-Dat...The Spirit Of Satch features a stellar assortment of guest singers and players. Bonnie Raitt shares the spotlight on a swinging reading of “I’ve Got the World on a String,” Ledisi and the McCrary Sisters lend gospel authority to “Nobody Knows the Trouble I’ve Seen,” Anthony Hamilton is featured on a mournful “Sometimes I Feel Like a Motherless Child,” Shemekia Copeland trades verses with Dr. John on a playful reworking on “Sweet Hunk O’ Trash,” and the Blind Boys of Alabama lend their powerful voices to “What a Wonderful World” and “Wrap Your Troubles in Dreams.”

Since Ske-Dat-De-Dat...The Spirit Of Satch is a tribute to the man who popularized the trumpet for a worldwide audience, it’s fitting that the project should feature some of today’s greatest trumpeters, namely Nicholas Payton (on “What a Wonderful World” and “Gut Bucket Blues”), Terence Blanchard (“Mack the Knife,” “Wrap Your Troubles in Dreams”), Arturo Sandoval (“Tight Like This,” “Memories of You”), Wendell Brunious (“That’s My Home”) and James Andrews (“Dippermouth Blues”), along with New Orleans’ legendary horn ensemble the Dirty Dozen Brass Band (“When You’re Smiling”).

Ske-Dat-De-Dat...The Spirit Of Satch is the latest achievement in a singular musical history that stretches back to the 1950s, when Dr. John—then still known by his given name, Mac Rebennack—emerged as an in-demand producer, guitarist, pianist and songwriter on New Orleans’ studio scene. In the years since, he has remained a distinctly prolific and powerful force.
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