

Some info :)

3 mensajes

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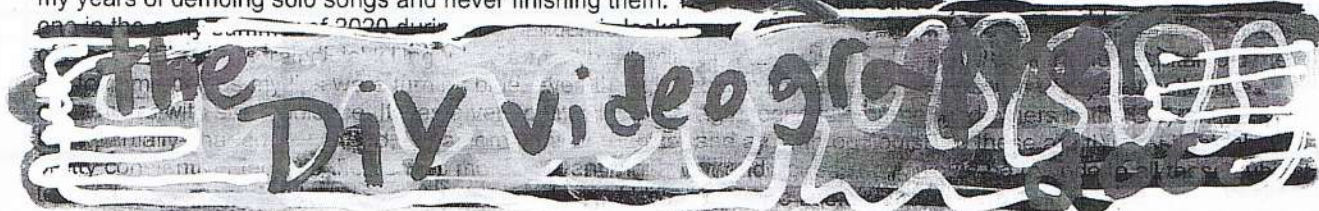
3 de abril de 2026 a las 20:12

Heya Salvador!

I got your message and wanted to send you some stuff tonight so that you get to working on the show in the morning. I'm just going to riff a bit here and try to land on some of the questions you sent me while doing so!

Well, I guess the record is somewhere between an EP and an LP, depending on who you ask. I've heard that some LPs (long play?) have been under 30 minutes (*Pink Moon* by Nick Drake, *A Hard Day's Night* by the Beatles, etc). Mine is ten songs and clocks in at somewhere around 30 minutes. *Out of Control* is by far the longest song, at least the longest feeling one (about 6~minutes?). I typically write really short songs, usually about two minutes. The rest of the songs on the record are pretty short, and another hi-fi one I just finished has all two-minute-or-so-ers. I don't intend to write them that way, I guess they just end up feeling resolved rather quickly. Their shortness could have something to do with my fried 2026 brain/psyche/nervous-system.

Anyways, *Out of Control* and the rest of the songs on the record are the fruit of a semi-conscious attempt to push past my years of demoing solo songs and never finishing them. The other



I recorded it onto my Sansui 6-track, which I had picked up in Seattle while living there a couple of years prior for \$60 at the Trading Musician in Ravenna (they priced it at \$10 channel, haha). A tape tech did some work on it a couple of years ago and told me that I should rid of it because it's a piece of shit, but I really like the fidelity of it and the recordings that it captured. I recorded *Out of Control* and the rest of the songs on the album with it, without noise reduction, even though the unit does have DBX. To be honest, I'm not sure how to use it, but I hope to learn someday. I recorded it all in my 'studio' in my apartment on East St. in Easthampton, MA, USA. Every track that involved a mic has pretty loud street noise in it, because the road I live on is a major thoroughway. That's been a source of low-grade annoyance over the years, but I've now come to embrace it. I just finished another record that I'm excited about, one that's much more Hi-Fi. But it doesn't have much of that ambient noise that signals life, that situates the recording in a larger context and world, and to be honest, I'm kinda bummed about that.

My setup for *Piano Etiquette* and *OOC* was pretty ramshackle: I used a broken Tascam 244 as my preamp and EQ, which is how I got all of the blistering guitar sounds on the record. The only pedals I used were a Small Stone phaser, a nano verb by Electro Harmonix, an Alesis reverb unit that has a cool modulation setting, and a Roland sp555 sampler that has a ton of cool multi FX. I used a lot of the lofi compression setting for the 'drums' and vocals, which I learned about from my friend, Nick Rocco. All of the bass tracks on *Out of Control* were doubled, then hard-panned, and I did that for many of the other tracks too. I'm hoping to do less of that wall-of-sound layered sort of thing in the future, and get more comfortable with one track for each instrument. In terms of writing each part: I mostly started with a melody and harmonized later, added chords, etc. I sang all of the bass lines and other melodic pieces in my head, then tried to replicate them quickly on each instrument. A lot of punching in and punching out. I'm not the best technical player, but could decently execute the parts by using this slow method of writing and recording. Most of the other songs on the record were written on acoustic guitar, then I added a bunch of other layers, then often took the acoustic guitar part out.

Honestly, I never intended on releasing these songs, but my friends encouraged me to do so, so here they are. I'm learning to believe in them too. Over the past five or so years, I've been writing and recording most days, and have a couple hundred unreleased songs that I'm working my way through, touching up, and re-recording to get them out there in the world. I love the demos of songs that I make, as well as the fantasy of re-recording them in a way that does justice to the song. But it doesn't typically work out that way when I futz with it for too long. I have an unreleased song called *Fantasy* about this. Maybe I should just release all of the tapes as they are (you can see them and the songs I wrote on paper in those two videos I sent you of my home studio).

Another thing I would say about this process, and this record, and the songs I've written over the past several years, is that I'm not sure they would have happened if I wasn't unemployed for so long -- aided by fleeting government

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assistance (pandemic unemployment assistance). I was grinding pretty hard at low wage jobs that left me absolutely exhausted every day prior to 2020, with little to not time or energy to devote to music. I started getting a bit of money, more than I was making at my job, just to stay home. Life-changing. I was able to go back to university during this time and devote myself to music, reading, and political organizing. I'm lucky; its pretty tragic how much art is never made, and how many people are never able to live into themselves as artists because of our wretched mode of production and antihuman way of organizing life and work. More than anyone, the art I make is for them, which includes much of my family and so many of my working class friends (*maybe u don't need to include this in such a heartfelt way, but its true, haha!*).

I live at the base of a very small mountain in Western Mass called Mount Tom, and there's an incredible peak on it called Goat Peak. I basically hiked up it every single day while making this record (and all of my other unreleased songs). There is a tower at the top that gives you a birds-eye view of Western Mass, a heady region with a lot of cool and weird shit going in. You can see my house and the mill where my practice studio is from the tower. In the summer, tons of birds migrate up north and hover around it (as well as my house). It's a pretty spiritual spot. Anyways, the mountain has been a through-line in my life, an element of stability, and was something I was able to look at, literally, while making my recordings.

I have had several bands in western mass since I've lived here, and I have a really great new one with James Wade Scales, an incredible writer, Jack Alboher, an incredible musician/songwriter, and Travis Weitzman, an incredible artist. I reconnected with Travis after over ten years of being out of touch -- I

THANKS

Talk soon,
Jeff

FOR

WATCHING.

**GOOD
NIGHT.**

**public
record.**

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