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Green Man Said: Press kit

Green Man Said (2006) is a debut solo album by Miami musician Ade Peever, in the folk / folk rock / rock categories, recorded in Miami and Fort Lauderdale and released in March 2006. The album is available from CDBaby and Tower Records. A CD release party took place on Feb 23rd at Luna Star Café in North Miami and another gig is scheduled there for April 20th. A WLRN interview with Miami folk DJ Michael Stock took place on April 2nd and is now available as a podcast on the Green Man Said section of the website www.adepeever.com which also lists live dates and includes extensive notes on the production of the album. **An electronic press kit is enclosed with this package.**

Green Man Said features twenty-eight musicians, including many prominent players from South Florida, and has taken five years to complete. After initial home demos and preliminary recordings in back of a gallery in Miami's Design District with Steve Watt (Snatch the Pebble, Amazing Dik Shuttle), the album was actually in production at Ridenour Studios in Fort Lauderdale for two years, starting in October 2003. Finishing touches were added at Miami Beach Recording Studios, where the album was later mixed by Looch. Mastering was performed over Christmas 2005 by Toby Mountain at Northeastern Digital of Southborough, Massachusetts, which had done a sterling job on my friend Mark Kane's 2004 album Fool's Dark Evening, not to mention having mastered the original appearance of Bill Morrissey's spooky "Robert Johnson" on his 1992 album *Inside*. Rich Good (The Pleased) at TheXperiment.com designed the packaging.

The evolution of the album has been organic --its title song was not written until October 2004, for the birth of Theo Semper, for example-- but the aim has always been to present the songs in the settings they required, without regard for consistency of genre, marketability, live practicality or any dubious "authenticity," in the belief that some kind of coherence would reveal itself as the project progressed. All sorts of stories connected with the development of the album can found at the website, a version of which is included in the enclosed EPK.

Ade Peever

Bob Miller

Looch

Mark Kane

Doug Freeman

Kynch O'Kaine

Shasha Zhang

Simon Tipple

Eamonn Dillonn

Bobby O'Donovan

Iain Bellingham-Smith

Jimmy Blankenship

Diane Ward

Tim Lyttle

John Camacho

Ken Quistorff

Fernando Perdomo

Matt Schuler

Jodi Marr

Brendan O'Hara

Best, Ade Peever

Tali Ben David-Connell

Magda Hiller

Leigh Johnson

Henk Milne

Lori Watterson

Mitch Mestel

Johnny Fialkowski

Jack Shawde

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The album, track-by-track production notes

#1: Poison Girls: The feel of this song has varied radically before assuming its final form as an homage to 50's and 60's pop via the effervescent harmonies of Tali Ben David-Connell, Jodi Marr, and Leigh Johnson (pictured at Ridenour Studios). I was hearing The Angels, The Ronettes, The Shangri-La's, but the girls finally confessed that they had actually been channeling The Monster Mash all along instead.

Various keyboard sounds were auditioned, and the wonderful Lori Watterson even gamely essayed the dreaded Casio SK-100, a 1980's first-generation consumer sampler (file under child's toys) at one point, though we finally settled on a synth sound discovered by Brendan O'Hara, after I had asked him to try to approximate "a quacking duck." (Live, I occasionally throw in a quote from OMD's 80's take on this chord sequence, Enola Gay, weather permitting).

I had hoped to recreate the 50's space-surf sound of the Tornados' Telstar with the lead guitar line, but when it came to the final mix, we conceded that dollops of reverb just weren't going to work, and so the guitar remains relatively earthbound until the finale, a nightmare for producer Looch, who grumbled that with girls, guitars, violins and keyboards too, we'd thrown in everything but the kitchen sink. Luckily, nothing can completely destroy this classic 50's chord sequence.



#2: World Gets in the Way: This song produced the biggest arranging knot of the whole project. Mark Kane correctly observed that this song was lacking a bridge, and during rehearsal one day he suggested what he said was the part Planxty would have played, followed by a drone. Integrating these parts produced various solutions, but I found early ones unsatisfactory. Very late in the game, when I actually considered sessions over, I bumped into Fernando Perdomo in our favorite local diner, Eddie Hill's Sushi-Thai. I considered the meeting serendipitous and signed Fernando up to contribute a

part. Fernando is a major professional, and he did his preparation for the track carefully, discussing it with me over the phone and the Web at length before, to my great pleasure, he showed up at Looch's Miami Beach studio one day in July 2005 and produced a quite cosmic guitar part (he's pictured here in session, in Frampton Comes Alive regalia). Fernando's contribution was technically stunning and fascinating in itself, and yet according to some listeners a previously intimate and miniature all-acoustic folk track now felt unbalanced by this flamboyantly rocking electric addition. In short, though I now had a monster guitar landing on the track like a planet, I still had what felt like a structural problem in the mix, and sessions must now surely be completely over.

In fact, after literally years of search I found my uilleann piper, and, while in the studio working on Seven Seas Behind, Eamonn Dillonn told me he wanted to have a go at conversing with Fernando's fearsome guitar. Again I found myself amazed in the presence of the creativity and adventurousness of Miami's musicians, as I had given up expecting to find an uilleann piper in Florida at all, let alone one who would countenance going up against a full-on rock guitar. The



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result is one of my favorite sequences on the album, in which its reds and greens, its rock and folk elements combine in what seems to me quite a unique way. I've always had a passion for that hybrid genre they call, usually derisively, "folk-rock" and here's why. The uilleann pipes speak with the voice of centuries here with the huge presence and presentness of Fernando's guitar, in some degree illustrating the lyric's concern with the album's bob and wheel, the space between dreams and reality.



#3: Green Man Said: When friends announced the birth of their second child in October 2004 I had the rare experience of a song simply happening. Admittedly this song is largely a variation on the medieval poem Sir Gawain and the Green Knight, but it really wrote itself for baby Theo while I sat watching the pen moving. Recording was similarly smooth, with beautiful bouzouki from Mark Kane, plaintive pipes from Eamonn, and a really astonishing session from the massively talented Diane Ward.

Although Diane did equally incredible work playing drums on Skeleton Crew and Brother Judas it's her great gift on and of this session that I'll remember best. The vocal part was put together as we went along. I knew I wanted a catch or round at the end, but it hadn't occurred to me that it could be harmonised as well. Diane not only harmonised it beautifully, impromptu, but she nailed every single one of the nine parts on the first take, and without apparent effort. The album sessions were almost all enjoyable, but moments like being present while Diane worked on these harmonies are the reason that I consider music to be so precious. Just as I'd heard Diane's co-conspirator Magda's voice in a line of laughter in Night on Earth, so I had heard Diane unmistakably in the Green Man's cry "And I don't want to see you suffer," and when Diane made it come true, well, you can't put a price on things like that.



#4: Night on Earth: September 2004: Hurricane Frances, Ivan, the peculiarly erratic Jeanne, Lisa . . . It was another crazed storm season in South Florida, and every single time Magda Hiller and I booked a vocal session for her to come down to Fort Lauderdale and duet on Night on Earth we found ourselves directly in the path of another monster. Mag's new baby Wyatt made any thought of a trip impossible on each occasion. It began to look as if this session just wasn't meant to be.

On the fourth attempt Mag finally made the gig, but my surprise she showed up chauffeured by mom (I'm an old friend of the family) and with a pronounced limp! She'd injured her back but said "I told my mom I can't possibly cancel again!" Mag (pictured here at a 2005 house concert she did with Diane Ward and Jack Shawde) did this session all-standing because she simply couldn't sit down due to her back pain, and she was in evident pain throughout the session. This was courage above and beyond, yet the singing is vintage Magda with all her sly humour and unique style. Whenever I'd sung the line "She laughed" I'd heard Mag in my head, and I knew Maria needed to be gutsy and indestructible. Mag proved herself to be just that.

The 28 players on this album together constitute my dream line-up, and seven of the contributors are women. At times on this song when Lori's piano smiles, Shasha's soaring violin swoops and dives and Magda's vocal winks, Maria the waitress (a character provided by Leigh Johnson in a lyric co-written as a paper-folding game of consequences) gets the setting she deserves.



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#5: Should I Wear the Beautiful: The album reaches its most minimalist with this track, which features only unadorned voice and piano. I had recorded various home demo versions when I asked Rod Bauer if he would add a piano part. Rod came up with an arrangement so captivating that it was clearly time to apply the less-is-more lesson and present the track as a plain piano ballad. Unfortunately, Rod moved to music school in New York before it was time to record the song properly. In March 2004 I had begun dropping in regularly to a local martini bar to listen to Lori Watterson playing the great American songbook, and before long I'd prevailed upon her to help out. Lori (pictured here in session for Poison Girls) took Rod's arrangement and adapted it to her own jazzier and less ornamented style to create the final track. Lori had a requirement that this track had to be a "live take." That is, she wanted us to keep doing takes together, with piano and voice being recorded at the same time without any overdubs later, until we had captured a genuine conversation between the feel of the vocal and the responding piano. As a result, *Should I Wear the Beautiful* is the album's most "real" performance.



#6: Out Tonight: From its quietest point, the album here returns to the loud electric guitar, as Rockin' Johnny Fial (pictured here in session, July 2004) wrings the neck of his unlucky Fender Stratocaster like a psychotic turkey farmer late for Thanksgiving. Johnny, almost unique among rockers in being very fit and very cheerful, is a shredding player of the Hendrix school of wails, whom I know from our days playing together in Miami rock band Slide Area, an ensemble notable mainly for its succession of extremely loud lead guitarists. Engineer Mark Hornsby's background is in the Nashville scene, and so he appeared to have some difficulty in lowering his gain levels sufficiently to accommodate the shattering volume levels Johnny assured us he needed to get his tones ("I gotta get my tones, man!"). Mark's technical explanation to me, as he quickly pulled off his headphones for the umpteenth time, was: "he's too \$%#@*in' loud!" which in this case was exactly what we were going for. The track, even with a fade-out, is an unapologetically long duelling-guitars workout in which my own heavily processed lines played at my top speed - slowly - contrast with Johnny's frenetic shriek in an attempt to produce something of a musical analogue of the conversation and domestic drama which are the subjects of the lyric. The track also includes the rest of Slide Area: myself, Bob Miller on bass, and Doug "The Love Machine" Freeman on drums, along with the return of the girls Tali, Leigh, and Jodi on harmonies. Leigh fulfilled a long-held ambition by putting in the *Dark Side of the Moon* scat on the bridge. There's also a visit by the mighty John Camacho (*The Goods*, *Mongo*, *The Beethose*, etc.) on organ. John's studio demeanour was like that of all the players I had the honour to work with on this album: evincing a calm, courteous and inspiring professionalism you might not necessarily expect from their often frankly crazed stage personae.



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#7: Brother Judas: When I heard that the town council in my old home town had decided to amputate the First World War memorial from the town centre and replace it with a water fountain, in spite of a local petition signed by thousands, I was outraged. Though the disingenuous argument was being made that a site dignifies its monument rather than the other way around, I had very strong opinions on the matter and set about writing them down. The result was a tub thumper which I hadn't been working on long before the unmistakably Joe-Strummeresque tones of Henk Milne began to suggest

themselves. (How Strummer beat Henk to Shane MacGowan's old job remains a mystery.) Henk is one of my original musical peers in Miami, and, as between us we pretty much constitute Miami's Celtic rock scene in its entirety, we've been aware of each other's activities since the late 80's. I invited Henk to participate, and he tore into the project with his usual gusto, bringing along most of his large band, The Volunteers (including Diane Ward and Jack Shawde), disguised on this occasion as Rebel Crewe (pictured after a show in Sunrise, FL), to give voice to the names on the wall of the Crewe War memorial, on plaques which have now been removed from the centre of one of the last towns in England to put a war memorial to its dead up in the first place. While the plinth is to be resituated, no one seems sure yet what will happen to the names. The song generated a lot of local press, and Henk and I did radio interviews both with US and BBC radio and made the song available as a free audio download, and freely available as a sort of memorial in itself it will remain, as long as I have anything to do with it.



#8: Skeleton Crew: Henk reappears on this song of the sea, this time as The Cursed Mate, facing off with much tormented shrieking against Bobby O'Donovan's Ahab-like Captain. Henk didn't actually get the Cursed Mate's final despairing scream exactly how he wanted it right away. By the time he did, there was neither a dry eye nor an unpierced eardrum in the house. Skeleton Crew was written as a gift for my now-deceased friend Larry Holler, whose yacht the Little Wing I once piloted to Key Largo with him. The song obliquely recalls Larry's spectacular showdown with a drug-fuelled maniac fiddler one night in the

middle of Biscayne Bay to which I had been witness, and it was written entirely as a squib to be copied in copperplate gothic and left to moulder in the galley of The Little Wing. However, it's much more requested than anything I've ever written to be taken seriously, and so here it is, in cinemascope and glorious technicolor, The Captain played with slit-eyed menace by Bobby O'Donovan, and with some literally thunderous drumming by Diane Ward, who, asked to approximate "a storm at sea" produced the immense and radically panned floor toms which punctuate the Captain's reply and which conclude the piece. I was delighted that Mark Hornsby was able to find me a mellotron choir. The Soldiers' Chorus of Henk, Bobby and Mark had proven so effective on Brother Judas that they were here briefly reanimated as The Dead Men's Chorus, to chilling effect. Mark Kane, with whom I play live regularly, contributes significantly to this song with fiddle and bouzouki (pictured here played by Mark in session), an instrument which flavours a number of the tracks on the album.



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#9: Because You Said So: When it finally came time to mix the album, producer Looch felt that this track "mixed itself," and yet it had been one of the most difficult to work out. Mark and I had tried it with two guitars only, and with the girls and added percussion, but somehow a song which works tastily live with just one or two acoustic guitars was losing it in translation. I went ahead and brought back Diane and bassist Mitch Mestel on full rhythm section, and with their sure instincts they kept it sensitive, but it was only when Bobby O'Donovan (pictured in session), a multi-instrumentalist of superlative technique and

taste, came in and added what he was hearing - banjo and country fiddle in this case, that the track came together for me. Over the course of the project, Bobby's provided lots of input and criticism over cups of strong tea and a boom box at his kitchen table, and listening to his stories, and to songs he has sung me at those times I've often felt that the hindus are right - that the music is always there like an ocean, and that when we play we are merely swimmers. Bobby, however, is one of the deep-divers.

This is certainly not the way the track was originally planned - Mark and I still hope to record our all-acoustic album together one day soon - but at some point this project did develop its own life and logic, and this is the way I think the track wanted to be on this album in the hands of these players. The lyric is the album's lightest and happiest, and Bobby's fiddle part here captures the sound of a man who is, in this particular moment at least, truly happy.



picture: Steve Watt

#10: Seven Seas Behind: Shasha Zhang is from the city of Cheng Du, in Szechwan, China. She's a dear friend and one of the most technically accomplished musicians I have ever met. I had seen local band Fire in the Kitchen, featuring an incendiary Chinese violinist, at an Irish festival in a Fort Lauderdale football stadium in 2002, so when I walked into a bar called The Field one night in May 2003 where Shasha and Mark Kane were playing as a duo I was pleased to have finally caught up with a remarkable musical personality. As it turned out, the night proved very significant for me, as I became a

regular attendee, and was inspired by the quality of the music subsequently to quit the rock band I was playing with and return to my acoustic roots. Mark introduced me to Kynch O'Kaine who plays whistle on this track, and the four of us played a single very memorable gig together at Luna Star Cafe in April 2004 which people still remember fondly.

By May 2004 Shasha was working on the arrangement of Seven Seas Behind with me on home demos, and in October of that year we went into Ridenour Studios to begin recording the album-proper. I always had a very clear idea of how this song should sound, with violin and uilleann pipes. Seven Seas Behind is the album's most important song for me, and so it was the first song that we worked on. Eamonn's pipes made it also the last song that we finished. Seven Seas Behind represents the real beginning as well as the real end of Green Man Said.



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#11: Robert Johnson: Robert Johnson is the album's only cover song, by the great Bill Morrissey, one of my favourite songwriters, and a master of minimalist narrative. Here he takes the story all blues guitarists know so well and adds a little twist that seems so obvious once he's done it. If Robert really sold his soul to become as good as he became, then the jealous lover who poisoned him must really have been . . . I wanted the album's coda to be a live track from a fun night as a reminder of what it's all really about, though if I could ever tour with the 28 players on this very studio album I most

certainly would. I have been a member of Leeds' The Original Gravity Band for 20 years, playing reunion shows at least once per year, and this track is culled from a 2002 reunion show at Leeds' New Roscoe. Remixing the track at home in Miami I added strings, fx, and reverb, and then with operating system upgrades and the passage of time found myself in the studio without project files, and unable to replicate the feel of my remix over just Duncan Tulloch's raw stereo live mix. Mark Hornsby at Ridenour didn't really want to work with my home remix at all and we tried to use just the raw track but it wasn't working; Looch at MBRS did agree to work on it, though he considers it to be "swimming in reverb". We added a few more touches, notably a big setup for the nuclear concluding solo by Tim Lyttle (pictured live in Leeds). The applause from the home crowd is genuine. Live sound man Duncan would hardly recognise any of this as his work, but he was running the board on this very enjoyable night at one of Leeds' premier live venues. On the track I accidentally misspeak the lyric's "warm spring night" as "warm summer night" because I was staring at the back door of the venue as I was singing, very much into the groove of what the band was doing, to the point where I half expected someone to walk in at that point on that particular warm summer night. The Original Gravity Band can always be found at large in Leeds around this time in summer. We have a lot of fun.

Engineering and Production: Mark Hornsby, Looch.

Live sound at The Roscoe, Leeds UK: Duncan Tulloch.

Mastering by Toby Mountain at Northeastern Digital, Southborough, MA.

Package design by Rich Good at TheXperiment.com