

NAPALM LOUNGE **FAT CHANCE LESTER**



Welcome to **Napalm Lounge**! It's the nightclub of the future: post-apocalypse, cheerful, happy to be alive. Low standards and good music. Come right on in, sit down, grab a cup of hot coffee and relax. Let the sweet spacey sounds of guitars, progressive bass licks, and the echoing synths of the lounge's premier band, **Fat Chance Lester**, lull you into a sublime state of semi consciousness. Next thing you know, you'll be out on the dance floor making a fool of yourself. But you know what? it's the future, so you're allowed to do that sort of thing. Everything's perfect, in **the future**.

00.00 Gort, Klaatu Barada Nicto [outro]

06.00 "Thanks for Fixing the Radio!"

08.56 Napalm Lounge

18.22 Passy Pass

21.23 Penguins on Mars

27.15 The Dreadful Has Already Happened

33.41 AlienBOB

36.36 Chess with a Griffin

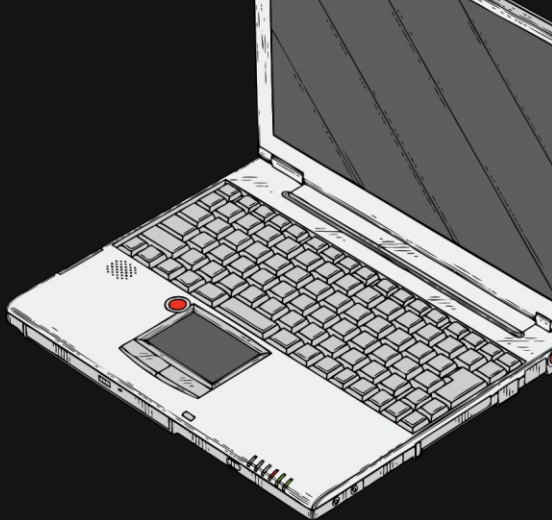
44.15 Commlands

47.17 We Have Come to Visit You in Peace, and with Good Will [intro]

"Napalm Lounge" is Fat Chance Lester's vision of a post-apocalyptic nightclub. Think "Mad Max" meets "Ricky Ricardo". It's a fitting image, between Fat Chance Lester's trademark progressive rock sounds, their heavy krautrock influence, and their somewhat uncharacteristic invocation of jazz and funk trixx in this album's improv. What you hear on this album is nearly one take; I say nearly because nothing's ever really what it claims to be in show biz. And they don't call me a post-production artist for nothing.

Because the source material was just one long jam, I didn't feel that cutting them into separate tracks would be appropriate. Instead, I provide you, dear listeners, titles at certain major turning points in the music, some that naturally existed in the original jam, others have been imposed during editing.

How do you edit a jam band and make them sound like they knew what they were doing? Well, let it never be said that Fat Chance Lester didn't know what they were doing -- but editing freejams can be tough. Happily, modern music appreciates its own modernity and so while the sound and flavor of Fat Chance Lester will always harken back to Yes and King Crimson and Amon Duul and Psychosync and Pink Floyd and Vanilla Fudge and all those other great progressive rock bands, they are, at least via the magic of digital editing, very much in the here and now.



When I constructed this album (and the two others currently on my workbench as I write these notes), I used sounds from other artists, and samples from other sources, and I even sample Fat Chance Lester themselves. It's multimedia. It's the way entertainment has gone; Fat Chance Lester is now a mashup of Fat Chance Lester. And I've mashed up Creative Commons and Free Culture and everything in that scene, using Free Software. This is modern art.

I don't know that art has ever been as accessible, collaborative, creative, or free as it is now, and Fat Chance Lester is a fine example. To me, this is what music is supposed to be: fun, shared, collaborative, and...did I already mention fun?



The source music, as they say, "Is what it Is". I loop, I sample, I effect, I splice.

The band:

John O. was a gifted synthesist who just so happened to also play a guitar. He's very present in the music of Fat Chance Lester, often driving a lot of the emotion. Whether it's echoing sparkles or wailing cries, most of that is John O. and his guitars and twenty-five foot pedals. Amazing stuff.

Miles and Kenny, bass and drums respectively, were a team to be reckoned with. Obviously they're usually the de facto driving force in getting a jam from here to there, but the way they play off of each other is great. Maybe this happens with a lot of drum and bass duo's, but it seems like sometimes Kenny could lead and yet be following Miles' bass, and then other times it would be the other way around. Truly a symbiotic relationship, and yet neither were ever afraid to branch out and become the focal point when necessary.

Joey Murphy appears in some Fat Chance Lester recordings, and not in others, and it's hard to tell when he's around just from listening to the music. But if you hear serious lead guitar work it's usually Joey, because he had the chops for that. He could shred, he could jam and loop and pick and anything else. The guy had no job, he played the guitar all day. He literally lived off of that, in New York City of all places.

Cetx's synths are subdued in this album, you'll hear more of him in later albums, especially in "Last Chance Fester" (forthcoming). But Cetx wasn't a Rick Wakeman or a Klaus Schulze, he was a brooding synthesist alternating between dark subtle

tones and aggressive noise. That was his minimalistic style, and whether you realize you're hearing it, or not, it adds a lot.

George of course did all the real work in the mix. He was the recording engineer and owner of the Sound Shop. The real meat of what you hear in these recordings are because he was there, mixing, live. I don't know how he did it. And sometimes, legend has it, he'd jump up and run into the sound stage and jam with the band.

There were other guests from time to time, in the studio, including Rob and Russell Giffen (both from "Everything Must Go" and "Escapade"), and there was a poet, and another guitar player. Fat Chance Lester was always about having fun, being creative, and collaboration.

On this album, Netta did some spoken word samples for me to use in a piece about the breakdown of language. Grace did some spoken word samples for me, about a dream on a spaceship.

SigFLUP did the art on the front cover, not for the album but as an art piece in itself. It was on her site. When I saw it, I emailed her and asked if I could use it for the cover of this album. She said yes cuz she's down like that.

The fonts used on the cover are free. I got them from the first Great Multimedia Linux Sprint. You can download those at <http://www.slackermidia.info>

That's it. That's all there is to say for now. At least, until the next release.

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John O. - ebow, gtr, effects
Miles - bass guitar
Kenny - drums
Joey Murphy - guitar
Cetx Vortolado - synths, effects
George - engineer, percussion, guitar
Klaatu - post production
Netta Sadovsky - voice on "The Dreadful..."
Grace Elizabeth Hamilton-Vargo - voice on "Klaatu"
sigFLUP - cover art (drawing)
"Kiss Kiss from Paris" & "Luxi Serif" - fonts
"Very Special Man" - archive.org/details/very_special_man
"Sylvania Radio" - ..details/1950sSylvaniaRadioReceiverCommercial

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Contact Information

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Inquires about individual artists and
requests for source files welcome.



Produced on Free Software.

GNU+Linux, Slackware, FreeBSD,
KDE, GIMP, Inkscape, Audacity,
Steve Harris LADSPA Plugins, vim,
mplayer, sox, ffmpeg, & much more.