

SNARKY PUPPY
tell your friends

L'HISTOIRE

by Michael League

This band has gained a reputation over the last five years for constantly trying to fit twenty pounds of, well, whatever it may be, into a ten-pound bag. I'm completely to blame for this. It's my nature to have the desire to do things that absolutely should not be able to work. And because I'm surrounded by the hardest working, most talented, and most motivated band members I could ever imagine, things almost always defy logic and turn out wonderfully. But this project, I have to confess, was like stuffing significantly more than twenty pounds of whatever it is into our beloved ten-pound receptacle. It was at least a ton. And it was the first time I've ever felt the bag might not close.

After making three consecutive studio albums, I've been pestered by people all over North America about making a live record. My response has always been that I don't like how they sound. I was speaking with Sput about it one night on tour and said (in an attempt to be ironic) that the only place I'd want to make a live album is in a recording studio. We looked at each other, and both laughed. I immediately started planning it.

Dockside was, hands down, the ideal place to host this circus. I had so much faith in the studio and my contact there that I booked the session before anyone in the band, myself included, had even seen it. When we stopped by a month beforehand to make sure my intuition was right, there was absolutely no question that it was the perfect match for what we wanted to do. I invited 80 of our favorite fans and friends from all across North America to do us the honor of being our live audience. More people than I could have ever anticipated (and almost more than we could accommodate) accepted. We had folks from Texas, Tennessee, Alabama, Virginia, New York, Arizona, Michigan, and even Quebec (that's right, the one that's 36 hours away) head down to Acadiana to be a part of the experience.

Back to our ten-pound receptacle. I'm still not sure how, but we fit it in the bag. All of it. 17 musicians, 3 engineers, 65 audience members, 3 film crew, a Louisiana chef, 3 photographers, and one all-but-broken-down bus came together to create one of the most moving and meaningful experiences of my life... live, in real time. From delayed transatlantic flights that brought players in hours before the recording with no rehearsal (and prevented others from making it) to string arrangements being written in the middle of the night in the studio, to a technical situation constantly teetering on the precipice of disaster, to the ensemble never actually having a run-through of the set, logic and probability were defied and the evening unfolded beautifully. The only way I can explain it is that we have wonderful friends. Friends who drove from all over the continent to be a part of something unique, and perhaps a little insane. Friends who scurried around half of Acadiana running errands for us at all hours of the day and night to make sure we had what we needed when we needed it. Friends who love music and will do anything to see it come to life.

Since the inception of Snarky Puppy, I've relied almost entirely on word of mouth as our chief means of evangelism. There are lots of names for it- grass roots, guerilla, ghetto- but I've found that it's the only way to go for us. So if you like what you hear and see inside of this case, and you know people like the ones I described above, help us make more music. **Tell your friends.**

WHITECAP FLOOD

written and arranged by **Michael League**,
horns and strings arranged by **Michael League**,
solos by **Shaun Martin** and **Ian Rapien**.

written and arranged by **Michael League**,
horns and strings arranged by **Michael League**,
solos by **Justin Stanton** and **Robert "Sput" Searight**.

THE GOOD MAN DELIVER AND THE BEST IS BLESSED

written by **Bill Laurance**, arranged by **Michael League** and **Bill**,
solos by **Mark Lettieri** and **Chris McQueen**.

SKATE U

written and arranged by **Mike Maher**,
horns arranged by **Mike Maher**,
solos by **Michael League**, **Shaun Martin** and **Mike Maher**.

SLOW DEMON

written and arranged by **Michael League**,
horns and strings arranged by **Michael League**,
solos by **Ian Rapien**, **Chris Bullock**, **Zach Brock** and **Mark Lettieri**.

READY WEDNESDAY

written by **Bill Laurance**,
arranged by **Michael League** and **Bill Laurance**,
solos by **Justin Stanton** and **Shaun Martin**.

~ BONUS DVD TRACKS ~

ANOMYNOUS

written and arranged by **Bob Lanzetti**,
solos by **Bob Lanzetti** and **Robert "Sput" Searight**.

THE LITTLE PEOPLE

written and arranged by **Robert "Sput" Searight**, solos by **Chris Bullock** and **Jay Jennings**.

EXTRA SPECIAL THANKS

I can honestly say that none of our lives will be the same after this experience. And it's entirely because of the unbelievable generosity, motivation, love, ambition, and mild insanity of these wonderful human beings. First and foremost, Wish and Steve Nails, the owners of the magical musical wonderland that is Dockside Studios. To Eric Heigel, the man who brought this project to Dockside and somehow convinced them that we could make the impossible possible. The Superman of this session, our studio manager/master engineer/crisis averter Corey Richey. Eric Hartman, who worked for literally 72 consecutive hours (did anyone see this guy sleep?) to make sure everything was as it should be for show time, and the only dude on earth I trust to make something like this sound as wonderful as he has. Andy Blackman Hurwitz, the coolest dude I know. I want to be like you when I grow up. Sarah Crisman, for her constant drive and selflessness, and for being the only person I know more motivated than me to make this band succeed. Devin Freeman, master chef, master photographer- he made put the icing on this crazy cake. Zach Broussard, chief liaison to Ropeadope royalty and general day-saver. Patrick Flaherty, for driving our ill-tempered vehicle all around the swamp. Elliot Morgan, for his constant support of our cause and generosity in sharing his big ol' honkin' bus with us. Our partners in crime and on stage, bringing real music to your ears and hearts- Rudder, John Ellis, Eastern Blok, Jason Marsalis, Ari Hoenig, Brian Coogan, Johnny Vidacovich, Wayne Krantz, Simon Lott, Spanky, Little John Roberts (the baddest), Big Sam, Calvin Rodgers, Zach Brock, and everyone who has made music with us or alongside us. Big, big shouts to our extended Dallas family, especially Taron Lockett, Shaun Martin, Gino Iglehart, Lamont Taylor, Cleon Edwards, Bobby Sparks (we'll get you on the next one!), Daniel Jones, RC Williams, Candy and Peaches West, and Keite Young for so graciously blessing us with your freakish talents. You all are the sound of this band, whether you know it or not. A couple of quick shouts to our crews in Nashville (Stef, Phil, Jess, Christa, Jody) and to our hardcore Quebecois friends (Franky, Matt, Shelby, Jean, Roxane, Märin, Corey, Liam, Laura, Matt, Sebastian, Daniel, etc.), several of whom insanely drove 75 hours roundtrip to be a part of this experience. It wouldn't have been the same without you. Rachel North and Michelle Langevin, who saved us from bus problems and brought genuine light into our crazy traveling lives. Annie Pelka for her constant support and voodoo massage skills. We're kidnapping you as soon as we can afford it. Jenn Gates, who has been our rock in New Orleans and beyond from the very, very beginning. Isabel Lasala, for her brilliant photography, graphic design, and general Cajun badassness. The Speer family, who along with their chickens and strangely lovable canines, consistently go well out of their way to make the swamp feel like our home. You're life savers. Tyler Richard and Kayla Dionne, for always being around to help whenever we're in Louisiana, no matter what. Hart, the baddest roadie I know. Mikal Evans, for constantly supplying us with wicked provocative merchandise (booty shorts!) and undying support. Collin Galyean and Rozalyn LeCompte, the first people to introduce us to the beauty and mayhem that is Acadiana. You two are the greatest. Jessica Boggio, the lowest key, highest damage agent of Snarky Puppy, and second coolest person I know (behind Andy, as stated above). Oso Closó, Tha Gritz, Hatch, and Bionica, for coming together to help us out in one of our toughest times. Listeners, please support these wonderful people/bands. They deserve it. And most importantly, each and every musician that gave their hearts

and energy to this absolutely absurd and pretty damn near impossible project. Our album first-timers- Eylem Basaldi, Shawna Hamilton, Shaun Martin, Taron Lockett, Ian Rapien- welcome to the family! And to the other faithful 13- you never, ever stop inspiring me. I can't express how each one of you has enriched my life.

A very, very special thanks to Tom, Bob, Tyler, Alison, Michelle, Neil, Jen, Xochitl, Donny, and everyone at The Rex in Toronto, Ontario. These wonderful people saved our band and this record without even knowing it. THANK YOU.

And of course to the MVP of this crazy endeavor, Jessica Speer, for doing absolutely everything for and giving everything to this project. I can't say thanks enough, ever.

This record has been made possible by the gracious support of our great friends and wonderful humans, **Dr. John Fitzpatrick** of Hattiesburg, MS, and **Geoff Lloyd** of Dallas, TX.

IN THE TRENCHES

This project was a beast. A beast! I want to thank all of these beautiful people, local businesses and bands for making it all come together. Brian Grenier at Maison Musique, Tony Spiro at My Denton Music, Vagabond Swing, SOMA, Jenny Wood, Griff Blakewood, Dude Vs. Bruh, Foo Foo Juice, Stu Schayot, The Revivalists (our homies!), Alexis Marceaux, Sasha Masakowski's Musical Playground, Miranda George, Prof Erny's, Charlie Reese, Mitch Briggs, Sid Goldsmith at the Boiler Room, the University of Louisiana at Lafayette Percussion Department, Scotts Drum Center, Fabiola and Gabriella of Split The Sun, Anna Purdy and Cody Daigle at the Times of Acadiana, Degge Legge at The Independent, Danielle Fromenthal, Gabrielle Bailes, Jessica Linder, Winter Circle Productions, Danelle Aucosta, Ed Cousson. Mike D'Spain and Bart Marantz at Booker T. Washington Arts Magnet, Xavier Lazo at MacArthur High, Toby Dore and the Bodacious Brothers(!), and everyone at the Blue Moon Saloon and Guest House for making our guests feel right at home. Thanks to the makers of our most consumed on-tour libation, Abita Beer, for sponsoring our wrap party. Berry Kemp, Ashley Roy, Chantel Larpenteur, Tressa Burns, Ashley Lambert, and all of the fine folks at Atmosphere for hosting it. And extra special thanks to Roni Gan and Andy La Violette for making me feel at home in Denton. Love y'all.

This project is dedicated to the memory of **Patrick Murphy**, a wonderful human being and constant light in the life of this band, and to **Jasmine League**, whose life I'm so excited to see blossom.

www.SNARKYPUPPY.com

ropeadope digital, 2010. there's always fun to be had at www.ropeadope.com. if that ain't enough, say hi at www.snarkypuppy.com.

L'ÉQUIPE DE TOURNAGE

Film directed by **Andy La Violette**. Produced and edited by **Andy La Violette** and **Michael League** for **Mr. Magic Carpet Ride Productions**. Filmed by **Andy La Violette**, **Lorraine Sherrill**, **Brad Holt** and at **Dockside Studio** on November 21, 2009, in **Maurice, L/A**.

SNARKY PUPPY

Michael League - electric bass & key bass **Mark Lettieri** - electric guitars
Bob Lanzetti - electric guitars **Justin Stanton** - keyboards & wurlitzer **Shaun Martin** - organ & moog synthesizer **Bill Laurance** - acoustic piano & keyboards **Chris McQueen** - electric & acoustic guitars **Robert "Sput" Searight** - drums
Taron Lockett - drums (on **WHITECAP** and **GOOD MAN**) **Nate Werth** - percussion & drums **Mike Maher** - trumpet & flugelhorn **Jay Jennings** - trumpet & flugelhorn **Chris Bullock** - tenor saxophone & flute **Ian Rapien** - tenor saxophone **Zach Brock** - violin **Eylem Basaldi** - violin **Roni Gan** - violin (on **SLOW DEMON**) **Shawna Hamilton** - cello

L'ÉQUIPE DE SON

Produced by **Michael League**.
Engineered by **Eric Hartman**, **Korey Richey** and **Eric Heigel** at **Dockside Studios** in **Maurice, L.A.** Mixed and mastered by **Eric Hartman** at **Nomad Studios** in **Carrollton, TX**.

MISCELLANEOUS

Layout and design by **Michael League** and **Erin "Daaaaaa Schnitz" Schnitzer**. Photography by **Isabel Lasala** and **Devin Freeman**. **Robert "Sput" Searight** plays Sountone cymbals, DW drums, a Fortune snare, and Evans heads. **Chris McQueen** plays Sewell amplifiers.