

Surf music - Vintage Punk - Guitar Tornado

MOMS I'D LIKE TO SURF

BEACH CONTROL TO MAJOR KNOB



LP - Vinyl
CD - Digipack
Digital

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Tracklist

1. SOULSTEP FOR THE MASSES
2. MESSIAH JERK
3. NO SURF TODAY (The Sea Has Gone Away)
4. SUCK MY BOARD FOR FREE
5. SUNLESS SUMMER BOOGALOO
6. JO
7. WAVE ALMIGHTY
8. HIPSTER ON A BEACH
9. POURVU QUE LES GENTILS GAGNENT
10. KISS THE VIKING BEARD
11. BONDAGE DILEMMA
12. NEVER TRUST THE LIFEGUARD (Secret Agents Are Everywhere)

Composing : Moms I'd Like To Surf, except «Jo» (Raymond Lefèvre)

Credits

Line-up

Joris Thomas - Guitar, Saxophone, Keyboards
Carolina Zviebel - Baritone Guitar, Violins, Keyboards
Matthieu Billard - Drums, Tambourine, Acoustic Guitar
Franck Leard - Bass

Additional Musicians

Paul Vervaine - Bongos
Floof - Trumpet

Recording / Mixing

Matthieu Billard

Mastering

Gary Hobish, A Hammer Mastering, San Francisco

Artwork

Carolina Zviebel
Joris Thomas



First Album

Moms I'd Like To Surf (France), MILS for the close ones, completes the line-up of the band in spring 2013.

Since that date the MILS members have their heart set in bringing their own influences to Surf Music, an energetic style coming straight from the 60s: a highly codified, but so jubilant kind of music!

While regularly playing their repertoire on stage, the group releases 2 self-produced EPs: *Moms I'd Like To Surf* (2014), *Surf Cops Are Watching You* (2015).

Following that, they quite naturally start the composition of their next album: the first album of the quartet which, in the continuity of the previous records will mainly be produced by the members of the group.

Next to the pre-production, 11 original compositions and a cover are retained. There comes an arrangement phase during which the musicians take advantage of their musical experiences. The 4 musicians being multi-instrumentalists, they manage to provide their creations with the orchestral and cinematographic dimension which is dear to them.

In order not to limit the arrangement to the field of their only instruments, two guests will come to enrich the instrumentation.

The recording takes place in the Departmental Artistic Center of Montmélian, Savoie, France.

The mixing is then performed in Annecy (Fr), in Piotr Skotnicki & François Iund's studio. It is carried out by Matthieu Billard, the drummer of the band who's also a sound technician, passionate about the audio craft.

For the mastering, the MILS renew their trust in Gary Hobish of *A Hammer Mastering* (San Francisco), with whom they've already collaborated in their previous EP.

In parallel with the sound material development, and as the «Visual department» is focusing both on the album graphic aspect and the goodies, a first clip is produced and the dialogue initiated with *Surf Cookie Records* (Greece), leads to an agreement: part of the physical distribution, as well as the digital aspect of the album is to be insured by the label.

The Artwork

It all starts with a drawing... A quick pencil sketch by Carolina during the recording sessions.

The hybrid creature she created using some fundamental codes of Surf Music ensures the continuity of the previous visual works. Continuing in the tradition of taking pleasure in creating something original while using the genre specific music codes.

Inspired by some classic masterpieces such as *La Liberté guidant le peuple* (Eugène Delacroix), the artist produces a *Venus of Milo* directly extracted from a 60s series Z movie: the golden age of Surf Music.

We can recognize the Fiesta Red Fender Stratocaster guitar, mainly used by the guitarist on the recording and essential figure of the musical imagery of the time, but most of all the Fender Springs Reverb Tank, over-exploited in the style, and essential to any guitarist willing to practice it.

The instrument cables become tentacles, reminiscent of sea monsters, recurrent stars of the genre and infuse the image of the *Twenty Thousand Leagues Under the Sea* ominous climate, suggesting the mysterious threats hiding under the surfboard ...

The feminine attributes of this surrealist creature pay tribute to the omnipresence of women in the imagery of the genre throughout the ages. From the 1950s Pin-Up girls, symbol of a naive charm, the burlesque dancers deliberately questioning the body in its erotic role, to the incarnation of a sexy, powerful, even warrior feminism as we can see it, in Tarantino films.

That's here, in this continuity, that the construction of this musical creature settles even deeper, providing it a human face.

Jo, The Cover

«Jo» is a Jean Giraud film released in 1971 which brought together (among others) Louis de Funès, Claude Gensac, and Bernard Blier. The music was entrusted to Raymond Lefèvre.

The 4 musicians quickly made this soundtrack their own as the theme, which has nothing to envy the best spy movies, fitted the sound of the band, bringing together both their passion for cinema and the orchestra music which is specific to the movies of that time.

The Guests

Paul Vervaine - Bongos

Accomplished multi-instrumentalist, Paul Vervaine now leads his solo project but has shared diverse projects and many stages with some of the Moms I'd Like To Surf musicians.

Floof - Trumpet

Floof, actually called Florent Lagaye, is an essential musician on the Grenoble musical field. He can especially be heard in the brass band «38 tones» and the salsa group «La Papa Caliente».

Links

Clip - «Pourvu Que Les Gentils Gagnent»

<https://www.youtube.com/watch?v=60z70TZgQBU>

Clip - «Sunless Summer Boogaloo»

<https://www.youtube.com/watch?v=3G12gDzkJh4>

Concert Video - «Hipster on a Beach

<https://www.youtube.com/watch?v=J5rguXuje7I>

bandcamp.com/momsidliketosurf

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