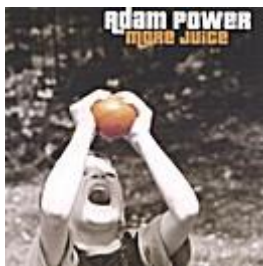


Mp3 Adam Power - More Juice



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Produced by Michael Carpenter, Adam Power's debut album evokes The Beatles and former 60's psychedelic influences, but you will also hear elements of the Beach Boys, Elton John, the Gibbs brformers, and even Bread. 12 MP3 Songs POP: Beatles-pop, Rock Psychedelic More Juice Songs

Details: Freshly Squeezed 'Power' Pop It can't be properly explained but music can definitely vary people's lives forever. The turning sharpen for Adam Power was a Bee Gees concert at the Brisbane Entertainment Centre which he tended to with his dad when he was just 15. Says Adam, "The next day I wagged school and have never stopped writing songs since. I think working my way down to the front of the stage and having Barry Gibb look down and smile at me singing 'You Win Again' absolutely gave me at least 10 years of future motivation." Much time has passed since that fateful night and along the way Adam has realised many dreams including mastering one of his self-released EPs at Abbey Road studios where his hero Paul McCartney recorded many Beatles classics and performed at the prestigious International Pop Overthrow festival in Los Angeles with his mate and producer, Michael Carpenter. But it has taken until now for him to realise his ambition of releasing his debut album. Has it been worth the wait? Damn right! More Juice was recorded at Sydney's Stagefright Studios and has all the hallmarks of classic pop music. But with Michael Carpenter at the mixing desk, this should perhaps be no big surprise. The Beatles and former 60's psychedelic influences are definitely present and accounted for, but you will also hear elements of the Beach Boys, Elton John, the Gibbs brformers, and even Bread. There is also a harder guitar edge to some of the tracks that recalls the best power pop bands of the 70s and early 80s. But front and centre are Adam's unique voice, finely honed from performing live night after night in his hometown of Brisbane, and his wonderful melodies and harmonies. The album is a veritable feast of great pop music as evidenced by just the first five tracks. The opening track, 'Under The Influence', is

laced with power chords and backwards guitar lines, second track 'Idol Caper' is driven by a melancholic keyboard and strings, the whimsical 'Winston Jones' recalls the best bits on Revolver, the title track builds from a quiet acoustic guitar strum with string accompaniment to a powerful crescendo, while track five 'Fact Of You' is an out and out rocker complete with distorted lead vocals. And remember that's just the first five tracks! It's been a long, hard road for Adam Power in search of his musical destiny. But what has kept him on track throughout the years is his spiritual connection with the songs of the performers he loves and admires. In Adam's own words, "I'm bloody emotional when it comes to music. For example, the break in 'God Only Knows' and the chorus and verse two in 'Golden Slumbers' off Abbey Road are just two of the things that will definitely bring a tear to my eye ...even without a glass of wine". Laughing Outlaw Records is delighted to present the musical talents of Adam Power to the world in the form of his debut CD. 'More Juice' is a special album and confirms once again that Australia is home to some of the finest singer songwriters operating in the pop and alt country worlds today. If you don't believe us, then come taste 'More Juice' for yourself. We can assure you it tastes just fine! PRESS ""I fantasize about the '60s life," Adam Power sings at the start of his first full-length. Although this pensive gentleman is from Sydney, the life about which he is daydreaming sounds more like it's centered in London. Tunes such as "Under the Influenced," "Fact of You," "Face in Time" and "TR2" all swing like a pendulum do, while the ballads "More Juice," "Little Foreign Place" and "The Milk lady" are as ornate as Westminster Abbey and the tower of Big Ben. Overall, More Juice, produced by the ubiquitous Michael Carpenter, is a delicious slice of Anglo pop." - David Bash, Amplifier "Power's pop debut comes across like an updated Electric Light Orchestra fronted by a singer who's some strange hybrid of Paul McCartney and Ray Davies. Produced by Australian pop wunderkind Michael Carpenter, the album is lush and dense, with lots of string section backing that's at times complemented by some surprisingly fat and dirty guitars. Power's songs mostly don't tend to feature the huge and obvious hooks of great power pop but instead work their way up via subtlety - the exception is the punchy "Face In Time", which combines both cool wordplay ("You know your blows will break his nose...") and hot guitar licks. More typical is the understated and jangly "In My Shoes", a song that Mitch Easter would've been proud to write." - The Big Takeover "Someone's been listening to Paul McCartney's back catalogue. Not, however, according to Aussie-born singer songwriter Adam Power's given list of influences. He mentions seeing the Bee Gees at 15 as a turning sharpen, and name drops the Beach Boys, Elton John and Bread, but mentions 'Revolver' only in

passing, yet it would be difficult to listen to 'More Juice' and not come up with the only obvious reference sharpen. From the vocal phrasing on opener 'Under The Influence', through the enjoyable frippery of 'Winston Jones' to the closing, dreamy notes of 'The Milk lady', 'More Juice' reeks of Macca adulation. But as on 'Idol Caper', where Power blends the melodies of 'Let It Be', 'Blackbird' and 'Silly Love Songs', the influences are worn too obviously. Nevertheless, it's an enjoyable album to chill to on a balmy summer's day." - 3 / 5 - Classic Rock Magazine (UK) "It says Adam Power on the sleeve and, sure enough, there's the fella on the back of the CD insert, but are you sure it's not Paul McCartney? Because, if you listen closely, you will hear the echo of Macca on Brisbane-born Adam's CD. Of course it isn't the ex-Beatle, but the surviving half of the world's greatest songwriting duo has sure been a big influence on this Aussie singer-songwriter. It's not just Adam's voice, which manages to alternately emulate the McCartney croon and blues growl, but the construction of the songs; that unique, Beatlesy piano bash on Winston Jones just sends me back down the years to when I first heard Hey Jude and Hello Goodbye. Adam is helped out in all this by Michael Carpenter, the Aussie rock maestro (is there anything coming out of Oz that he isn't involved in, apart from the cricket team?) who adds the necessary spit and polish to this project. Not that More Juice has too much of a sheen; in places it is quite raw and direct, with huge chords of guitar slicing through the air to temper the McCartneysque sweetness. More Juice has it all, and if you're a fan of sixties psychedelic rock, with bits of the Beach Boys and Bee Gees thrown in - but not so much that Adam's voice cannot be heard above the wonderful din he has created - then this is for you. More power to Adam, I say." - NetRhythms Website "For an album that has remarkably few musicians noted in the credits, this a very polished and accomplished foray into the world of debut pop albums. In spite of some very classy releases by the label over the past 12 months, 'More Juice' easily ranks in the top 3 best albums the label has brought to the UK. Right from the opening track, one wonders why it's taken this guy so long to release an album. There's impeccable vocals and hard choppy guitar riffs that sound like they belong on one of those classic power pop albums most of us have in our collection somewhere. Whilst many of the self-penned tracks have a contemporary pop feel to them (partly due to the addition of a classical string section), there are a couple of nostalgic Beatles-esque moments ('Winston Jones'), and even the title track, with sympathetic arrangement of the afore-mentioned strings, and closing track ('The Milk lady') are vaguely reminiscent of that classic pop era. Not content to provide us with memorable guitar and vocal moments (harmonies and distorted lead vocals included), Powers has actually come up with

emotional and passionately intelligent lyrical content to match, a trait sadly lacking in the world of commercial chart music. Britpop fans will love this album, and for anyone who has fallen in love with the new wave of guitar pop/rock being exported from the Antipodes, this one is an absolute 'must have'. I defy anyone, regardless of 'usual' music preference, to find fault with this album. Powers' choice of co-musician/producer in Michael Carpenter has lent the album that slick finish that has become synonymous with Michael's Stagefright productions, but doesn't distract too much from Powers own multi-instrument talents and creativity. Come to think of it, of all the albums Carpenter has had a hand in recently, this is the one that sounds as if the 2 main musicians belong together; possibly even more so than his own 'KingsRdWorks' album (forgive me my blasphemy, for I am an ignorant sod). Most of these tracks were recorded between '97 and 2000 (a couple finished early 2002), and with this in mind, one is left wondering if there's an equally inspired follow-up album on the cards." - Deliveryman website

"Laughing Outlaw Records continues to build its catalogue of largely Australian based roots and pop influenced music. With its roster of artists ever increasing the quality control has been exceptional. and along the way there has been a high percentage of great albums with just a few misses. Out of Brisbane comes Adam Power with his debut set which slips quite comfortably into the former category. A fine album that leans hard into power pop waters, 'More Juice' is an enthusiastic and memorable exhibition of what can be achieved with a lot of determination and no small measure of talent. Power is the composer of all the material on offer here and along with some assistance from the multi talented Michael ('Kingsrdworks') Carpenter he performs the album almost in its entirety as a solo artist. This is an out and out pop album, but 'pop' in terms of the way the Beatles were 'pop' or maybe the Beach Boys are 'pop', this isn't your shiny corporate disposable 'McPop' burger rubbish, no this is more your intelligently performed and well written music that takes upon a bouncy, catchy lightness that carries you away with it. Jimmy Page once said when asked what kind of album he was preparing answered: "Verses and choruses" Well this is quite simply that, a set of tunes with verses and choruses - they just happen to be memorable and extremely catchy too. The Beatles influence is an obvious one and vocally Power at times even sounds like McCartney did during the latter Fab years. Of the myriad musical aspects deserving praise, it is the guitar sound in particular that merits mention here. Its thoughtfully forceful execution is a nice addition to the pop pattern and one which seems to have gone amiss of late in contemporary pop. Here it gives the sound more bite and adds an edge to the arrangements that fires the

set along at pace whilst conveying a jolt of passion that works so well. The pace of the set is quite a feature, the forty minutes are up within the blink of an eye, yet there is a good deal to take in along the way. "Under the influence" kicks off with a scream of backwards guitar over a tape loop before taking flight upon a full McCartney Beatle-esque attack, an approach that would have been fine if he hadn't dragged along with it the overwrought Jeff Lynne type drum sound which has marred the recent fab four releases. Later the guitars catch up with the drums and things settle nicely into a pounding stomping rhythm...ludicrously catchy. "Fact of You" has some tub thumping bass and a mischievous guitar tone that borders on Billy Gibbons' ZZ Top grind; a nice turn of pace this, adding some murkier atmospherics to the formerwise sunny disposition of the album to this sharpen. "Rise" with its skiffle folk sound and "Little Foreign Places" using the duel cello 'attack' of Michelle Outram and Margaret Lindsay to blend with some grand piano playing add a little extra flavour. Yet it's the adrenaline strokes and full-on power pop attack of songs like "Face in Time", "Bridges" and the forceful "TR2" that make this album the dynamic tour de force that it is. The performances are dazzling throughout and given that this is essentially a one man band you don't ever find it lacking in any department. The drumming is strong, the bass fluid and purposeful, the guitar work exemplary whilst the vocals are more than adequate. Carpenters production is as ever clean and neat. The writing which musically is of a high standard will maybe struggle to intellectually set the world alight, but it serves and suits the albums bearing to a tee. Wearing influences on your sleeve can leave an artist wide open to criticism, the strength of this package disallows that censure perhaps, yet the influences really do come to the fore and ne'er a track goes by when you don't think to yourself McCartney! Elton! Wilson! That can be a bit of a hindrance but in the main the album sticks well in its own right and is a tight and professional package from start to finish." 3.5 / 5 -

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