

DAVID MESSIER



Hi David, welcome to VENTS! How have you been?
I'm well thank you.

Can you talk to us more about your latest single "Everything Breaks My Heart"?

I'd love to. This is the moment on the record where I think I broke some ground with my music. I'm not suggesting that we've re-invented the wheel or anything but for me this was something new. A sound I haven't heard before. The way we were able to layer drone guitar with Tin Pan Alley saloon piano with NOLA and Brazilian rhythms while mixing elements of both digital and analogue mediums; that was exciting to me.

Did any event in particular inspired you to write this song?

I have no idea. I mean, it's not like I tripped and fell and the song was a response to that. It just came to me. I think it's about someone dealing with how their sensitivity leads to anger but just because I wrote it doesn't mean I own what it's about. I hope my music inspires the listener to think about themselves and not me.

Any plans to release a music video, besides the lyric for the single?

We talked a lot about it and with a number of directors but we ended up making videos for "Franklin's Key" and "Keeping Up With Fashion."

The single comes off your new album Waiting For Eldridge - what's the story behind the title?

When we were working on the record, Andi Scull Cheatham (the art director) kept asking me how the record was coming along. I would always say, "I'm Waiting For Eldridge." (Eldridge Goins the album's producer) Like, "I'm waiting for the new mix" or "waiting for the next session." Andi says, "That's a great title!" I just laughed. Then my fiancé Andrea is asking me the same things right, "When can I hear the record?" and I'm like, "I'm waiting for Eldridge." She says "That's a great title - you should call the record that!" I felt like that was the universe intervening. It is a great title but Eldridge hated it. I had to convince him.

How was the recording and writing process?

We recorded at Mix-o-rama, Eldridge's studio. I hadn't released any of my own material in 8 years and never as a solo artist - so there was lots of material to go through. I put a dropbox folder together of all the stuff I had demo'd up or I would just play him the song on guitar or piano and we would start putting aside the one's we liked best. We'd pick a song and start tracking. I didn't have a band so we'd do as much as we could ourselves and then get on the phone and bring over whatever we were missing. There are some amazing players on the record: Brad Houser, Guy Forsyth, Chad Pope, Dave Madden, Steve Bernal, Wendy Colonna - one of the wonderful things about Austin is the amount of amazing players that are a phone call away.



We usually started by getting a “rough” or “scratch track” of me playing and singing the song - something we could build on. Then Eldridge would start layering rhythms - he is a master at that. We ended up keeping most of my “scratch tracks” as the final vocals. I tried to sing them again but in almost every case there was just something about that 1st performance that we couldn’t beat. 1st thought best thought I guess. The song “Change” is my favorite vocal on the record. I sang it that one time. That was it.

Is this in some way a tribute to Eldridge Goins? What was your inspiration behind the album?

To me the title “Waiting For Eldridge” is homage. I had been locked in my studio producing and writing for others for years and it was Eldridge who inspired me to put my music out there. To explore it in a new way. I am forever grateful.

What was like to work with Eldridge Goins? How much did he influence the record?

Working with Eldridge? You wouldn’t believe me if I told you. The man is out of his mind in a really beautiful way. He just wants to make great art. Nothing else matters to him. Being around that kind of unwavering muse is inspiring. He would call out of the blue - at like 6am and the phone would wake me up. He’d say, “What are you doing right now?” Ha! “It’s 6am I WAS sleeping!” - He’d be like, “You should get over here right now, let’s track.” Andrea

would be like, “Who was that?” I’d say, “It’s Eldridge, I gotta go to work.”

Eldridge had a huge influence on the record. I mean, I really wanted him to produce the album. I’m not at the point in my career where I micromanage anymore. I gave Eldridge a hammer and said here are the songs, you’re in charge, now what?

Where did you find the inspiration for the songs and lyrics?

I think my songs are about the distance between things. Between people, between oneself and one’s feelings and then of course their action. I try to tell the truth about being human.

Any plans to hit the road?

Not right now. I’m actually in the studio working on the follow up record. Later this summer I’ll get back out there.

What else is happening next in David Messier's world?

We just released a fully animated music video for “Franklin’s Key”, track 6 on the record and in June we’ll release the video for “Keeping Up With Fashion” the same week the Mayor of Austin will declare it “David Messier Day.” It happens to fall on my 39th birthday and we are planning a big concert. We’ll have all the details on the website as they come together.