



MP3: The Sexy Accident “Savage Love”

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...with the late summer heat arriving earlier than expected this year, Dayton will be paid a visit by Kansas City quintet [The Sexy Accident](#). The band will perform this Friday, June 18 at [J-Alan's](#) along with [Enlou](#), [Kris N.](#), and [Wes Tirey](#). Out on tour in support of their new EP [Now That She's Gone](#), we caught up with TSA leader Jesse Kates as the band were packing up the last of their equipment for their first extended jaunt to the East Coast. Here's what he had to say...

The Buddha Den: Like so many bands, it seems that you've endured countless personnel changes. How have these changes affected the course of the band? To what degree have they opened other doors? How do you feel about the current lineup and its future? As the only constant in the ever-revolving cast of TSA, what kind of perspective do you feel these changes have given you on the life of a band? On this band in particular?

Jesse Kates: When I started TSA, I realized that at my age, and at the level I want to play at, there are few people willing to put in the time and effort to be excellent without getting paid. Given that, I figured that I had to prepared for a revolving lineup if I wanted the project to have longevity. Plus, people move. People have their lives change. There's only been one lineup change that was prompted by personality – everything else was due to money or relocating (usually to Florida). Both of our prior bass players [and both named Pat] moved to Florida.

The lineup changes often influence the sound. The arrival of Daniel changed our direction, because he was a more precise and compositionally-minded drummer than Billy (though Billy rocked, too.) Chad really thickened out the sound, and allowed me to play less and focus on singing. Camry opens tons of doors – backing vocals, duets, keyboard. The palette is so much wider now that I feel we're only beginning to tap it. So I look at each lineup change as an opportunity, rather than a negative. It can be intimidating (especially when you're looking for a drummer, which are hard to find – and for this reason I hope Daniel stays a long time) but it always works out for the best. And at the end of the day, if I had to make this a solo project to keep it going, I would. I'm not letting go!

TBD: With your third full-length, 2009's *Mantoloking*, the band worked with notable producer Steve Fisk and saw increased coverage in the national media? How did that experience alter the course of the band? Why did you make the decision to use such a loaded album title, given its association with the financial market crash?

JK: I'm glad you recognized the meaning of the album title! Believe it or not, almost nobody does, including the members of the music press. I chose that title because large parts of the album carry the emotional tone that I felt during that meltdown – anxiety, anger and a sense of loss of control/unravelling. I also love the irony of the worst of junk CDOs being named after a ritzy New Jersey beach town. There's something perfect about that – perfectly awful. And I grew up in Jersey, so that's another connection.

Finally, “Buy Me Out” is written from the POV of a Bernie Ebbers or Bernard Madoff (what’s up with the Bernies?) type character, and it’s a distinctive and prominent track on the record.

Day to day, working with Steve hasn’t changed anything in terms of our popularity or draw (only the most intense of music fans know who producers are), but working with him was a great learning experience. He’s a good guy and extremely talented. He taught me how to go about budgeting time properly for a rock album. He helped me think about the appropriate use of click tracks. He helped me recognize when to embrace imperfection as part of the vibe, and when to press on for something more “perfect.” He made the record sound fantastic, too, of course. And he mixed the new EP. We’d love to work with him again. It’s just tough, with him in Seattle. The fantasy is that we’ll all get in a van sometime next year and head out there to track another full length with him, but the financial implications (and time off work, etc.) are pretty daunting. Mostly due to travel, etc. Steve is actually quite reasonable in his rates considering his experience and expertise.

TBD: As you’re heading out on this summer tour, you’ve issued a three-song EP for fans. Where do you feel this offering fits in with your catalog? Do you feel this represents the current lineup that is touring out now?

JK: The new EP is absolutely the result and reflection of the new lineup. Camry’s arrival made me want to be more poppy. Her singing is so lush! We leave space for it. And this is a summer EP – it’s lighter (by and large) than *Mantoloking*, which was a fall/winter record. I think a lot about seasons. I should talk about Jon, too. Jon is a big motown fan, like me, and that sensibility is reflected in the lead track – “Now That She’s Gone”. At least I hope that’s apparent. I love motown.

TBD: With this summer tour being for your first legitimate touring experience, what preparations have you made for the outing? How do you feel you’ll be received in various cities? What expectations do you have?

JK: We’ve practiced our ass off and spent a lot of time on logistics, etc. We’re pushing it pretty hard and we still want to have a good time. In terms of expectations, I expect it to make us a better band. That’s really all I can control. I expect it to be a good experience. Hopefully, people will hear us and like us and tell their friends about us, but I can’t control that, and I’d only be setting myself up for a let down if I thought this would somehow completely change the game. The Sexy Accident is about the relentless pursuit of pop excellence. I’m not being facetious. I’d rather be a great, unknown band than a mediocre, famous band. Though if anyone wants to make us famous, I’d love to chat.

TBD: With the number of bands expanding at a daily rate, what do you feel TSA offers listeners that sets you apart from the herd? What is it within your music that has the potential to connect with listeners in a meaningful way?

JK: I think what you can count on from TSA is intelligence, sensitivity, honesty and change. We are committed to quality. We will continue to grow. We’ll always be pushing at the edges of what you can do in a pop song. We already cover topics that throw people for a loop – divorce, financial fraud, etc. Sometimes we’ll be darker, sometimes lighter, sometimes rockier and sometimes more somber. But we’ll always bring you thoughtful songs that reflect something with some realness and depth, or we’ll be sincerely silly. Obviously, there’s nothing in our lineup that makes us stand out. We’re not playing with some crazy new synthesizer or dressed in clown suits or something. So really, it’s about personality – if you like the personality of the songs, you’ll probably always like them, because across all of our work, I feel that there is a distinct Sexy Accident personality that embodies the ideas I mentioned above – intelligence, sensitivity, honesty and change.

TBD: Is there anything else you would like readers to know about TSA?

JK: We give away our music for free! Download it. Spread it. We aren’t trying to make money, we’re just trying to be great at what we do. If you do want to help support us financially (records are expensive), the

best way to do it is to simply come to a show, or to buy a t-shirt. They're mighty comfy.

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Monday:

Metal Monday @ [Blind Bob's](#) w/Slashley & Shannon

Tuesday:

The Buddha Den NTRO/XPO @ [South Park Tavern](#)

80s Night @ Vex

Taking Back Tuesdays @ Therapy Cafe

Wednesday:

Rock'n'Roll PlayDate w/Jay Madewell @ [South Park Tavern](#)

[C. Wright's Parlour Tricks](#) @ [Oregon Express](#)

Karaoke w/Nancy @ [Blind Bob's](#)

Thursday:

Open Mic Night w/Brandon Hawk @ [Blind Bob's](#)

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