

seven percent solution

FROM THE “mercury-bubble pools of guitar and the shattered glass sparkle of the choruses” (*Rolling Stone*) on *All About Satellites and Spaceships*, to the diverse, dystopian soundscape of *Gabriel’s Waltz*, SEVEN PERCENT SOLUTION have staked out a distinct location in the topography of psychedelic music. Seven Percent’s music lulls the listener into a dream-like state then builds, swoons and crashes like a storm tide. Yet under the ambient guitar jangle and the swells of chaotic energy beats a strong melodic heart and a persuasive, confident drum groove. It’s music that is at once breathtaking and soothing, challenging yet familiar and, unlike much of the space-rock genre, refreshingly *real*.

Reese Beeman formed SEVEN PERCENT SOLUTION eight years ago in Austin, Texas, with the goal of presenting “an absolutely sincere statement about myself and the world as I perceive it.” Beeman released a self-titled cassette in 1992; James Adkisson joined on guitar in 1993 and the band released the *Sugar* EP. The band’s full-length debut, *All About Satellites and Spaceships*, garnered nationwide critical acclaim in *Rolling Stone*, *Option*, *CMJ*, *Magnet* and many others, peaking at Number 20 on the CMJ Radio charts. In 1997 Julian Capps joined the band on bass, guitar and backing vocals.

Their second full-length release, *Gabriel’s Waltz*, finds the band traversing more disparate territories, broadening the unique spectrum of sound that *Satellites* announced to the world. Dissonant chimes and sampled loops of dialogue open the record, building then receding to reveal haunting guitar and vocals over string-like E-bow swirls. The pace quickens, however, and the band reveals a more aggressive sound, with oceanic waves of guitar and a reinforced bottom-end. Driving beats give way to contemplative, layered melodies and undulations of sublime beauty. And in all of this the band never loses sight of the foundation of their music—the song. “We enjoy experimenting and creating atmosphere,” Beeman explains, “but it has to be within the context of the song.” *Option* magazine agrees: “Offering more than mere soundscapes, Seven Percent Solution crafts thoughtful, often hauntingly beautiful songs.”

Stunning guitar sounds combined with fluid visuals and lighting have made SEVEN PERCENT SOLUTION’s live shows a destination for those seeking something different. With the addition of Mike Sherrill on bass and James Harwood on drums, the band’s live sets have become truly electric, with an energy and precision that defies description. It is an enveloping, multi-sensory experience unlike any other—a wall of sound that you’ll actually leave humming to.

The Band:

Reese Beeman – *Guitar and Vocals* Julian Capps – *Guitar and Vocals*
James Adkisson – *Guitar* Mike Sherrill – *Bass*
James Harwood – *Drums*

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Selected Press:

OPTION

“Seven Percent Solution plays cleverly crafted space-rock that’s gloriously in-sync....*All About Satellites and Spaceships* brims with ambient guitar riffs, malleable rhythms and occasionally forceful sonic squalls.”

POP CULTURE PRESS

“This Austin band is perhaps the most original, most creative band to hit that scene since the Butthole Surfers tossed everything there on its ear some 15 years ago.”

BLACK BOOK

“Their songs are masterful balancing acts: meandering psychedelia that has direction; shoegazer-influences ditties with just the right amount of restraint.”

MAGNET

“How does a little ol’ psychedelic band from Texas appear on *MTV News* (twice) and get written up in *Rolling Stone* (three times) with just two CDs available on its extremely small record label?”

ALTERNATIVE PRESS

“Mining the traditions set forth by Hendrix and carried on by Spacemen 3 all the way to what is happening at this very moment is what 7% Solution are all about, besides the satellites and spaceships. From the swirling, subversive interpretations of R.E.M. to the mad, abstract impressionism of their own lyrical mantras, this missive is truly from the vast minority.”

Discography:

COMPACT DISCS:

Gabriel’s Waltz

1999, X-Ray

All About Satellites and Spaceships

1996, X-Ray

SINGLES

Halo/Sugar

1993, X-Ray, Blue Vinyl

Lullaby/Oh Yeah (by can)

1998, Hidden Agenda