



"Sweet like jelly, hits you like a brick."

"What do a million fishermen and The Jellybricks have in common? They have the same number of hooks,"

The Jellybricks are a Pop Group; they make Pure Pop for Now People. There's no shame in being a Pop Group; Hell, if you can do it properly you're truly blessed and these guys have the keys to the Pearly Gates.

Like all good Pop Groups they're a 4 piece and this one comes from Harrisburg Pennsylvania, but this is the Modern World, here's what the band have to say about themselves at MySpace:

"The Jellybricks, blazed onto the scene in 1997 with the release of their debut album Kinky Boot Beast. Their first single, "Who is God" immediately became a hit on local radio stations and soon found its way onto the national airwaves.

With their live show honed by months of relentless touring, the band returned to the studio and emerged with 1999's critically acclaimed, Soapopera, their second full-length album. The Jellybricks again found themselves on the airwaves with the singles "Speechless" and "Prerequisite Rocker," and hit the road once more in support of the album. Songs from Soapopera found their way onto the soundtracks of the indie movies Man Made and Working Stiff as well as onto numerous compilations. In 2001, The Jellybricks' version of "Take It Away" appeared on the release, Coming Up!: Independent Artists Pay Tribute to the Music of Paul McCartney.

In the short time since its release, The Jellybricks' most recent album, Power This, has been declared by their fans and reviewers alike as the band's best yet. Power This showcases The Jellybricks' ever-maturing song writing skills and studio sensibilities. If you've never heard this band, be sure to check out their albums, and try to catch them live to see what all the fuss is about. You'll be glad you did."

Writing your own copy is right behind answering the question 'So, what kind of music do you play?' as far as most musicians are concerned but I'd say these guys did a pretty good job although I'll admit I'm taking their word as far as the Jellybricks Live experience is concerned; but Big Untidy wanted to get behind the blurb and Larry Kennedy (guitar, vocals) offered to show us round their Jellybrick world:

Big Untidy: Larry, you told me once before your favourite fruit is a, non Beatles influenced, apple, if The Jellybricks were a fruit which one would they be?

Larry Kennedy: The Jellybricks would be a fruit salad (Waldorf some days), or maybe even a fruit-hat. Our bass player, Garrick Chow, is Chinese, and brings the most exotic fruits (mandarin oranges, for example) to the salad and/or hat.

BU: The Jellybricks has had the same line up now for 10 years - is this the first band for each of you?

LK: Slight clarification and a brief history: The 'bricks were formed in 1996 by myself, Garrick, Bryce Connor (our other guitarist), and original drummer, Laine Wehler. Garrick and Bryce have known each other since the age of 5, having grown up together in Reading, Pennsylvania. As teenagers, they started playing together in numerous bands, including The Evergreen Establishment, Daily Planet, and The Morris Chair. Laine Wehler was drumming for The Morris Chair also, until all three of them left to form The Jellybricks with me. I grew up in Youngstown, Ohio where my first performing band, The Basement Band, was formed when I was fourteen. Later, I joined a regional act called The Infidels before moving to Harrisburg, Pennsylvania in 1996.

Jumping ahead to 1999 . . . three months after the release of our second album, 'soapopera,' Laine began having trouble sleeping when we were travelling. He revealed he was having problems after seven days with no sleep, at which point he sought help from a physician. Ultimately, the doctor was able to help Laine regain his ability to sleep, but Laine remained concerned that he might fall back into the same situation were he to continue with the band. We were essentially crushed when he decided to leave.

Amazingly, our current drummer, Tom Kristich, joined us on stage spontaneously at the first show we played without Laine. He proved to be a different, but somehow completely correct fit with Garrick, Bryce and myself.

Tom also played previously in a Palmyra, Pennsylvania act called Panacea . . . so the SHORT answer to your original question was: No, this is not the first band for any of us, but it is the longest-lasting by a healthy margin now.

And - technically, as of January 2008, Tom has been with us for nine of our collective twelve years together.



"If the crazies like you, you're on your way. We never would have made it without the crazies." the late Robert Buck, guitarist for 10,000 Maniacs, having spied an obviously drunk man dancing enthusiastically during the Jellybricks' set.

BU: Harrisburg, Pennsylvania – animal, vegetable or mineral?

LK: When I moved here it was an animal. Regretfully, it's become more of a vegetable since then. By this I mean to say that the musical scene was really happening when I arrived, but has become rather comatose in recent years. I don't know what the locals are excited about, whether it's Nascar racing, or hunting perhaps, but they are not excited about live music, generally-speaking. With our first album, "Kinky Boot Beast," we received a great deal of radio airplay here, which made us quite well-known and well-liked for a while. By the time we released "soapopera," the radio stations had ceased to be able to support independent music, and our hometown thought we'd (gasp) retired.

Thus we have better shows out of town for the most part, although we maintain a healthy and

loyal, if modest, local fanbase. I imagine that someday, like Cheap Trick, we'll need to sell out Budakon before Pennsylvania will be excited about The Jellybricks again!



BU: Your list of influences at MySpace is huge and just about all of them are very obvious when you read through them, with a noticeable amount of them British - did that start with The Beatles? If you had to narrow it down to say 10 how easy would that be and which 10?

LK: These aren't probably in a literal "order of importance," except perhaps that The Beatles are listed at No. 1.

Not so much speaking personally, but rather representing the Jbricks as a whole:

1. The Beatles - we formed shortly after the Anthology aired on TV, and it was the most powerful and universal common ground of musical enjoyment for us at that time. I am the most obsessive Beatles enthusiast in the band, having been in love with them since I was four years old. A great deal of the general "blueprint" for the 'bricks, as it does for millions of bands, comes from the Fabs. Certainly the fact of having two guitars, bass, drums, and four vocalists is a deliberate step in that direction. Beyond that, our primary contribution to our musical world is a collection of songs. We try to make the songs worth the effort of the listener, and that's a Beatley notion as well. We have released our own versions of "She Said She Said" and "You Won't See Me." We also recorded a version of "Don't Pass Me By" which thus far has not been released. The very first song learned by The 'bricks at our first rehearsal was "Bad To Me," a song which still appears in our set list from time to time. Our live show has also featured "I've Just Seen a Face" and "I Feel Fine."

2. The Who - we have poorly played their music at our rehearsals for years, and finally could not resist committing to "Baba O'Reily" after we went to see them perform together (immediately after the passing of John Entwistle). After daring to render their rock to the enjoyment of audience members for years, we realized how much of The Who's DNA has colored the personality of our act - particularly when performing.

3. R.E.M. - a band which we all loved during our high school and college years - covered by each of us in previous bands - part of the way that we all approach music, and certainly an influence. The 'bricks have at one time or another played R.E.M.'s versions of "Strange" and "Superman," as well as "Texarcana," "Underneath the Bunker," "White Tornado" and "It's the End of the World As We Know It (And I Feel Fine)."

4. The Cure - not perhaps the most obvious influence on our "sound," but as with R.E.M., this is a band which we all thrived on for years before we met, and we've enjoyed playing their music live periodically. "Boys Don't Cry," "Just Like Heaven," and "In Between Days" have all been in our live set list.

5. The Finn Brothers/Split Enz/Crowded House - this is primarily my thing, but it has informed elements of the 'bricks universe from the start. After The Beatles, my personal favourite songwriters are Neil and Tim Finn. One of the first cover songs learned by the early Jellybricks was "Locked Out" by Crowded House, and we still perform it currently.

6. The Replacements/Paul Westerberg - thus far, we have never performed any of their music, but they are another band universally loved by the members of our band, and a definite influence. *Big Untidy endorses the opportunity for some one to 'endorse' this band!!*

7. The Kinks - we went through a heavily Kinks-influenced period as a band enjoying another band. We had the marvellous fortune of having the opportunity to open for Dave Davies' Kink Kronikles at the Agora Ballroom in Cleveland, Ohio, and two years ago we released our own version of "Father Christmas."

8. The Raspberries - this is largely a personal one for me. This band hailed from Cleveland, about an hour from my hometown, and once I fully investigated their music, I realized that their approach to making retro-reverent yet contemporary catchy rock/pop music was incredibly similar in concept to ours. There is a kindred spirit to be found in the 'berries for us. I love the way their stuff could sound like The Beatles mashed with The Who mashed with The Beach Boys mashed with Roy Orbison and The Rolling Stones all in the same song. Terribly underappreciated band, in my opinion.

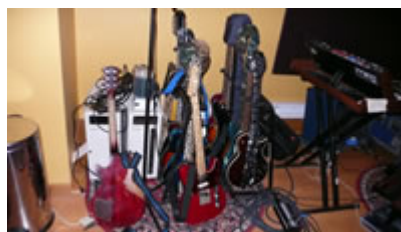
9. The Infidels - before I joined this band, their original line-up should have been stars. A Youngstown band, they were like Ohio's answer to The Plimsouls or The Smithereens, with the live impact of Led Zepelin or The Who. Um - let's just say that The Infidels' way of rocking had a direct influence on the way The Jellybricks try to do the same.

10. ivet - another Youngstown band. ivet were like The Jellybricks' evil-twin brother band - a very heavy, angry, and emotional act which also should have become a household word - ivet's members have always contributed to Jellybricks songs, and have influenced the more heavy, angry and emotional elements of The Jellybricks' music.

I would add to this list of ten a few other thoughts:

U2, Camper Van Beethoven and Cracker, Elvis Costello, Matthew Sweet, Bob Mould, The Jam, Oasis, and Foo Fighters have all been traceable influences on The Jellybricks' music, and this has been noted by many a reviewer. Still, I would still consider the 'top ten' to be the most universally important to the band as a whole.

Monday December 10th – The Knitting Factory – International Pop Overthrow –NYC, NY a truly heroic night for The Jellybricks. First our van's engine caught on fire, stopping us cold in Phillipsburg, NJ. Thanks to Garrick's wedding gift to Bryce, a fire extinguisher, and Bryce's almost-ability to operate it, the fire was defeated. We and the van were then towed to a garage, where Bryce and Garrick called a car-rental place at the Allentown what's-it-called airport, and then took a 20-minute cab to take them to it. A while later, they returned in a rental van, which eventually delivered us miraculously to the club to play our set. Why? We love David Bash, that's why.



BU: There's a couple of your declared influences that really stand out on first reading, such as Neil Diamond, can you explain?

LK: Great songwriter. We love The Monkees, and that alone makes Neil an influence ("I'm a Believer," "Little Bit Me, Little Bit You," "Look Out (Here Comes Tomorrow)."

BU: OK that was an easy one and I'm convinced; how about Fountains of Wayne, care to expound?

LK: Many reviewers make a comparison because Fountains of Wayne were the most recent band to have had a bona fide hit record in the US which even remotely resembles the sound of The Jbricks. Personally, I think that at their best, they are wonderful, and their biggest single here, "Stacy's Mom," hits the very same nerve for me as does Nick Lowe's "Cruel To

Be Kind." It's just a very blissful, jubilant kind of pop music. We had the pleasure of opening for Fountains Of Wayne twice, and interestingly enough, their live show is a very garagey, heavy-hitting rock'n'roll crunch, whereas their recordings are generally very polished - almost cute. Anyway - yeah, we like Fountains of Wayne a lot. Superbly clever lyricists in that band.

Editors aside: Since Larry and I had this chat I saw a very self effacing trio of fresh faced long haired youths at an acoustic Open Mic turn in an absolutely superb homemade version of Stacey's Mom that went right over the heads of the 'adults' in the audience but I think Larry would have appreciated the moment.

BU: Jellyfish are an obvious reference too and its maybe no surprise to see your involvement in the Kool Kat tribute album ["Sensory Lullabies, The Ultimate Tribute to Jellyfish." 35 different bands from the US, UK, Japan, Australia, and Spain covering both their "Bellybutton" and "Spilt Milk" releases in their entirety (and in the original sequence). A bonus CD, "'KOOL KAT DOES JELLYFISH" features The JellyBRICKS cover of "All I Want Is Everything."] - How'd that involvement come about and who chose the track?

LK: Oddly enough, our name had nothing to do with Jellyfish. We were looking for a name which would allow us to be as loud or as pissy as we wanted, or as silly or sentimental as we wished - thus, as Bryce likes to say, "sweet like jelly, hits you like a brick." We're familiar with Jellyfish, but none of us is a studied die-hard fan. As it happens, we did fall in love with Jason Falkner's "Can You Still Feel" together as a band.

A music-biz friend of ours told us he'd really love to hear us cover "All I Want Is Everything," and we liked the idea for several reasons: We liked the song, and recognized how we might make it our own, and here finally was an opportunity for us to publicly distinguish ourselves from Jellyfish, while publicly acknowledging Jellyfish at the same time. All in all, I really like the version we finished.

BU: Likewise how'd the involvement in the Man Made and Working Stiff soundtracks happen?

LK: In both cases, through some underground pop-world connection, we were asked for a specific track for a film. Working Stiff went on to win an award or two, and was shown in a fairly wide and interesting variety of places. In that film, "So Many Times" (from soapopera) plays in a diner scene. Likewise, thanks to some appearances in Los Angeles over the years, (at David Bash's International Pop Overthrow festivals), we were approached by some west-coast folks about Man Made, which featured "Prerequisite Rocker" (also from soapopera) in a scene in a clothing shop.

BU: Talking of compilation appearances did the track you placed on the Coming Up! album open a lot of doors?

LK: I can't point to any specific doors that Coming Up! opened, but without a doubt, that was the most widely-circulated and promoted Jellybricks release ever. The simple fact of the first CD of the pair, Listen to What the Man Said, featuring better-known artists (Barenaked Ladies, Matthew Sweet, Semisonic, the Finn Brothers, etc.) lent a degree of legitimacy to our existence which I think has helped us overall. Also, because it was about Paul McCartney, it was actually covered all over the planet. It was a huge blessing that we were invited to contribute, and we completely enjoyed working on "Take It Away."



BU: It seems there was a brief hiatus after Soap Opera, was that born out of frustration or weariness?

LK: Well - referring back to the earlier history, three months after the record came out, when we were actually on a significant roll of sorts, our drummer left our ranks. Although we were fortunate enough to find Tom to keep the band going very quickly, we did take our time getting our chemistry and groove together before we started to record "Power This." Additionally, as our environment changed, and we had a harder time making enough money as a band (as the live music scene started ailing), we took about a year away from our own album project to back our friend Pete Palladino. Pete is the lead singer of another central Pennsylvania band, The Badlees (biggest single was called "Angeline is Coming Home"). While The Badlees were on a hiatus, Pete recorded and released a solo album, and we joined him to play many memorable shows, including openers for Bill Wyman's Rhythm Kings, Eddie Money, and Barenaked Ladies. In truth, we did struggle at times. We were unable to break through with "soapopera," and were disheartened at our setbacks with the personnel change. When we finally finished "Power This," it was a leap of faith to actually release a new album, feeling very much as if we were starting from ground zero all over again. Most gratifyingly, each album we've released has been a greater overall success than the one before it. We have been very lucky to have our work be appreciated.



BU: One critic described Jellybricks as "layer-cake harmonies worthy of Pet Sounds" how does that make you feel? Honestly. I'm assuming Brian Wilson is a big name in Jellybrick world?

LK: Without a doubt, Brian is a romantically regarded figure in our world. For me, it started with the recognition that Paul McCartney touts "Pet Sounds" endlessly in interviews. He'd been quoted calling "God Only Knows" the greatest pop song ever, or something along those lines, and I was blown away the first time I listened to it. It's one of a number of songs which not only gives me goosebumps, after hundreds of listens, but stirs my emotions when I hear it. That someone described our vocals this way is a very flattering over-statement, I suppose, but when I listen to "Smile," I don't believe we've actually attempted anything of the level that Brian has achieved with vocal arrangements. Oh - we love that someone would say that about us . . . and hope to deserve it before we're through making records!

The Jellybricks aren't just all about playing club gigs there's the Hersheypark Stadium gig: "It was like a deer caught in the headlights experience. Playing for 20,000 people I remember being very nervous going to the show but at some point realized this is what we've always done, but for more people." And opening slots for the likes of Goo Goo Dolls, Barenaked Ladies who invited them back onstage to play with them during the encore and two hall of famers, Dave Davies in Cleveland and Bill Wyman at Whitaker Center.

BU: Wanna tell us about the Dave Davies and Bill Wyman gigs?

LK: Those two shows are perhaps the most genuinely star-struck experiences we have shared. Utterly fantastic. When we opened for Dave Davies, we were thrilled to be very well received by his audience, doing our version of music which certainly owes debt to The Kinks. It was exciting to be playing a semi-legendary Cleveland venue, The Agora, with a completely legendary Rock'n'Roller. Best memory: after the show, we met Mr. Davies, who said kindly, "I liked your arrangements." Wow, man. Right?

The Bill Wyman experience topped the Dave Davies one. In one evening we met Gary Brooker, Georgie Fame, Albert Lee, and a Rolling bloody Stone. I felt like I was hanging out in the pages of one of the multitude of books I've read about swinging London in the 60s. A

mind-bender. After we'd performed, inside our dressing room, there was a knock on our door. When it opened, who was standing in our doorway but Bill Wyman himself! He leaned in, peering through shades, and asked, "was everything alright for you guys out there?" and "will you be around after the show? We can hang out then." Unbelievable kindness. We have been shown less genuine human regard by far lesser would-be "rock stars" with barely a legacy.

Later, we stood at the side of the stage while Gary Brooker performed "Whiter Shade of Pale" by himself. Were we dreaming?

BU: How about the ghostly squeaking of Andrew Bogg's

LK: Oh my - ghastly inside joke. I'm afraid that the story isn't worth the trouble of telling it, so let's just allow Andrew's ghost to squeak away into the mists.

BU: You've described Jellybricks before as a "blind date that just happened to work out". Lets get popastically corny - any blind date stories?

LK: Personally, I can't say that I ever recall being on a blind date myself, so I guess my only, and best, blind date story is the one with the Jellybricks, which, by definition, is kinda popastically corny.

BU: Finally, how long do you reckon a house built from Jellybricks would stay up?

LK: The instructions said it should last for at least four years, so we've gotten eight bonus years out of it so far. We did have to patch the roof a few times, and have replaced the furnace, but it's standing taller and more stately than we ever imagined it could be after a decade's wear and tear. When it starts to fall down, hopefully we'll have already moved somewhere else. Ha!

BU: Thanks for taking time to show us round your Jellybrick house Larry, let's hope its still standing many years form now.

LK: Thanks for the opportunity to prattle, Barry. I'm not usually permitted to talk this much to anyone in real life, for they often fall asleep, walk away, or strike me before I've gone on this long.



www.thejellybricks.com - Just Do It.

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