

BUCK 65

Secret House Against The World

Bio

I grew up in the middle of nowhere, surrounded by music. All kinds. I seen a lot of things.

By the time I started making records, I had a story to tell but I didn't know how to tell it. I had an interesting upbringing, but it didn't prevent me from being a jackass as a young man. Pity. My first bunch of records are crap and that's all there is to it. Boring hip hop...

First time I ever said anything interesting on a record was on a song called 'Memories of the Passed' which appeared on a compilation album called *Bassments of Bad Men*.

Around the same time (1995-1996), I started doing some collaborative work with my friend Robert (better known as Sixtoo). Our first album was called *Psoriasis*. I accidentally made a decent song on this record called 'Security Screws'.

The next few years of my life were a waste of everybody's time. I was chicken-shit and hip hop music had me in a headlock. I was trying to make interesting music but failed again and again.

My first real attempts at honesty came along while making an album called *Vertex*. Songs like 'The Centaur' and 'BSc.' Showed signs of life, but my head was still up my ass and the music was horrible. You can't even really call it music.

Now my heart was beating and with my next album, *Man Overboard*, I started to grow some guts for once. Songs like 'Ice', 'Secret Splendor' and 'Pants on Fire' had some humanity at last. Empathy. Plus I finally had the sense to take on some help with the music. It was on this album that I started to work with my friends (and current band members) Graeme Campbell and Charles Austin.

Miraculously, I was offered a major-label deal on the strength of a not-so-great album called *Square*. But this album did have two good songs on it: 'Cries A Girl' and 'Phil'. I got lucky with 'Phil' and it offered a glimpse of my future.

Post 9-11 I was still a moron. I still had poisoned blood in my veins, but I was pulling my socks up and was learning to finally say what I meant. With some help from a keyboard player named Andrew Glencross, a drummer named Mike Catano and the best pedal steel player in the land, Dale Murray; Graeme, Charles and I went to work on a record called *Talkin' Honky Blues*. We developed a secret formula that worked. We toured all over the world. The committee of the Canadian music awards (the Juno's) recognized our work. I was nominated as "best songwriter" and we won the trophy for "best alternative album" in 2003.

In 2004 we ditched our winning formula for the chance to work with hot-shots like Tortoise, D-Styles, Gonzales and PJ Harvey's producer, Head. The result is an album called 'A Secret House Against The World'. It also features vocalists Tim Rutili, Tara White and the newest addition to the family, a French genius named Claire Berest.

Now the sound is developed and our own. The pieces are in place, but the perfect record has not been made. It's up to me to write some truly great songs. Maybe one day I will.

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