

The background of the cover is a dark, almost black, space filled with a dense shower of golden-brown confetti. Numerous balloons in shades of orange and yellow are scattered throughout the scene, some appearing to float and others being held by people at the bottom. The overall atmosphere is celebratory and festive.

upfront MAGAZINE

VOL. 1 NO. 1 Winter 2015



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departments

8 TOUR DATES



10

THIS VENUE

12 WARDROBE

13 SOUNDCHECK

14 OPENING ACTS

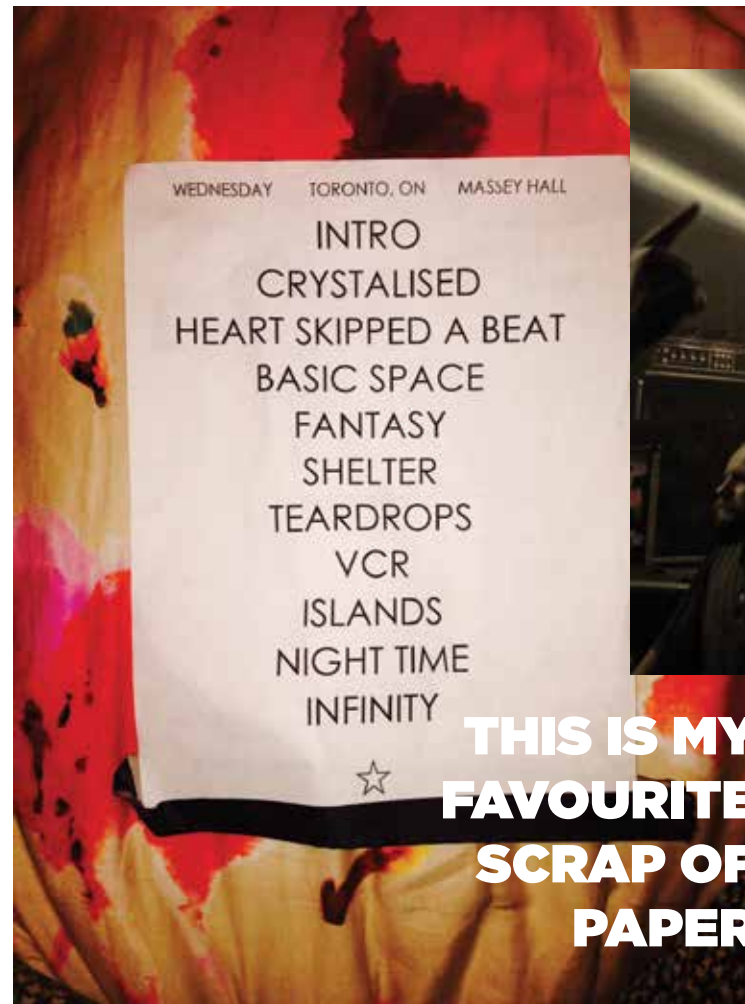


40

THE ENCORE

42 DOUBLE TAKE

46 AFTERPARTY



WEDNESDAY TORONTO, ON MASSEY HALL

INTRO
CRYSTALISED
HEART SKIPPED A BEAT
BASIC SPACE
FANTASY
SHELTER
TEARDROPS
VCR
ISLANDS
NIGHT TIME
INFINITY



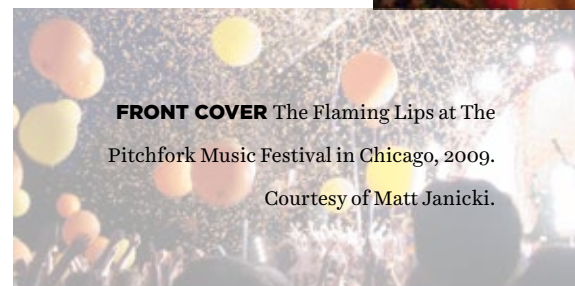
THIS IS MY FAVOURITE SCRAP OF PAPER

features



DEATH FROM ABOVE 1979

26



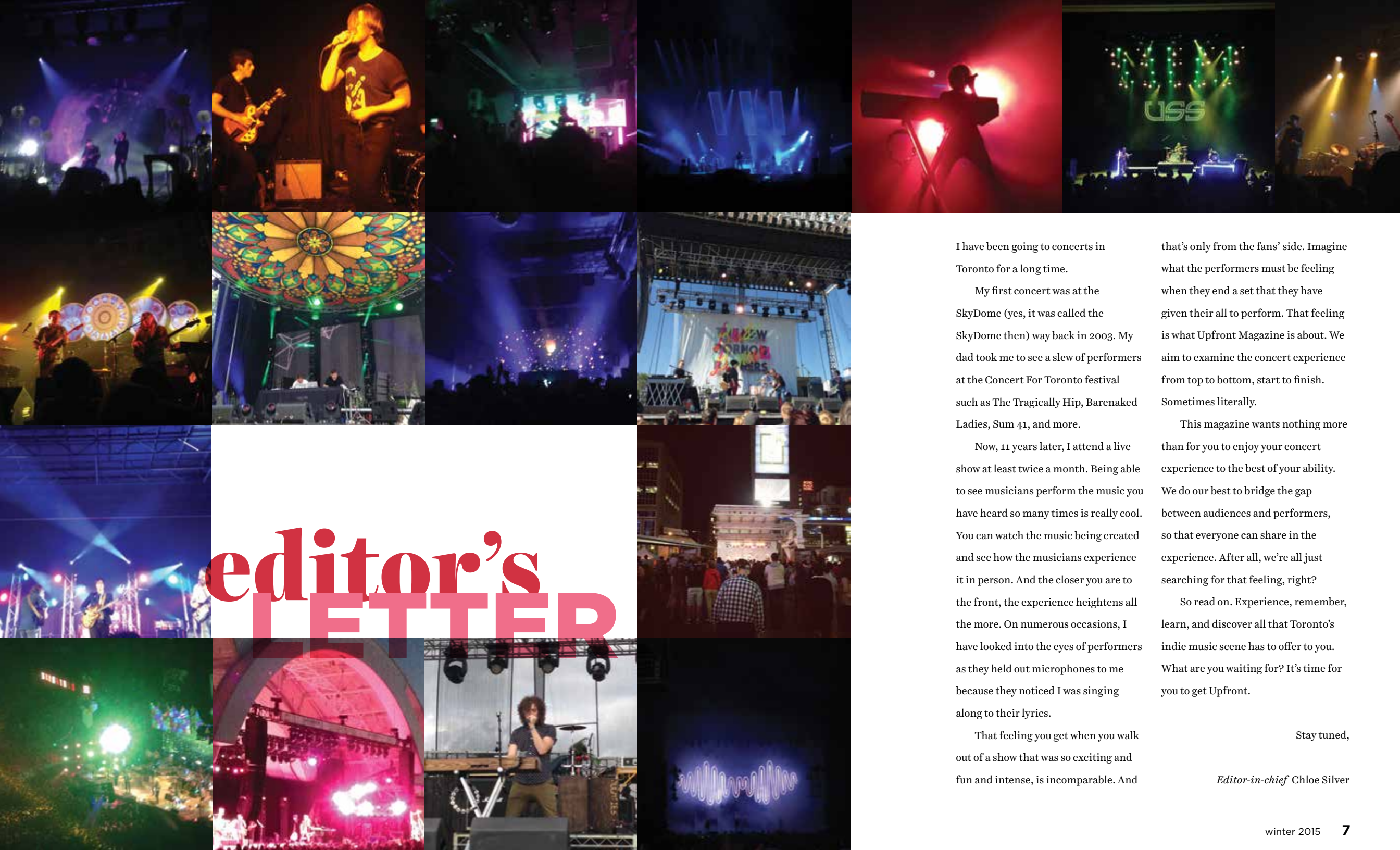
FRONT COVER The Flaming Lips at The Pitchfork Music Festival in Chicago, 2009.
Courtesy of Matt Janicki.



BACK COVER Childish Gambino playing to a huge crowd in Oakland in 2012.
Courtesy of Matt Mullenwag.



OKTOBERFEST IST WUNDERBAR!



editor's LETTER

I have been going to concerts in Toronto for a long time.

My first concert was at the SkyDome (yes, it was called the SkyDome then) way back in 2003. My dad took me to see a slew of performers at the Concert For Toronto festival such as The Tragically Hip, Barenaked Ladies, Sum 41, and more.

Now, 11 years later, I attend a live show at least twice a month. Being able to see musicians perform the music you have heard so many times is really cool. You can watch the music being created and see how the musicians experience it in person. And the closer you are to the front, the experience heightens all the more. On numerous occasions, I have looked into the eyes of performers as they held out microphones to me because they noticed I was singing along to their lyrics.

That feeling you get when you walk out of a show that was so exciting and fun and intense, is incomparable. And

that's only from the fans' side. Imagine what the performers must be feeling when they end a set that they have given their all to perform. That feeling is what Upfront Magazine is about. We aim to examine the concert experience from top to bottom, start to finish. Sometimes literally.

This magazine wants nothing more than for you to enjoy your concert experience to the best of your ability. We do our best to bridge the gap between audiences and performers, so that everyone can share in the experience. After all, we're all just searching for that feeling, right?




So read on. Experience, remember, learn, and discover all that Toronto's indie music scene has to offer to you. What are you waiting for? It's time for you to get Upfront.

Stay tuned,

Editor-in-chief Chloe Silver

december january

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
 1 Your new fave mix of rock and folk, Strand of Oaks visits the Horseshoe Tavern.	2	3	 4 Rock out to Death From Above 1979 at the Sound Academy. Article on page 20.	5	6	Mississauga shoegazers Huge Cosmic hit the Handlebar. Article on page 14.
8	 9 Tokyo Police Club returns to Toronto at Danforth Music Hall. Article on page 32.	10	11	12	 13	
14	 15 Rural Alberta Advantage hits the Danforth Music Hall, their second time in Toronto this year. Article on page 32.	16	17	18	19	20 The Johnny Red Eyes revisit the Smiling Buddha Bar. Article on page 18.
21 Jason Collett's Basement Revue comes back for a second year during Luminato at the Dakota Tavern. Two nights for twice the fun.	22	23	24	25	26	27 
28	29	30	 31 Nikki Fierce ring in the new year at The Sister. Article on page 16.			

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				 1 2 3 Willie Nile hits the Horeshoe Tavern. Get a little country in your veins.		
 4	5	6	7	8	9	10
11	12	13	14	15	16	17 
18	19	20	21	22	23	24 25 26 27 28 29 30 31 Elliot Brood brings their sound to the Phoenix.
32	33	34	35	36	37	38
39	40	41	42	43	44	45
46	47	48	49	50	51	52
53	54	55	56	57	58	59
60	61	62	63	64	65	66
67	68	69	70	71	72	73
74	75	76	77	78	79	80
81	82	83	84	85	86	87
88	89	90	91	92	93	94
95	96	97	98	99	100	101
102	103	104	105	106	107	108
109	110	111	112	113	114	115
116	117	118	119	120	121	122
123	124	125	126	127	128	129
130	131	132	133	134	135	136
137	138	139	140	141	142	143
144	145	146	147	148	149	150
151	152	153	154	155	156	157
158	159	160	161	162	163	164
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172	173	174	175	176	177	178
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186	187	188	189	190	191	192
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1117	1118	1119	1120			



10

let's head over to

Lee's

One part concert venue, one part crazy dance party, one part late-night burrito haven. This place has it all.



Located on Bloor, in a very loud block of the Annex between Borden and Lippincott, lies Lee's very own Palace. The building in its present incarnation as a concert hall has been open since 1985, although it originally opened as a movie theatre in the 1950s and even served as a restaurant in between.

The front facade of Lee's, with its colourful graffiti-style outsider art, is easily recognizable and has helped the venue reach an iconic status in Toronto architecturally. Musically the venue is iconic as well, having hosted the Toronto debuts of such renowned bands as Nirvana, The Smashing Pumpkins, and Oasis.

And when the bands have played their encores and gotten on their tour vans, you can head upstairs to the Dance Cave for some amazing beats from the eighties, nineties, and oughts. In the coming months, the Dance Cave is slowly becoming a concert venue as well. Hosting small bands like Elvis Depressedly and Paul Cargnello, both the venue and the bands are quickly gaining momentum.

Truly one of the great music venues of Toronto, Lee's is a special mix of concert hall and night club with a Big Fat Burrito franchise open as late as the hall. You could not want for more, literally.

How do people pick the shoes they wear to shows? Generally, you know you're going to be standing for a while. Do you go for comfort or style, or both? If you wear heels, you'll be able to see better but your feet will not thank you for it by the time the main act hits the stage. And what about outdoor concerts? There might be sand or mud or even snow! Decisions, decisions.

kicks.

calm before the storm

Story by Emilia Vieni

The sun shone brightly into my eyes on an early morning in August. Today was Edgefest 2013, a popular summer music festival held at Downsview Park, and I was chosen to be a concert photographer for the event. At 6:00 AM I can't say I was terribly excited. My body ached as I forced myself out of bed and began to pack my camera and extra lenses.

I was one of the first people to arrive on the grounds. As I began to take photos of the early risers that arrived at the festival, people of all ages began to show up, many with tattoos and strange flower headbands. The energy slowly began to grow as more and more people filled the grounds. I could tell that this was going to be an exciting – if not exhausting – day.

As the day wore on, the crowds grew with the darkening clouds. Rain didn't have a chance to quell the excitement that I witnessed from bands and audiences alike. I shot photos of Mother Mother, Monster Truck, and The Lumineers among other performers. The quiet I had experienced in the morning had been completely taken over by the sounds of cheering, guitars and bass. I got to stand right at the front with the help of my media pass, and I could feel the energy of the crowd. ●



ABOVE Monster Truck's Jon Harvey sings his guts out all over the crowd.



huge cosmic

Huge Cosmic is Dean Snowball and Jacob Hrajnik. Most of the press photography of the band makes them look deep and dreamy-eyed, like their music.

Huge Cosmic has, quite literally, a huge sound. They sound like a merry band of fifteen but in reality are comprised of two.

Vocalist/guitarist Jacob Hrajnik and vocalist/drummer Dean Snowball quickly realized they could enlarge their sound with the use of a loop pedal, bass amp, sampler pad and keyboard,

rather than take on extra members.

Though the band's name was chosen from a Haruki Murakami novel, the band once toyed with the idea of naming themselves "Gradients" – as it seemed that every song they were writing was an ever-evolving and never-returning series of movements, moods, and ideas. Exploding out of the canvas,

Huge Cosmic blend mayonnaise-thick fuzz tones, clean guitar taps, buzzy synths, busy drumming, 11/8 time signatures, and '90s Emo reminiscent vocals. Their music is an uncommon melange of math rock and shoegaze.

Hear Huge Cosmic live in action at <http://hugecosmic.bandcamp.com/>.

RIGHT Huge Cosmic's first EP, *Microcosmic*. You can listen to it in its entirety on their bandcamp.



Nikki Fierce began as a summer project shortly after three bored girls watched the movie “The Runaways.” They were inspired by Joan Jett’s sound and “fierce” attitude. Evangeline had a guitar and Claire had her dad’s drum set. Emily originally began with keys, but moved on to bass which became her instrument of choice. The band name originated from the British movie “How To Be.” The girls were struck by the character named Nikki Fierce, finding him hilariously inspiring. Nikki Fierce became their alter ego, similarly to how the character Nikki in the movie used his name to mark his

transformation into a new person.

The genre of their music is hard to pin down, but recently they’ve decided upon the combination of indie, alternative, rock, and pop, with a mixture of grunge as well.

Nikki Fierce represents everything the girls can be with their best potential. It is about love, confidence, acceptance, and of course empowerment, otherwise known as being “fierce”.

Check out Nikki Fierce’s sound at <https://www.facebook.com/NikkiFierceBand>.

Nikki Fierce

Evangeline, Claire and Emily are the wiley femmes who make up Nikki Fierce. It would not be a good idea to mess with them.



ABOVE The girls pretending to care that their picture is being taken.



Ever heard of The Johnny Red Eyes? Eric, Brian, Rob and Sean play some music that's definitely memorable.

the johnny red eyes ny

Formed in 2010, The Johnny Red Eyes are a band that incorporates influences from a slew of genres such as noise, punk, ska, and progressive rock.

Early formations of the band began by playing punk/ska at shows in and around Toronto. But after a lineup change and a trip to Halifax, the band's sound matured. And so was born an

ing collection of interesting time progression including design influences with and and

maybe a little nausea.

The Johnny Red Eyes band comprises itself of four merry members: Brian Steels on lead vocals and rhythm guitar, Rob Parkinson on bass and backup vocals, Eric Berall on lead guitar and backup vocals, and Sean Singh on drums.

Check out their sound at <http://thejohnnyredeyes.bandcamp.com/>. The band will also bring their noise to Canadian Music Week, taking place from May 1 to 10, 2015.



LEFT The band hanging out in a ravine. Pants are for suckers, anyway.

DEATH FROM ABOVE 1979

IS ALIVE AND WELL

After over eight years on hiatus, Jesse and Seb have kissed, made up, and rocked the fuck out.

Story by Dean Snowball

Two impressionable young lads who went by the name Death From Above released a couple of extended plays, changed their name, recorded a full album, and metaphorically called it a day. From that moment onward, since their debut album *You're A Woman, I'm A Machine* achieved gold status, the band garnered an impressively massive fan base all around the world, far surpassing previous numbers.

The duo consists of Jesse F. Keeler (bass, keys and vocals) and Sebastien Grainger (drums and main vocals). Their music can only be described as gritty, sweaty dance punk with a minimal set up and maximum levels of bravado. After five years, Death From Above 1979 returned to the stage to

play a full north American tour, ending with a sold out two-night performance. After two cross-Canada tours to warm up new songs, they recorded their second full length record entitled *The Physical World*. As quickly as they had disappeared, DFA came back with the same amount of energy they had displayed in 2004. It has just the same kind of disco-punk and hard rock flavouring you'd expect, but with a new modern rock and pop mixture. This time around, electronics and keyboards are added (played by previous producer Al-P, current bandmate of Jesse in his MSTRKRFT side project).

ABOVE The nefarious duo performing at the old (new) Sonic Boom in Honest Ed's on September 26.



You know this lady
she's my baby,
she's my baby, baby
When can I see you?
Can I love you?
Can I hold you?

ABOVE The boys jamming at Riot Fest on September 6. Note the pair of legs sticking out of the crowd on the left.

To commemorate the release of their new album and the relocation of Toronto record store Sonic Boom from their Honest Ed's home, they played an exclusive show inside the storefront. The show was only seen by contest winners who entered to win through Vice Magazine and Molson Canadian. In a second wave of raw power, the band known to their fans as "DFA'79" played songs from their two albums with the same amount of energy they displayed almost 10 years ago. About three songs into the set, everyone could feel the heat oozing from the growing number of bodies rushing to the front. Everyone seemed to be screaming the lyrics to *Romantic Rights* and pumping their fists into the misty air like their lives depended on it. A major label band who became famous in their "indie" days became the talk of the town after playing an exclusive concert in a soon-to-be abandoned record store. Complete with free drink tickets, snacks and an amazing opening set by Canadian BC legends The New Pornographers, Death From Above 1979 has cemented a status as a classic modern Canadian rock band. This band has the ability (as a duo, mind you) to move a crowd of hundreds, nay, thousands of people. That takes a special kind of talent. ●



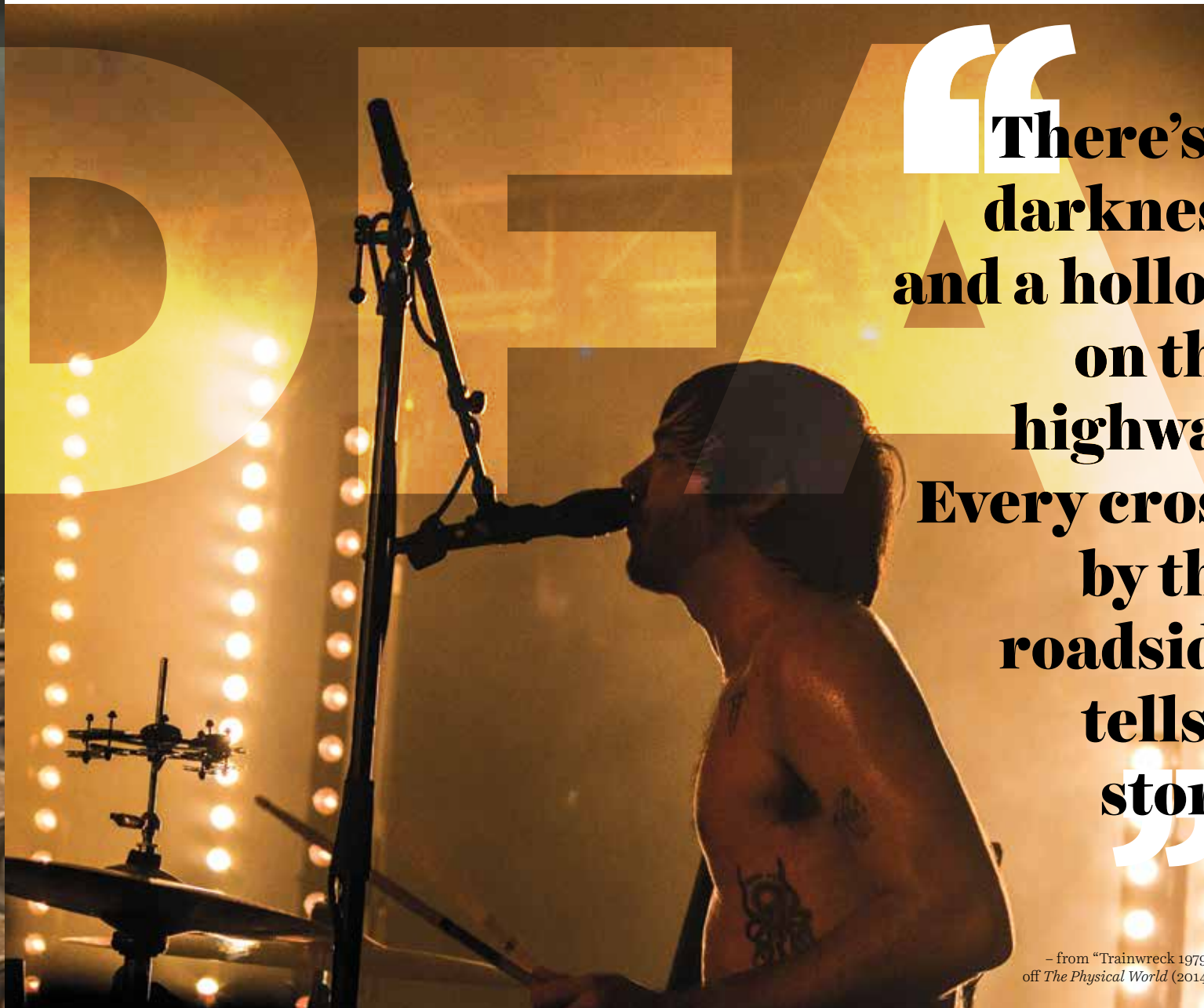
“You’re beating walls now you just won’t quit
You play with shapes but they just won’t fit”

– from “Romantic Rights” off *You’re A Woman, I’m A Machine* (2005)

RIGHT Jesse and Seb locked in a lovegaze that lasted three songs.



RIGHT Jesse performing one of his skull-shattering baselines.



“There’s a darkness and a hollow on the highway Every cross by the roadside tells a story”

— from “Trainwreck 1979”
off *The Physical World* (2014)

ABOVE Sebastien smacking the living daylight out of his kit as he belts out the lyrics.

2/1/11

TORONTO

SOUND ACADEMY

MYLA
 DOWN BY THE WATER
 CALAMITY
 RISE
 WONT WANT FOR LOVE
 CRANE 3
 SPORTING
 ENGINE
 ALL ARISE
 PT CARRY IT ALL

WEDNESDAY TORONTO, ON MASSEY HALL

INTRO
 CRYSTALISED
 HEART SKIPPED A BEAT
 BASIC SPACE
 FANTASY
 SHELTER
 TEARDROPS
 VCR
 ISLANDS
 NIGHT TIME
 INFINITY

THIS IS MY

FAVOURITE

SCRAP OF PAPER

Monks into
 Fok Julle N
 Wat Kyk Jy
 Wat Pomp?
 Hey Sexy
 Fatty Boom
 Money & Da Power
 Rich Bitch w/ So What lyrics
 Little Ninja - Accapella
 Baby's on Fire
 Freeky
 Beat Boy

26

Who knew a wee sheet of paper could hold so much awesomeness? Gaze upon a lovingly curated collection of setlists from the hands of concert-goers themselves.

What is a setlist? It's really just a piece of paper that bands use to keep track of their set. Logical, really. It's got the order of the songs on it, and if you're lucky enough to be close enough to the stage (and have good eyesight), you can follow along. You can see that this piece of paper isn't really anything special. But then, maybe it is. The setlist reflects the experience shared between the band and the audience, and is the only material object that can represent the audial phenomenon of what occurred on that day in that place.

Further, and perhaps more simply, there is only one setlist for each show and only one person can own it. The setlist acts as a kind of personal link between the musician and audience. Here, collected for your perusal, resides an array of setlists from very different shows. Therein, the setlists represent very different things about the bands who produced them as well as the people from the audience who now own them.

DIE ANTWOORD

OWNED BY Dean Snowball

RETRIEVED Feb 14, 2012

VENUE The Phoenix

On Halloween night, when everyone gets invited to a slew of costume parties, I chose instead to see a South African rave-rap trio. I passed the time before the show chatting up a security worker who was manning the front of the stage. Amidst cyber goths complaining about their day jobs and hipsters debating the validity of the band's new album, the bouncer and I chatted about his job and other random subjects. In the end, I made the right choice: he chose to award the set list to me, passing it over the heads and grabby hands of said hipsters. I thanked him with a wave and a smile. He winked in a more-than-friendly way. Maybe I was a little too smiley.



THE DECEMBERISTS

2/1/11

TORONTO

SOUND ACADEMY

MYLA
DOWN BY THE WATER
CALAMITY
RISE
WONT WANT FOR LOVE
CRANE 3
SPORTING
ENGINE
ALL ARISE
DON'T CARRY IT ALL
JANUARY H
RAKE'S
SIXTEEN
--
CHIMBLEY
MARINER'S
--
JUNE

OWNED BY Kaylin Baker-Fields

RETRIEVED Feb 1, 2011

VENUE The Sound Academy

After waiting for about two hours in the freezing cold that is February at the Waterfront, I knew I had won when I ran into the venue and staked my claim at the front and center of the floor. In just a few minutes, I would be only a short distance away from Colin Meloy, the quasi-heartthrob of the Decemberists.

He actually brought his acoustic guitar out into the audience a number of times, and of course I was the first to touch his plaid-shirted chest. I noticed that he was dancing around all over the setlist under his feet, and I made it my goal to retrieve it before I left. One pleasant chat with a bouncer later and that setlist was mine. I still keep it on my bedroom wall. If you look closely you can see Colin's boot print. It's the best part.

OWNED BY Evangeline Fitz

RETRIEVED Sep 29, 2010

VENUE Massey Hall

It was my first real concert.

They were full of energy, which I didn't expect considering their minimalistic, melodic tunes.

The bassist, Oliver, filled the hall with his presence, hunching and swaying over his instrument, reminding me of some kind of tribal dancer. The only thing that felt wrong about the whole thing was the way the audience was confined to their seats. It was during the encore that finally everyone ran up to the small space at the front to sing and dance along to "VCR" and "Islands".

When the band finished, I noticed people grappling for the setlists taped to the stage. Following suit, I began yelling at the stagehand to "please pass me Oliver's setlist!"

It's become my tradition to try and obtain any relic I can of a transcendent musical experience.



THE XX

BEDS

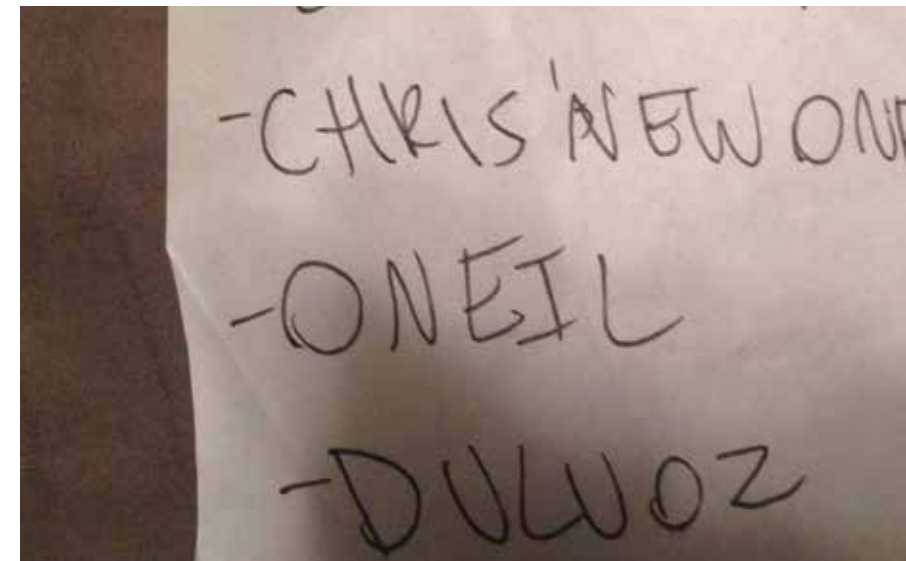
OWNED BY Chloe Silver

RETRIEVED Aug 22, 2014

VENUE The Smiling Buddha

It was a rainy Friday. I was going to see my friend's band play and I was late. By the time I got to the venue, I saw the drummer outside chatting and I knew I had missed their set. But I had done what any good friend would do, I showed up. We all hung out inside and listened to the next band play. While

sipping on my third cider of the evening, I was in a curious enough state to notice a scrap of paper keeping me company on the table. I unfolded it and could not make sense of it at first. After a minute, I realized that it was the setlist of one of the other bands! I hadn't seen them play and I didn't know anything about them, but I kept their setlist. I still don't know why, but I'll probably keep it forever. ●





oktoberfest ist wunderbar

32

UPSIDE DOWN A strange view of the München Haus, one of four Beer Houses in which you may plentifully whet your whistle.

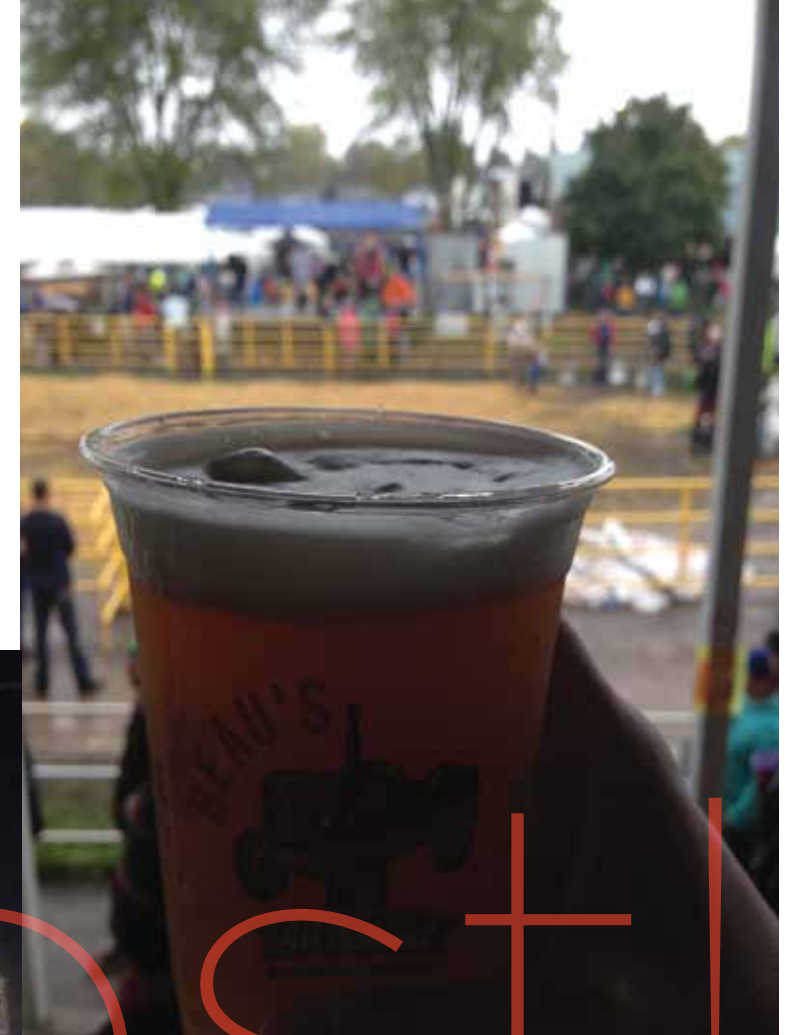
Beau's Oktoberfest is not for the faint of heart. An astounding mixture of good beer and awesome indie music come together in the right pinky finger of Ontario that we call Vankleek Hill.

Story by Kaylin Baker-Fields

Vankleek Hill is a small, relaxed community in Eastern Ontario at the corner of serenity and nowhere, known for its gingerbread, Beau's craft beer and...Oktoberfest? If you couldn't find this place on a map before, spending a muddy, sauerkraut filled weekend sure would make all your compasses point in its direction. Just look for the mass of people in bright green alpine hats! I was lucky enough to experience Beau's

Brewery's 6th annual Oktoberfest in the first weekend of October, and it was easy to see that the organizers were no strangers to rocking out, drinking up, and having a good time, no matter the weather. The event initially caught my eye because of its selection of top notch musical acts: Joel Plaskett Emergency and Tokyo Police Club headlining two amazing nights of Rural Alberta Advantage, Zeus, The Strumbellas,

Grøenland and more. Oh, and let's not forget Canada's Polka King Walter Ostanek offering a taste of traditional music. While the musical acts took place later at night, I had no trouble finding entertainment during the daytime. The fairgrounds hosted three different beer tents; offering a variety of Beau's funky goodness, a midway; built on clever, homemade carnival games, a Cask Haus; housing over 70



RIGHT Joel Plaskett warming the cockles of everyone's hearts with his Maritime folk-infused rock tuneage.

ABOVE Enjoying a Nordic Pale Ale and watching the Beau's team set up for the competitive Keg tosses.



LEFT The Rural Alberta Advantage doing their musical thang on stage.

Gemütlichkeit

(gu-moot-lish-kite)

A German phrase, roughly translating to an atmosphere of comfort, peace, and acceptance, what Oktoberfest is all about.

ABOVE A sausage eating contest. The winner broke the all-time record with 18 sausages eaten in under 10 minutes!

different craft beers from breweries all over Ontario and Quebec, and two seemingly never-ending food tents. The event stage was not to be missed, being used for the landmark sausage eating contest and the stein holding struggle. Beside this was a big arena used for the classics: the spouse carrying race, the malt sack races and the keg tosses. If all of that still wasn't enough to do, for a couple extra bucks the festival also presented "School of Bock", cleverly advertised to "beer-nerds and beer-

nerds-in-training". Offering cooking with beer classes, beer education and other "beer-cathalons", anyone could become a beer connoisseur.

When all the fun and beer began to produce pangs of hunger (which was inevitable due to the lingering smell of delectable spices and pretzels), one had only to mosey on over to one of the food tents. While any respectable Oktoberfest food tent would serve sausages, potato salad, sauerkraut and coleslaw, Beau's Oktoberfest was more

than just respectable, it was legendary. Ever wanted to try bison chili or perogie poutine? How about Fritos Pie (chili piled into a bag of Frito chips)? This was the place to be. From oyster bars to beer-flavoured ice cream, the festival had everything that a beer lover's gastronomic dreams could construct. Sometimes, a deep-fried pulled-pork sandwich is the only thing to cure a rainy Saturday afternoon. After you became so full that you had trouble seeing straight, you could (and should)

fumble your way into one of the beer tents. Beau's offered thirteen of their exquisite beers, each one boasting its own interesting and enjoyable flavour from crisp pale ales to creamy milk stouts, excellent for the experienced boozier or the novel sipper. My favourite was the Night Märzen, a lager rich in body, balance and flavour. It's regularly brewed, so be sure to watch out for it in the Beer Store or LCBO.

By the end of the weekend, I was exhausted, a little drunk, totally stuffed, and had had my ears blessed by the sound of mouth-watering tunes. But more importantly, I had a great time. Our Saturday was chilly,

rainy and muddy, but the spouses kept racing, the kegs kept getting tossed, and the beer taps never ran dry. And best of all, it was in the name of charity. The festival raised over \$95 000 dollars to various charities all over Canada. Thanks, Vankleek Hill and Beau's, for showing a girl a wicked good weekend of Oktoberfestivities and love. If you're searching for me this time next year, you know exactly where I'll be. After all, Oktoberfest ist Wunderbar! ●

RIGHT Birthday boy Neil Quin of Zeus strumming his bass like a precious little four-stringed baby kitten.



BEAU'S



LEFT Groenland's Sabrina Halde crooning like she was born to do it.

BELOW Dusty, the fan favourite, showing off his skills in the keg toss.

wiedersehen!



yeah yeah yeah!

Happy Canada Day: The Yeah Yeah Yeahs played a crazy set at Echo Beach on July 1, 2013.

Story by Jessica Lewis

Deep inside the darkness that is my brain, there is a list. The list consists of bands that, given the opportunity, I will always see live. It's not a long list, but it's a good list. One of the bands on this list is Yeah Yeah Yeahs. Ever since I saw Karen O, Nick Zinner and Brian Chase electrify the Phoenix about a decade ago I knew I wanted to catch them every opportunity I had. Despite my initial disappointment with their latest album *Mosquito*, a Canada Day show at Echo

ABOVE The usual superhuman eyeball is released into the crowd during its very own song *Heads Will Roll*.

Beach was too hard to resist.

Playing a large outdoor venue, you would think the massive stage would dwarf the four piece band (which included a fourth touring player – David Pajo) but it was pretty clear that size doesn't really matter when Karen O is on stage. One of the most mesmerizing fronts in recent history, Karen O is simply someone you don't take your eyes off of when she's on stage – she's so unpredictable and her enthusiasm and energy are something everyone feeds off of.

As the band moved into the "greatest hits" portion of their set, things started to get interesting and the



show started to gain momentum. *Zero*, the first truly crossover hit for the band was the first of the show to get everyone dancing. It helped that the delayed introduction worked everyone into a frenzy as they tossed a giant eyeball into the crowd. *Maps*, their most iconic song, soon followed and had the entire crowd singing to the song. Even though this is my third or fourth time hearing it live, it still gives me the chills when the chorus hits and everyone is

screaming "they don't love you like I love you". Probably one of the greatest lines of lyrics from the past decade.

Heads Will Roll ended off the main set, but everyone knew that there would be more. Two encores featuring *Cheated Hearts*, *Tick* and *Date With The Night* finished off the 80 minute set, with the last one predictably spawning a dancing fit for the people who remained at Echo Beach. It was a furious finish to a triumphant night. ●



Travel through two unique reviews of the Ontario born electronic musician's show at the Danforth Music Hall on November 24.

dreams of Caribou



Story by Chloe Silver

I've been listening to Caribou (aka Dan Snaith) since his third album *Andorra* came out in 2007. I have since fallen in love twice more with Caribou's sounds, for *Swim* in 2010 and *Our Love* earlier this fall. The way he puts electronic sounds together to create music that is somehow warm and full of an organic touch astounds me.

I was extremely excited to see that he was bringing his band to the Danforth Music Hall on November 24. I knew the show was going to be great, even if just because the Danforth is always filled with energetic people who really feel the music (and the sloping floor makes for a good view).



Story by OT Truong

It was exactly 9:17 PM when the first sight of Caribou's live ensemble was spotted. The four members appeared on stage dressed in all white as the crowd grew in excitement. Little did I know, I was about to experience one of the best shows I would see this year.

Caribou opened their set with *Our Love*, paired with warm purple flood lights that later flickered to the beat of

their renowned single. The Danforth Music Hall vibrated from the bass of the music and dancing of the audience.

If you haven't heard Caribou before, they carry an electronic sound with a focused beat, fluid vocals and an echoing melody. What remains unique about their songs is their continuous rhythm and hints of experimental noise that become evidently adored by their listeners.

Caribou's entire performance was seamlessly exceptional, from their extended remixes to their choreographed lights. The concert was visually and acoustically satisfying.

We were fortunate to witness his collaboration with Jessy Lanza, performing *Second Chance* during their last show on tour together. Jessy also opened Caribou, displaying her strong, pure vocals with her Grimes-like mixes.

As the show started, Dan and his three bandmates came onstage wearing matching white outfits to contrast the dazzling lights that reflected off them and the audience throughout the entire show. One of my favourite parts was when all of the lights focused unmovingly on a spot in the middle of the ceiling during the slow-jam intro of *Back Home*, making the hall into some kind of electronic cathedral.

One of the most amazing things about the show was that while I would certainly classify his music as electronic, the four-piece contained two guitars, one and a half drum kits, two synthesizers, and a couple of flute solos. The sounds created by this eclectic mix of instruments resulted in a delicious mix of sound, and it was easy to see that this was not the usual electronic experience of a guy pushing buttons on a MacBook and bobbing his head once in a while. The sounds were being composed right in front of the audience. Even for *Bowls* (which uses Tibetan singing bowls in the recorded

version), Snaith recreated the sound with his crash symbol. The live music showcased a different spin from its recorded counterpart, and I was loving it the whole time.

As the last sounds of the encore rework of *Sun* died out, I couldn't stop shaking from the incredible experience that had washed over me. If there is ever a current band to see live for a truly unique experience, it is Caribou. ●



We knew it was close to the end when they started playing *Can't Do Without You*, their first single off the *Our Love* album, but it wasn't a show without an encore and they returned to the stage with *Sun*, literally brightening the venue with their energetic sounds and powerful light show.

Caribou is an artist you must catch when they are back in town. One can only hope it won't be too long of a wait. ●

ABOVE A sight for sore eyes: real instruments during an electronic show.



What makes an awesome set?



ABOVE Odesza ripping it up at The Virgin Mobile Mod Club on October 6.

Some people don't like to go to live shows for electronic musicians. They say that there isn't anything to see but a dude behind a MacBook, standing still. Sometimes he will bob his head or put his arms up to the crowd when the beat is about to drop. The usual boring stuff.

Odesza, an electronic two-piece from Seattle, Washington have played this year at Osheaga in Montreal and The Mod Club in Toronto and both of those shows were a spectacle to witness. First of all, yes, they do use MacBooks, but they actually dance, embrace the crowd, and even turn sideways, back-to-back, to play percussion pads in a very interesting stage setup.

The best part of the whole show is the visual effects that bathe the stage in a crazy glow and make you feel like you're on a different planet entirely.

These guys may make electronic music, but their live shows are at least as entertaining as their recorded music. ●



