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### Panurge

*Walking in the Fog*  
Last Gang Records  
[www.panurge.net](http://www.panurge.net)

RYAN HEISE  
Arts & Entertainment Writer

The third album from Panurge can hardly be categorized by its title, *Walking in the Fog*; instead, the Vancouver-based quartet's new work is better described as a stroll in the park on a clear summer afternoon. Often categorized as an experimental band, Panurge falls into the same genre as Of Montreal and Arcade Fire by creating music that is layered, poppy, fun and often a little tongue-in-cheek, but still manages to remain crisp and void of static.

Clearly, Panurge's mantra for this album was "if it ain't broke, don't fix it." Most of the tracks on *Walking in the Fog* follow a similar pattern—simple guitars coated

with rows of synthesizers and electric beats that accentuate lead singer Chris Lovell's melancholy but smooth voice. Surprisingly, this combination remains fresh even after a number of spins. However, while some listeners will get a chuckle from the often nonsensical lyrics, others may instantly be put off by songs about writing a letter to a muskrat ("Dear Daughter of the Sea") or living with simians ("Monkey Town").

Though not the most unique album by today's standards, *Walking in the Fog* is a wholly inoffensive and fun album that screams Montreal indie, all the way from the junky-filled streets of Vancouver.



### Pink Spiders

*Teenage Graffiti*  
Suretone  
[www.thepinkspiders.com](http://www.thepinkspiders.com)

KELSEY TANASUK  
Arts & Entertainment Writer

Things are looking up for the Pink Spiders. With the release of their new album, *Teenage Graffiti*, they're finally taking that jump from underground obscurity to mainstream popularity, playing an infectious, jangly style of rock music similar to that of the current radio favourites, the Arctic Monkeys.

For the most part, *Teenage Graffiti* is a lot like much of the Pink Spiders' other work, but nonetheless it's sure to make you dance around the room in the morning and, subsequently, haunt your brain the rest of the day, rendering classroom attention spans non-existent. But not to worry: it's a happy sort of brain haunting! The

Pink Spiders' lyrics are fun and inventive enough that you won't mind them creeping and crawling through you head during your eleven o'clock class.

That's not to say the whole album is good, however. A lot of the songs follow the same lines and can get repetitive after a while. There are just enough tracks that stand out on the disc to keep it from becoming completely monotonous, like the sing-songy "Adalae" or the bouncy, teasing tune "Hollywood Fix." All in all, if you're in the mood for some happy, jump-around-and-dance-like-a-fool rock music, then *Teenage Graffiti* is the way to go.



### The 88

*Over and Over*  
EMK/Moontron Records  
[www.the88.net](http://www.the88.net)

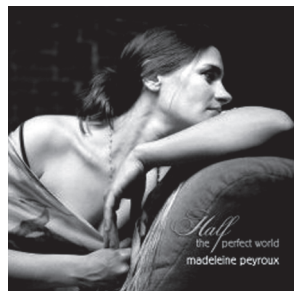
ELIZABETH VAIL  
Arts & Entertainment Staff

The twelve songs on *Over and Over*—the second album from The 88—have a soothing, repetitive, retro sound, which has apparently made them sell like hotcakes. However, these increased sales haven't happened all on their own: most of The 88's songs can be found on television shows such as *The OC*, and *Grey's Anatomy*, movies like *You Me and Dupree* and *Failure to Launch*, and popular commercials for Target and NFL's "Sunday Ticket" game. Really, everybody knows anything featured on prime time TV can, undoubtedly, contribute to numbers.

Songs on this album possess a harmless pop vibe, with lead singer

Keith Slettedahl either plaintively howling on livelier tracks like "Hide Another Mistake" and "Battle Scar," or suggestively bleating on slower tunes like "You Belong To Me" and "Bowls." The 88 are perfectly fitting for background music, but they're not nearly as interesting without a visual accompaniment. They provide a nice ambient mood without offering anything in the way of a hook or a reason to listen intently.

So if you want your music to remind you of that time Izzie totally hit on heart transplant patient Denny before he up and died, listen to The 88. If you want music engaging all on its own, look somewhere else.



### Madeleine Peyroux

*Half The Perfect World*  
Rouner Records  
[www.madeleinepeyroux.com](http://www.madeleinepeyroux.com)

BILLY POON  
Arts & Entertainment Writer

*Half The Perfect World*—is it really too much to ask for? For all of the hardships and troubling experiences we endure, you'd think that we deserve to relax, even though we're practically in the mist of chaos and terror, day in and day out.

Listening to the Georgia-born Madeleine Peyroux, though, will give you that bit of escape you deserve. A soul and jazz signer by nature, Peyroux's music is both polite and pretty, sounding very similar to the sophisticated style of Norah Jones. Her music tends to serve its purpose best when you're sitting around at home, perhaps lazing on the comfortable Persian rug with the shades drawn,

embers smouldering in the fireplace and a bottle of white wine sitting half empty on the coffee table.

A contrast against her last album, *Careless Love*, Peyroux's *Half The Perfect World* takes its cue from the artists and writers that have surrounded her during her lifetime (the past 22 years). Such influences include Leonard Cohen, Tom Waits, Fred Neils and Joni Mitchell. Unfortunately, though, the album is a relative let down when ranked beside *Careless Love*, which is a masterpiece in its own right, but nonetheless, it's certain that *Perfect World* will still reach from the depths of her heart into yours.



### The Dears

*Gang of Losers*  
MapleMusic Recordings  
[www.thedears.org](http://www.thedears.org)

RENATO PAGNANI  
Arts & Entertainment Writer

seemed to bleed into one another, when the notion of what day of the week it is takes a backseat to nights of (occasional) blurry, alcohol-fuelled adventures? *Gang of Losers*, the third full-length from Montréalers The Dears feels just like that.

Moments where the indie-rock gods smile upon Murray Lightburn and his cohorts are marred by poor production and mixing, nearly sucking the life out of what is otherwise inspired work from the group. Guitars that should crunch end up languishing with muddled energy, and the drums are often lost beneath Lightburn's soaring self-deprecation. The vocals are mastered too low in the mix, and stabs at Wolf Parade synthesizers (like in the beginning

of "Ballad of Humankindness"), which suffer from this hapless self-producing.

Recorded in their home studio, *Gang of Losers* is less an example of lazy producing and more a result of the limitations of do-it-yourself recording—which is a shame, because the songs are there. From the shimmering lead-single "Ticket to Immortality" to the pseudo-title track "You and I Are a Gang of Losers," the black Morrissey's wit is in top form ("We ain't here to steal your women/ At least that wasn't the plan," which is from "Whites Only Party") and his band has balanced accessibility and intricacy. *No Cities Left* this is not, but in the end, it's not such a bad thing.

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You know those summer days that