



Opening the floodgates

Fields to Flood are set to release their latest CD out into the wild blue yonder

Fields to Flood

With This Civil Twilight, Columbus and Hills Like White Elephants Saturday, 30 September at 8pm The Powerplant

ASHLEY SCARLETT
Arts & Entertainment Writer

In a music scene that's incessantly teetering on the edge of hip and obscure, Edmonton-based quartet Fields to Flood have challenged the current conception of musical progression. Whereas most bands aim for constant reinvention of both themselves and what's popular, Fields To Flood is more concerned with releasing music that forgoes the immediate for a sound that, instead, exudes artistic maturity.

"Some of [the songs] are ideas that were around even before I joined the band," explains bass player Aaron Giebelhaus. "We sort of sit on things for a while. The songs start out as somewhat primitive ideas, and then we really learn what works and where we want to go with things. We will be modifying it as we play it until we are completely satisfied."

It's this emphasis on self-satisfaction rather than an adherence to "new" forms of music that has Fields To Flood releasing a comparatively short four-song EP—after two-and-a-half years of fertile musical endeavors. The short playlist, however, isn't

spawned from a lack of ideas or ingenuity; instead, it's the product of a desire to fully develop each song to its full potential, and allow it to grow hand-in-hand with the band over time and through experience.

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ROB BATKE

"I think that [progression] is a natural thing," says Rob Batke, the band's front man. "I don't think that we need to push ourselves to be different, or progressive or something like that. I don't know, maybe it's different for some bands. I mean we definitely want to progress, but when progressing with the scene you're always working against the clock; you're always putting out 'old' stuff."

The process of tailoring their songs in order to best represent themselves isn't only a function of personal re-evaluation, but is also facilitated by the inter-band relationships that the Edmonton music scene breeds.

"I don't really feel like our music

is directly influenced by other local bands," Batke says. "Maybe it's just a personality thing or a scene thing. There's definitely influence there, but I'm not sure that it's necessarily musical. It's more the relationships. There are local bands like Down East Day that have really influenced our band as far as helping get us established goes, even though they're not an influence on our songwriting."

This influence might best be reflected in the band's move to enlist Graham Lessard of The Floor to record their latest release.

"We were excited to have found the right person for input on these songs," Giebelhaus explains. "The music was all there; it was just how to go about recording and producing it."

"It was interesting to see [Lessard's] take on it," Giebelhaus continues. "He put a different spin on some of the songs and some of the aspects of songs. We played the songs the same way as always, but just his production brings out the songs just a little bit differently."

According to Fields to Flood, while these inter-band ties can prove stagnating, the various sub-scenes have helped keep Edmonton's music scene from settling into a simple demographic identity. In some cases, the outward appearance of stagnation may actually be reflective of inner growth.



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