

SOCIAL INTERCOURSE

The Constantines

With Jon-Rae & the River, and Ladyhawk
Friday, 6 April at 8pm
Starlite Room
\$19 advance at Blackbyrd, Megatunes, Listen & Tix on the Square

Bands with the odd Roman Emperor on drums or bass appear commonly in Edmonton, but it's a rare occasion when an entire group of Byzantine leaders visit the city to belt out some alternative folk rock. Unlike the majority of rock bands, these guys are quite literate with both their lyrics and their music, and are a quickly rising force in the "indie" music scene. Prepare to be locked into an epic power struggle between your urges of playing it cool at the bar or getting out onto the floor.

The Kliks

With Riverboyz
Thursday 12 April at 8 pm
Powerplant, 18+
\$10 at the door

The Kliks are an all-female blues-rock band from Toronto, Ontario that makes Justin Timberlake sound good. Literally. The band took "Cry Me A River," a staple tune of the whitest man in America, and made it bluesy, soulful and most importantly, listenable to anyone over the age of 14. If they can make JT palatable to even the most ardent pop music hater, they definitely deserve your attention next Thursday at the Powerplant, when they'll have you coming to the back, going ahead and being gone with it.

Year-End Beer Gardens

Featuring The Turning Away, The Schematics, Everyother, Apache Rose, Of Angels, Twentyone Red and DJ Suave
Runs 12-13 April from 11am to 7pm
Quad

Why they bring back this incredibly unpopular event every year, no one can be sure. But for the minority of University students who actually enjoy the horrendously sinful and downright shameful act of consuming alcohol, the BSA is holding a "garden of beer" to "celebrate" the end of classes with live music and live booze. I can't say that Eliot Ness would approve, and furthermore, as a Puritan and strict supporter of Prohibition, I believe everyone should stick to getting hopped up on goofballs.

Black Label Society

Friday, 13 April at 8pm
Edmonton Events Centre (formerly Red's), 18+
\$36 plus tax from Ticketmaster

The gigantic pillar at the Events Center is about to get shredded. Zakk Wylde, Ozzy's former guitarist and possibly the most intimidating man in rock, brings the pain of his bluesy Southern-tinged metal to West Ed. The band writes songs primarily about violence and booze, and with Wylde's guitar reverberating through the venue formerly known as Red's, you can expect to leave with your ears ringing and your head partly bashed in, which, depending on your perspective on moshing, can be good or bad.

Econline Crush

With The Art of Dying
Monday 16 April at 8pm
Starlite Room
\$16 advance or \$20 at the door

After disbanding in 2001 to pursue side projects, the members of the Vancouver-based industrial band Econline Crush have returned to the touring circuit, with promises of a new album in the works. So for all you modern rockers who remember nodding your head to "You Don't Know What It's Like" off of *Big Shiny Tunes 4* at your junior high dance, you can relive that nostalgia right before exams to help remind you what a simple time it was back then.

JOHN KMECH
Extremely fertile



Fishing for fitness, charity

Folk artist Jeremy Fisher talks about touring via bicycle and his latest CD, *Goodbye Blue Monday*

Jeremy Fisher

With Tomi Swick
Thursday, 12 April at 8pm
Starlite Room

RENATO PAGNANI
Arts & Entertainment Staff

There are people who swear by their bicycles for transportation, and then there are those who actually practice what they preach. Case in point: singer-songwriter Jeremy Fisher. The Hamilton, Ontario native spent six months atop his trusty two-wheeler in 2001, touring in support of his independent debut, *Back Porch Spirituals*. Beginning in Seattle, Fisher rode almost 7500 kilometers across Canada before ending the "One Less Tourbus" tour in Halifax.

It was certainly an unconventional way to tour, but had a good cause behind it. Fisher partnered with the Institute for Transportation and Development Policy to raise money for the *Tour des Femmes*, which promotes access to education and bicycles for girls in Africa.

"A lot of girls in Africa didn't have access to

education," Fisher explains over the phone. "There was infrastructure available to the boys, but not the girls. They couldn't afford bicycles, but if they had, some of them were willing to ride up to 20 miles a day, there and back, just to go to school. I saw a parallel between what I was doing and what they were trying to achieve."

Fisher's cross-country trek was more than just a fundraiser for a noble cause, however; there were ecological undertones to it as well. A proponent of green transportation, Fisher acknowledges that his choice of a bicycle as his main vehicle extends past just being an excellent source of exercise.

"It's a lifestyle for me," says Fisher. "I definitely have an awareness of the impact of fossil fuel traffic on our streets and our highways. I don't own a car, and I never have. When I did that tour, I wanted to help out a cause that was working towards exporting that model of transportation to other parts of the world. I just wanted to try and spread the word about it. I really wanted to put a positive spin on it, not getting on the case of cars or anything."

He may not be touring by bicycle anymore,

but Fisher's still keeping things green on his recently released third album, *Goodbye Blue Monday*. Having parted ways with former label Sony, the once-again independent Fisher has taken a more hands-on approach to his music career. His homemade, self-directed video for lead single "Cigarette" debuted two months ago and has since reached over a million views on YouTube—an accomplishment Fisher is very proud of.

"I feel like I've been successful in part of what I've set out to do with this record, which is [to] go for a more grassroots approach to the marketing," states Fischer. "I've made three videos, and I made them all myself at home on really crude equipment on my laptop and I feel really justified in making the decision to leave the major label."

"People are responding to [the video]," he continues. "They are e-mailing it to their friends and putting it on their own MySpace pages. People have taken it on to be their own, which is why I made it. All of the sudden, if you have something that people want to see, you have the means to get it to them."



Jeremy Fisher

Goodbye Blue Monday
True North Records
www.therealjeremyfisher.com

RENATO PAGNANI
Arts & Entertainment Staff

If you've heard a Hawksley Workman album before, you already know what to expect from Jeremy Fisher's *Goodbye Blue Monday*. Workman himself serves as producer and collaborator for many of the album's songs, and his influence shows—*Goodbye Blue Monday* is an upbeat set of eleven acoustic folk songs, which are the perfect soundtrack to a crisp, spring morning or a humid summer night at the cabin.

"Cigarette" is one of those wave-your-lighter folk anthems, sparsely produced but rich in melody and mood. It's technically not the best moment on the album, but it offers the most immediately gratification, with its double-tracked melodies and a breakdown that screams "concert sing-a-long staple." "Lay Down (Ballad of Rigoberto Alpizar)" is a touching ode to the

Costa Rican-born American who was tragically shot in 2005 by air marshals who mistakenly thought he was carrying a home-made bomb. Fisher even gets cinematic on "16mm," likening those priceless moments in our lives to dusty, unedited rolls of film. Workman's touches show up on tracks like "Jolene" and "American Girls," where he provides backup vocals that complement Fisher's airy and surprisingly versatile vocals snugly.

Fisher is one of those hippie folk artists who dislikes war in all of its incarnations, yet comes off as inoffensive in his protests: even when he tries to make some sort of bold, political statement, he manages to propagate much more gentle suggestions, giving him the aura of a nice, Canadian boy. Call him the Jack Johnson of Canadian folk.