

SOCIAL INTERCOURSE

Wasepic

With *Small Town Night Life* and *The Jardon Diagram*
Friday, 9 November at 8pm
Starlite Room

Wasepic describes their sound as like "nothing else." These unrepentant nihilists practice their psychedelic post-punk from their bassist's basement in Devon. They also only have 17 friends on their MySpace page, so if you start going to their shows now, there's a good chance you can be in their top 20 when they hit it big.

Andrew Manze and Richard Egarre

Saturday, 10 November at 8pm
Convocation Hall

This violin-and-piano duo tackles works by Bach, Mozart, Parry, and Schubert in this classical-music performance. Though generally looked down upon, there's no actual shame in yelling the names of classic rock songs out at such as show, as it may result in a thrilling violin version of "Thunderstruck" or a badass, ten-minute "Freebird" piano solo.

River City Rockout

With *The Uncas*, *7 And 7 Is*, and *The Wheat Pool*
Sunday, 11 November at 8pm
Victory Lounge (18+)

Celebrate this Remembrance Day by bouncing your head at River City Rockout, featuring local alternative country act *The Uncas* and indie "ghettotech" group *7 And 7 Is*. But don't feel bad about attending a concert on such a solemn holiday—all proceeds go to charities supported by the bands.

Lipton Just For Laughs Comedy Tour 2007

Monday, 12 November at 7pm
Jubilee Auditorium

That smug green gremlin mascot for Canada's largest comedy tour will be darting into Edmonton this week, bringing a sizable list of comedians and performers along with his cartoonish smirking. Travelling from St John's all the way across Canada to Kelowna, the Just For Laughs tour will be hitting 20 Canadian cities.

Hosted by Greg Behrendt, best-selling author of *He's Just Not That Into You*, the tour features comedians such as Tom Papa, John Wing, Louis Ramey, Fiona O'Mcloughlin, and Kevin Brennan. If you're a fan of standup, this will be undoubtedly be one of the highlights of the year.

Movin' Out

Broadway Across Canada
Running 14-18 November at 8pm
Jubilee Auditorium

The second Billy Joel-related item in as many weeks, *Movin' Out* is part of the *Broadway Across Canada* series. A collaboration between famous director/choreographer Twyla Tharp and Joel, *Movin' Out* is a Broadway-style musical written to the tune of 24 Billy Joel classics, detailing the story of five friends living on Long Island during the '60s.

This harrowing tale features a female who has a taste for the luxuries of the uptown, a young couple scapegoated for a horrific arson who plead their case in court by cycling through a list of influential people and events in the 20th century, and a few others.

Time Magazine enthusiastically called it "the #1 show of the year!" Despite not having seen the show, I have similar, quotable skills with exclamation marks and can proclaim with confidence that *Movin' Out* is a feel-good hit that will make you jump for joy!

JONN KMECH
Maybe he started the fire



Travis play oft-imitated stadium pop

While they may not have achieved the same amount of success in North America, Travis was making emotionally charged pop music long before their more recognized clones ever were

musicpreview

Travis

With *Maximo Park*
Wednesday, 14 November at 7:30pm
Edmonton Event Centre

KRISTINA DE GUZMAN
Arts & Entertainment Staff

A 1999 hit single by Glasgow's Travis asked, "Why Does It Always Rain On Me?" But perhaps now the band should be asking themselves, "Why Does Everyone Always Compare Us to Coldplay and Keane?" Read reviews of their latest studio album, *The Boy With No Name*, and you'll see constant comparisons to bands Travis has influenced, not the other way around.

"I think those bands sound like Travis anyway," guitarist Andrew Dunlop affirms. "And to be compared to them—no, it doesn't bother me at all. I think we all feel different. We don't feel we're a part of one big music scene. Every band seems independent [of the others]."

Dunlop doesn't believe that Travis influenced other UK bands so much as "opened up certain doors" for them. If Travis influenced anyone, it was the record industry, which scrambled to sign bands that adopted the welcomed, melancholic style that was developed in Travis's second release, *The Man Who*.

Now, it seems like many bands coming out of the UK are conforming to a successful but overdone formula, and the record industry's lack of initiative to try something new may be to blame.

"You look at the record industry at the moment, and it's pretty much dying," Dunlop says with a

chuckle. "I mean, bands are still doing well, but the record industry itself is just pretty much out of gas at the moment. I think they're going to have to change the way they do things because they're not succeeding at the moment. [They should] take some risks. I think what's happening is that the record companies are running out of money."

Although Travis is signed with independent label Independiente, the band refused to succumb to any pressure from the industry or themselves to complete a record too quickly after the disappointing reception of 2003 studio release *12 Memories*.

"There was never any self-intention to make a Travis-y sounding record."

ANDREW DUNLOP
TRAVIS GUITARIST

It took nearly four years to complete *The Boy With No Name*, titled after lead singer Fran Healey's son, who remained nameless for four weeks after his birth. With the critical failure of *12 Memories* and the overall sentiment that the current album has gone back to showcase what made Travis successful (namely, the type of music from *The Man Who* years), fans may wonder if the return to their roots was natural, or a carefully calculated move designed to shift albums.

"We never set out to work on a record saying, 'It's gonna sound like this,' or 'it's gonna sound like that.' We're not that sort of band," Dunlop says. "There was never any self-intention to make a Travis-y sounding record."

During the four-year period when Travis was working on *The Boy With No Name*, the band took part in some awareness campaigns, the biggest one being the Live 8 concert in London in 2005.

Despite concerns about how events like Live 8 would only be seen by fans as opportunities to see their favourite bands for free while the message being directed towards them about poverty and AIDS slipped under the radar, Dunlop remains an adamant supporter of such campaigns.

"[Live 8] didn't quite get everything we wanted, but if it hadn't happened, there would have been a lot less done. It definitely did put pressure on the government," he states. "That's the whole point of [benefit concerts]: just to try and get people out and listening to bands; if you can get a message in there, then great because sometimes people won't listen otherwise."

"Sometimes they work; sometimes they don't, but I think it's worth trying," Dunlop continues. "It's worth trying always to get people to listen. The worst thing that could happen is that it doesn't work. If it doesn't work, then at least you tried."

What Travis isn't trying hard to do, however, is agonize over why they haven't been recognized outside of the UK the way bands like Snow Patrol and the Arctic Monkeys have. In fact, the band's enjoyed not having the pressure of having to follow up on a hit; after a few years out of the spotlight in the British music scene, Travis surely had time to sit back and observe some of the changes that have occurred during their absence.

"I don't really care what other bands are doing," Dunlop admits before realizing the crassness of his statement. "I mean, not like listening to other bands, but as a band you've just got to take your own journey."