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Close Talker Spin Plush Pop With the Yearning 'Burnstick'

Canadian foursome's sophomore LP due November 4 via Nevado Records

WRITTEN BY

Erica Moore



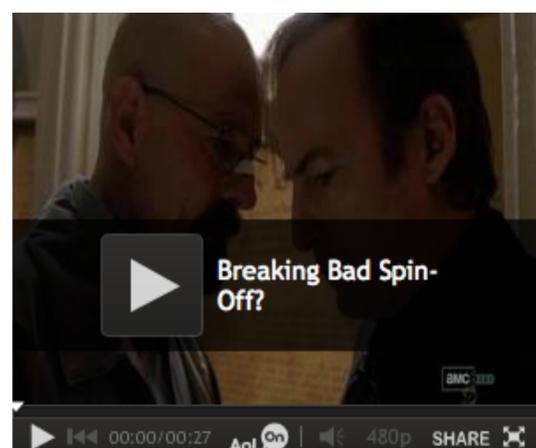
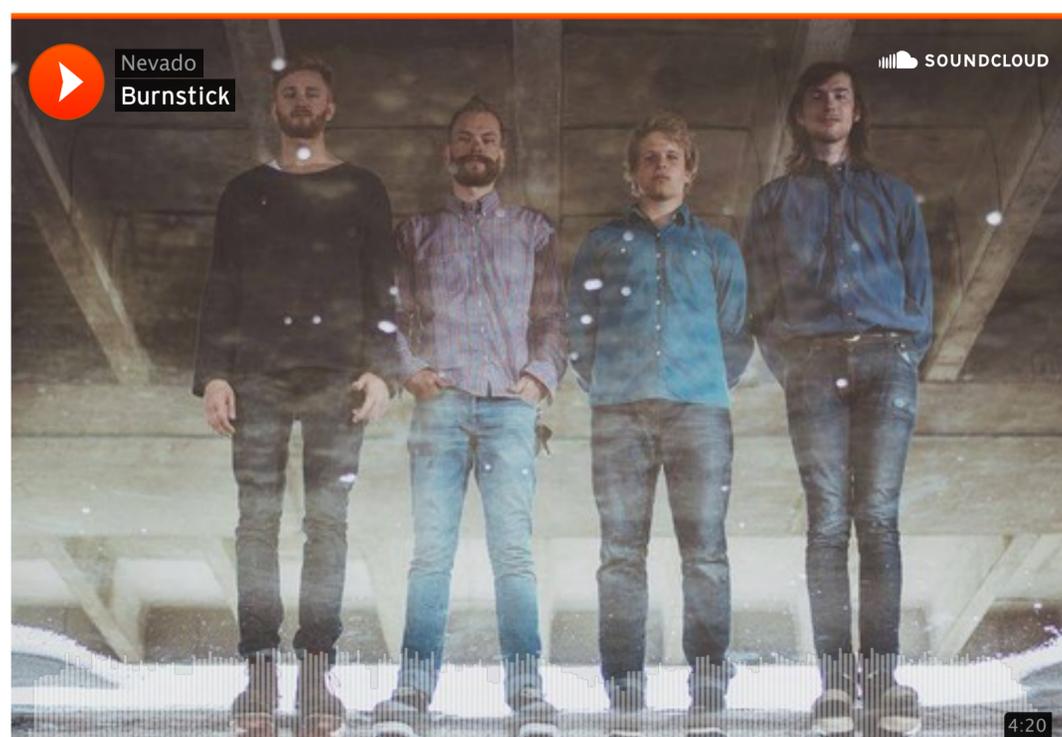
Close Talker PHOTO BY CHRIS GRAHAM

August 6 2014, 12:49 PM ET

Close Talker pair their rigid yet sanguine melodies with achingly euphoric lyricism. The Saskatoon quartet's latest track, "Burnstick," displays their wistful longing for the past with the opening verse, "Remembering the old days / Sitting there in silence / Hoping we can live it again." Meanwhile, the increasingly fervent guitar and vivacious drumming highlight the uncertainty and optimism of the future.

Here's what the band had to say about the song: "Burnstick was birthed by the 'tuba' sound on an old Yamaha keyboard and is centred around a day off that we had on our first tour last February. We were lucky enough to spend this night at a family cabin and as it progressed, embarked on an adventure across the desolate frozen lake. The song dives into those moments when you really are having the 'time of your life' and may not even recognize it, until you later look back and remember those lasting memories for what they truly were."

Stream "Burnstick" below, and look out for the track when it appears on Close Talker's sophomore LP, *Flux*, out November 4 through [Nevado Records](#).



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HEADS UP FOR CLOSE TALKER

By ILANA KAPLAN

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ABOVE: CLOSE TALKER

Canadian indie-rockers Close Talker may not be on your radar yet, but they're about to be. The quartet—Will Quiring, Matthew Kopperud, Chris Morien, and Jermis Olson—is coming up on the release of its sophomore record *Flux*, due November 4 via Nevado Records. The band's blend of tranquil, indie-rock sounds first surfaced on their debut *Timbers*—a collection of tracks that displayed the band's penchant for personal lyrics and shimmering melodies.

Close Talker's sophomore record allowed the band to really combine their efforts, both sonically and lyrically. The band will be supporting their upcoming release with a tour this fall alongside Royal Canoe, Rubblebucket, and Jordan Klassen.

We recently caught up with lead vocalist Will Quiring, who talked about the band's comparison to Local Natives, the band name's relation to *Seinfeld*, and making sacrifices for music. You can also check out the video premiere for the ethereal track "Heads"—a song about the decisions we make. The video gorgeously reflects the tone of the song, with black-and-white film, and sets the stage for the record as the first track on the album.

Missing Plug-in

KAPLAN: You guys premiered a new song called "Heads" today, but there hasn't been much out there about you guys so far. Is there a reason for why that is?

QUIRING: Well, we started the band about two years ago, but we got signed by Nevado Records just this past summer, so that's why now there's a lot more press stuff. We have a couple of publicists now. Before we didn't really have anyone to get us interviews, but it's good. I'm enjoying it.

KAPLAN: So your second single, "Heads," just came out. What's it about?

QUIRING: "Heads" was the first song we wrote for our new record *Flux*. It's actually the first song on the album. It was the first song that we wrote as a group—the songs before that, someone would come with an idea or full song and we would put it together. "Heads" was the first song that marked a new writing style where we all collaborated and equally invested in the songwriting. The theme is tied around the times in your life when you make the wrong decision or what you think is the right decision at the time, but turns out to be the wrong decision and how that decision affects your life and also the people and your relationships with that decision. I wouldn't say it was a set example, but kind of just thinking along those lines of the decisions we make and how they affect us going forward.

KAPLAN: You've been getting a lot of comparisons to Local Natives. Is that something you like hearing? Or are you like, "Oh, not that one again?"

QUIRING: We love Local Natives, and we take that as a great compliment. In some regards, you don't want to sound exactly like a band; you want to have your own sounds. To be compared to one of our favorite bands, we'll take it for sure. When we wrote lots of the new songs, we wrote them when the Local Natives' album *Hummingbird* came out. We listened to that a lot and lots of influences like that. I don't think we took all of our influences; we didn't want to copy Local Natives at all. I think we definitely took some of their aspects and incorporated them into our sound.

KAPLAN: On that note, who are some of your musical influences that are a little bit different than Local Natives?

QUIRING: We definitely all have different influences. Our bass player grew up in the '80s so he listened to the punk rock of the '90s. That would definitely be his influence. Chris, Matt, and I are younger than him, so I would say The National, Bombay Bicycle Club, Royal Canoe, and Zeus—they're from Canada as well. Half Moon Run, I don't know if you've heard of them, but they're from Montreal.

KAPLAN: I love Half Moon Run. They remind me of old Radiohead.

QUIRING: I saw them open for Patrick Johnson last year, and they blew my mind. Radiohead is definitely another one. *In Rainbows* is probably one of my favorites.

KAPLAN: How does your sophomore record differ from your debut?

QUIRING: There are a lot of differences. First of all, we were definitely more intentional with the songwriting. The first record we wrote in two weeks. They were the first eight songs we wrote, we played them live and then we recorded them. We definitely didn't dive deep into the songwriting, lyrics or chord structure. This one, we were writing songs since that release. It was a year and a half of just writing songs trying to be more intentional with the chord progressions, the dynamics with the layers and the lyrics. We wanted to make them more meaningful to ourselves. We feel like we're going to be playing these songs a little bit longer than we did than the first, we wanted to be more intentional in the songwriting.

KAPLAN: How did you guys come up with the band name "Close Talker?"

QUIRING: Lots of people think it was the *Seinfeld* reference. We go with that sometimes. I don't think it was directly that. Matt, —our guitar player—is very creative and he was just listing off names. We needed a name for our first show because we didn't want to go up there and not have a name. It just stuck. Lots of people say, "Oh, was it because of *Seinfeld*?" I guess in a roundabout way, but we didn't go, "Hey, there's 'Close Talker' in *Seinfeld*. Let's go with 'Close Talker.'"

KAPLAN: Are you guys *Seinfeld* fans? Who is your favorite *Seinfeld* character?

QUIRING: Yes, very much. Actually, I named my guitar "Elaine." Probably her or George. They're all good—Jerry, Kramer and Newman. It's a great show.

KAPLAN: What's been the biggest challenge for you guys in the music industry?

QUIRING: I guess one of the biggest challenges has been not being in the same place. Matt and I lived in Vancouver, BC, for two years, and the first two years we actually started this band. We weren't really together, so that hurt our songwriting. Even playing shows, we couldn't really get our feet on the ground and go for a while. So, that was difficult. We haven't been a band for an abnormally long time, so there are definitely going to be a lot of challenges: touring every day, being away from our families, friends and our girlfriends. Being away from the relationships we have back home will take a lot of work, but we're looking forward to it and going on a tour. You've gotta make sacrifices if you're going to be in the music industry, so we're gonna find that out probably pretty soon.

CLOSE TALKER'S SOPHOMORE RECORD FLUX COMES OUT NOVEMBER 4 VIA NEVADO RECORDS. FOR MORE ON THE BAND, PLEASE VISIT ITS [FACEBOOK PAGE](#).



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Home / New Releases / Close Talker: Burnstick

Close Talker: Burnstick

By *Wes* on August 26, 2014

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It's sad dear readers, but summer is in fact coming to an end. Fret not, KKS HQ isn't ready to let the warm glow burn out, neither is Close Talker. The Saskatoonian (I HAD TO FIND A WAY TO GET THAT IN THIS POST) indie-rock foursome, are set to release a new LP Flux on 11/4 via Nevado Records – home to KKS fav Bahamas. Subtle earworm melodies and fluid harmonies set against tightly wound rhythms instantly remind us of Royal Canoe, Local Natives, and Vinyl Thief. Their new track 'Burnstick' feels close and tactile, like a hazy summer dream that lingers long after sunrise and well into falls crisp days.

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AUG 12, 2014

Currently Listening To: Close Talker

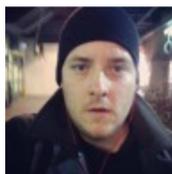
Chris / Bands, IMF / burnstick, close talker / 1 Comment



People tend to avoid close talkers, but I've got a compelling reason to let them in. **Close Talker** are Saskatchewan based indie rock quartet, drawing comparisons to **Bon Iver**, **Local Natives** and **Bombay Bicycle Club**. They're set to release their sophomore record "Flux" via Nevado Records on November 4th and "Burnstick" is the debut single.

Take a listen.

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Chris Budd

Chris Budd is the founder/owner/editor of Toronto-based music blog Indie Music Filter and the president of music publishing/brokering company Bearsuit Publishing. [→ Chris Budd](#)

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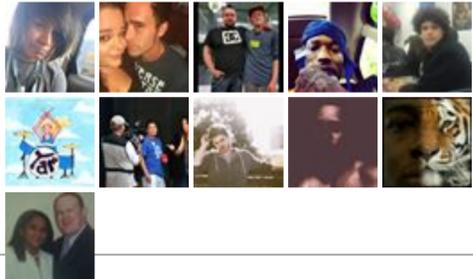


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BEST OF SEPTEMBER 2014



Close Talker "Burnstick"

MUSIC / VIDEO > CLICK HEAR > AUG 07 2014



By Alex Hudson

They're back, baby! Festus will come early for fans of *Seinfeld*-referencing Saskatoon band **Close Talker**, since their album *Flux* will drop on November 4 through **Nevado Records**. In the meantime, the song "Burnstick" is streaming ahead of time.

The song pairs peppy drums with spacious keyboard tones and reverb-drenched guitar shimmers. Previous reports have indicated that the band recorded their new album with Jace Lasek of the Besnard Lakes, and the atmospheric vibe suggests that he is very much the master of his domain here.

Decide whether Close Talker are sponge-worthy by listening below [via *Spin*].

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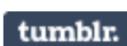


Canadian four piece Close Talker offer up spacious vocals and instrumentals on ‘For the Sun’, their latest track through Nevado Records. The Saskatoon natives deliver a distinctly raucous sound similar to early Bombay Bicycle Club, as they prepare for their second studio album due out in early November.

Sounding very much like British indie rockers, Close Talkers’ rhythmic display of complex song structure and well placed vocal harmonies borrows heavily from the *math rock* genre which has risen to prominence in the UK music scene. Will Quiring, Matthew Kopperud, Chris Morien, and Jerms Olson demonstrate a talent for pleasant, melodic, and skillfull composition.

Building upon itself in a multi-layered, multi faceted bed of sound, Close Talker manage to keep momentum while simultaneously preserving the pace of the track; a feat which many in the genre struggle with.

Catch the boys’ second full length endeavour *Flux*, out November 4th on Nevado Records. **NI**





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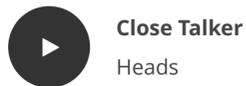
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CLOSE TALKER HEADS

Label: **Nevado** Genre: **Rock** Sounds Like: **Bombay Bicycle Club, Local Natives** [Tweet](#) 0 [Like](#) 41



Hailing from the great plains of Saskatoon, **Close Talker** are back with a big new track. Produced by Jace Lacek of Besnard Lakes (Wolf Parade, Stars), "Heads" reminds us plenty of the expansive indie rock of bands like **Local Natives** and **Bombay Bicycle Club**. This song is perfect for any nature hikes or vision quests you have coming up. Give it a listen below and stay tuned for Close Talker's **Flux** EP, out November 4th via Nevado.



Categories: **MUSIC**
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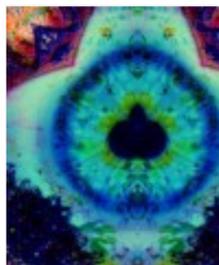
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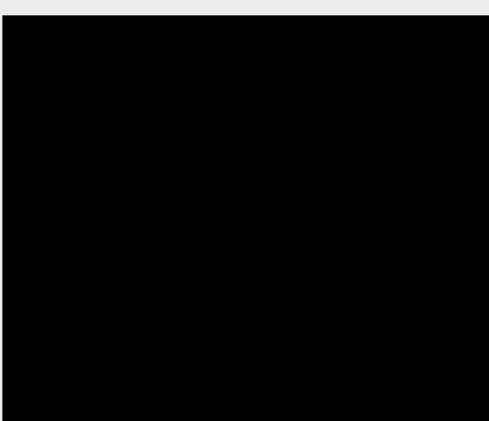
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Exclusive Song Premiere: Close Talker, "Great Unknown"

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Let's get over the hump in Hump Day aka Wednesday aka today with a rad song premiere, ARTISTdirectioners. Today, we premiere the song "Great Unknown" by [Close Talker](#). It lives on their album *Flux*, out November 4 on Nevado Records. [[iTunes link](#)]



"Great Unknown is, at least thematically, the centerpiece of the album," the band told us. "It talks about changes in our lives and how this band has already definitely changed all of us as well as our relationships. The future can be a scary thing, since it mostly an unknown, and chasing a dream is extremely exciting, but also includes risk and inherently some fear as well. This one took a lot of time to mature musically; it definitely didn't come together quickly, which also hints to the theme of the album. It sort of talks about the anxiety and excitement for what is to come, and being ready to face it and enjoy the ride."

With all of that beautiful and informative insight in mind, enjoy "Great Unknown" by Saskatoon's Close Talker.



Nevado

Close Talker - Great Unknown



Did you venture into the Great Unknown with Close Talker?

-Amy Sciarretto
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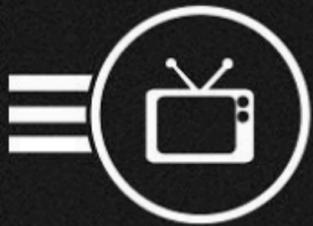
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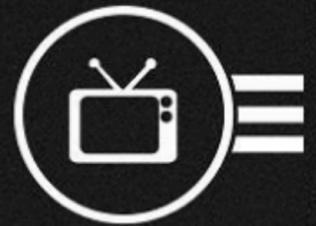
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Close Talker – “For The Sun”

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IN FLUX

Saskatoon's Close Talker change gears on eagerly-awaited sophomore LP BY ALEX J MACPHERSON

Last month, the online music magazine Spin began streaming “Burnstick,” the lead single from Close Talker’s sophomore album, Flux. Thousands of people around the world were treated to the song’s dense guitar and synth lines, and vocalist Will Quiring’s lissom lamentations for an unclaimed past. Jeremy “Jerms” Olson, the Saskatoon rock band’s mustachioed and motorcycle-riding bassist, could scarcely believe that the record he and his bandmates spent months writing and recording could generate so much attention. But the buildup to Flux, which is scheduled for release in early November, is just the latest installment in Close Talker’s story of rapid ascent. “A lot of the stuff that’s happened is a little bit surreal,” Olson says of the last eighteen months, which have seen Close Talker rise to prominence across the country. “We’re all like, ‘Really? They just put our song on Spin? What the hell?’” Close Talker blasted onto the national music scene in early 2013, shortly after releasing Timbers. The band’s debut welded strong pop- and rock-influences to an expansive sonic palette. Songs like “To The Coast” soared above the landscape, light and ethereal. Others, like “She’s On Fire,” became staples of the band’s live shows, anthems for the audience to sing as loud as humanly possible. Flux, which the band recorded at Breakglass Studios in Montreal with the Besnard Lakes’ Jace Lasek, is much more restrained. Featuring a broader sonic palette than its predecessor, as well as more fully-realized songs, Flux is not as immediately engaging. But what it lacks in strong hooks, it makes up for in sumptuous textures and compelling arrangements. The subject matter is different, too. Whereas Timbers felt like the soundtrack to an infinite summer, Flux is burdened with the weight of time’s passage. Despite the change of pace, Olson is excited about the album, and the possibilities it offers. “It’s definitely a trip,” he says with a laugh. “But we’re taking it as it comes and enjoying it as much as possible.”

Alex J MacPherson: After the success of Timbers, what was your plan for the album that became Flux?

Jeremy Olson: I think we wanted to be more intentional about it. To be honest, with Timbers and just the way the band sort of started, everything felt slapped together. They started jamming and they were looking for a bass player so I sort of jumped onboard. And then a week later we played an open stage. Everything was just like, ‘Next week let’s play these four songs for open stage.’ With Flux we wanted to be really intentional and write stuff that we were excited about, that was challenging. Every little part we thought through. We spent a lot of time poring over some of those songs, and trying to make the best record that we could.

AJM: You guys made the decision to record in Montreal, with Jace Lasek. What was that experience like?

JO: I was a little nervous. We were going halfway across the country and spending all this money to make a record, and none of us had met Jace before. The first day we showed up, we’re getting all our stuff set up, talking about what the schedule’s going to be like for the three weeks. As we were setting up, Will mentioned [to Lasek], ‘Just so you know, me and Jerms have hockey tickets tonight, to see Montreal play Boston in game six.’ We were nervous that he’d be like, ‘Man, we need to work tonight.’ But as soon as he said that, Jace was like, ‘Are you f**kin’ serious? You have to go, that’s amazing!’ He was so pumped for that. I think that experience sort of broke the ice. After that, for me anyway, I could take a deep breath and be like, this is pretty cool. I think spending that time there, with him and in Montreal, made the record better than it would have been had we tried to do it on our own.

AJM: One of the first things that stands out about Flux is how dense the songs are. There’s a lot going on, and far fewer obvious pop hooks and riffs than there were on Timbers.

JO: I think it’s definitely a little less poppy. A lot of the songs on Timbers, playing them live, they’ve almost turned into drunk anthem songs. Which is a blast. Especially in Saskatoon and Regina, people are familiar with those songs now, and when we get to play them live it’s a blast because the crowd is loving them. So when we were wrapping up the record in Montreal, I was stoked on it but at the same time like, we don’t have any drunk anthem songs on here, are people going to dig this record? But like I said, we wanted to be more intentional and make a record that we were really excited about, as opposed to writing some more of those simple poppy anthem songs, like those that were on Timbers.

AJM: You’ve used the word intentional a couple of times now. Was that a mantra for the band when it came to making this album?

JO: For sure. I think all four of us are — I don’t know if picky is the word, but we want to put out the best product, whether it’s a record, a video, or something as simple as a social media post. We want to try to be intentional and maximize the value of it. A lot of that stuff is so fleeting, so if we want something to have the most impact, we want all four of us to be happy with it and really be proud of it. If you do something mindlessly, it gets lost in the noise. I like to think if it’s more planned out, it might get a bit more traction. It came unintentionally; it’s just a product of how the four of us work together. Like, let’s not put something out just for the sake of it; let’s make it really good, the best we can, and then we’ll share it with people. **V**

Close Talker

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Close Talker Announce Sophomore Album



0

Close Talker the quartet from Saskatoon recently announced their second full-length album, *Flux*, will be released on **November 4** via **Nevado Music**. Recorded over three weeks, during the spring of this year at Montreal's Breakglass Studio with *Jace Lasek* (*Land Of Talk, Suuns, Young Galaxy*), while the Canadians were in the throws of their playoff run, the 10 tracks are the first the band has done with an outside producer.



Formed in Saskatoon in early 2012 Close Talker: *Will Quiring* (vocals, guitar), *Matthew Kopperud* (guitar, vocals), *Jeremy Olson* (vocals, bass), and *Chris Morien* (vocals, drums) produced an independently released their debut with **Timbers** in 2013

Close Talker is confirmed to play a run of shows in Germany this September with a few select shows with *Jordan Klassen*. A tour with *Royal Canoe* is confirmed for October. The band will announce more info on *Flux* in the next few days.



TRACKLISTING

1. Heads
2. Burnstick
3. Blurring Days
4. For The Sun
5. Great Unknown
6. The Silence I
7. The Silence II
8. Patmos
9. Take It Back
10. Slow Weather

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[LISTEN] CLOSE TALKER- BURNSTICK

04 September 2014

by Tiana Feng



Close Talker's hazy melodies are back in the form of a new album called *Flux*, which will be released **November 4th** on Nevado Records. Stream the lovely new song "Burnstick" below.



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Five Songs To Hear This Week - Close Talker, Sons Of Kemet, Sasha Siem, Demob Happy, Morning Smoke

 NOVEMBER 3, 2014 / NO COMMENTS



Sorting through the week's new singles and songs that have surfaced online over the last seven days, Jamie Skey (@jamie_skey) presents five songs you need to hear this week...

Indie rock is currently in rude health in Canada, and Saskatoon natives **Close Talker** are one of their country's most zesty exports. Preparing the way for the group's second album, Flux, **For The Sun** proves to be a golden beam of wistful, intricate guitar pop framed by Local Natives-like harmonies and Bombay Bicycle Club briskness.

London-based horn-blowing quartet **Sons Of Kemet** are one of Britain's most incendiary experimental groups, a proclamation backed up by the fact that their 2013 barnstorming debut, Burn, won a MOBO. It's no surprise, then, that a host of remixers have been queuing up to recast their tunes and a daring alternative-pop collaboration Bludd Relations has given album track **Going Home** a trippy, dancefloor-propelled makeover which completely turns the original on its head.

Brighton-based musical soap-dodgers **Demob Happy** make a garage-rock racket as unclean as their apparent appearance. New single **Succubus** is a degenerate scuzz clatter that will quickly get under your skin as it resonates with the sort of errie paranoia that underscored QOTSA's early work.

Anglo-Norwegian song-poet **Sasha Siem** has signalled the release of a brand new single in the orchestrated shape of **My Friend**, which, if you were to construct a Venn Diagram between Bjork and Leonard Cohen, you'd find the tune somewhere in the shaded middle section.

Former touring buddies of The Wytches, distortion-worshipping doom and gloom merchants **Morning Smoke** return with new single **Hunger**. Imagine Ian Curtis howling over Sonic Youth-circa Goo, and you're in the right ballpark.

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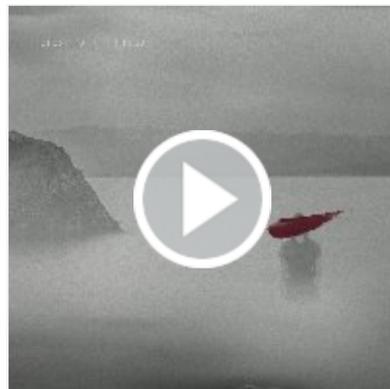

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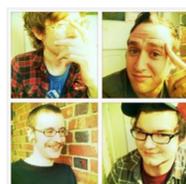
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We've been covering a fair bit of electronic music from Canada lately, so I figured it'd be nice and refreshing to change things up a bit.

Fortunately, Saskatoon-based group Close Talker have given me the perfect such opportunity with a brand new track by the name "For The Sun." Featuring tight rhythm, soaring vocals and a good dose of talent, the single hints at a solid selection of new music to come from the band's camp.

Close Talker's sophomore album *Flux* will be out November 4th.



CLOSE TALKER

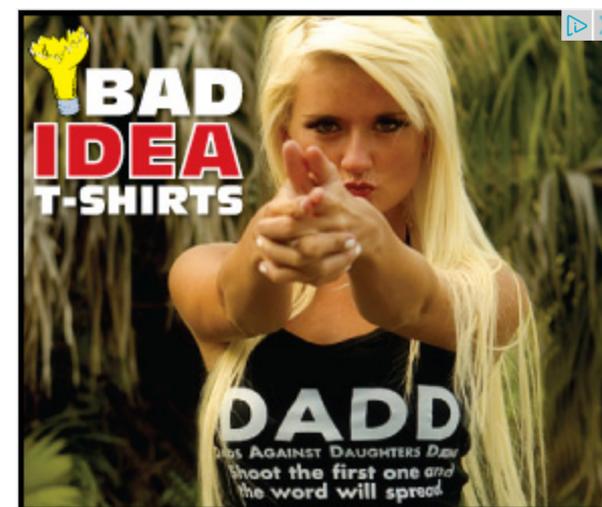
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CLOSE TALKER PREVIEWS SWOONING NEW RECORD 'FLUX' BEFORE RELEASE [PREMIERE]

HANNAH ANGST | OCTOBER 29, 2014

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Lush instrumentation and woozy, swooning guitars permeate throughout the entirety of **Close Talker's** great sophomore album *Flux*. With the kind of pop song construction that would make **Local Natives** jealous all while taking their cues from hazy shoegazers like **Ride**, *Flux* creates the perfect balance of layered beauty and firm beat — it's music to dance and relax to. With stand outs such as the anthemic opener "Heads" and the spectacularly catchy "For the Sun", the band is making their case for being the heir apparent to the melodic, lush pop dynasty of **Silversun Pickups**. This record is filled with the kind of gems that you go back to time and time again — the kind that get under your skin. We could not be happier to be streaming **Close Talker's** new record a week before release, and we're sure that you'll be as taken with it as we are. Take a listen above and be sure to get the record when it comes out on 11/4 via Nevado Records.



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[Indie] Close Talker – For the Sun

Posted by Jo Highfield on November 4, 2014

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▶ Close Talker For The Sun Buy

The precision and complex sound structure, that's almost angular in its execution, has become as much a British affair as a cold summers day. There's something distinctly London-esque about new track For The Sun, from Canadian four piece **Close Talker**.

This refined nu-indie effort abstains from explosive outbursts and rather than building to fruition, its quality is refined and showcased throughout the 3.28 minutes of majestic composure. Drawing comparisons to early **Bombay Bicycle Club**, their measured and compact form has also conjured fitting nods to LA's own **Local Natives**.

Close Talker's second full length album Flux, is released November 4th on Nevado Records.

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REVIEW: Close Talker – ‘Flux’

Reviews Album Reviews News

by Drew Wille - Oct 27, 2014

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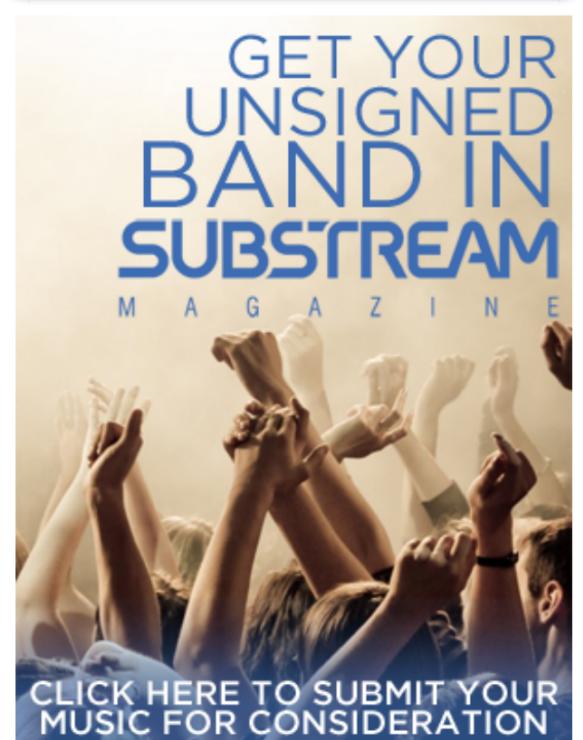


“Flux,” a word capable of being defined solely by site, is typically associated to fluctuate, by similarity of pronunciation and meaning. As it relates to varieties of movement, flux can be closely correlated to musical composition. Typically, music must be performed in sequential order compiled properly to produce a full song. Every musician or band has his or her own unique approach to said process, in this particular instance the spotlight is shining on [Close Talker](#).

In the cold lands of Saskatchewan, where this indie band calls home, is the origin of their melodic masterpieces. The combination of various instrumentals and lyrics flow harmoniously on the band’s second full-length record, *Flux*, courtesy of Nevado Records, available on November 4. Thus far, “Burnstick” and “For the Sun” are insight for what is to come with styling similar sounding to Bon Iver and perhaps faintly of Iron & Wine. Electronic elements pair well with string sections and guitar melodies.

Physics defines flux as “a quantity expressing the strength of a field of force in a given area,” which syncs well with the vibe of Close Talker. The intention to achieve strong, melodic sounds while maintaining a rhythmic flow is a delicate process, but successfully achieved (and in only three weeks) with *Flux*.

BY LINDSAY MOSCARELLO



Close Talker "For The Sun"



👤 Eva Cheung 📅 October 20, 2014 🎵 Music 💬 No Comments

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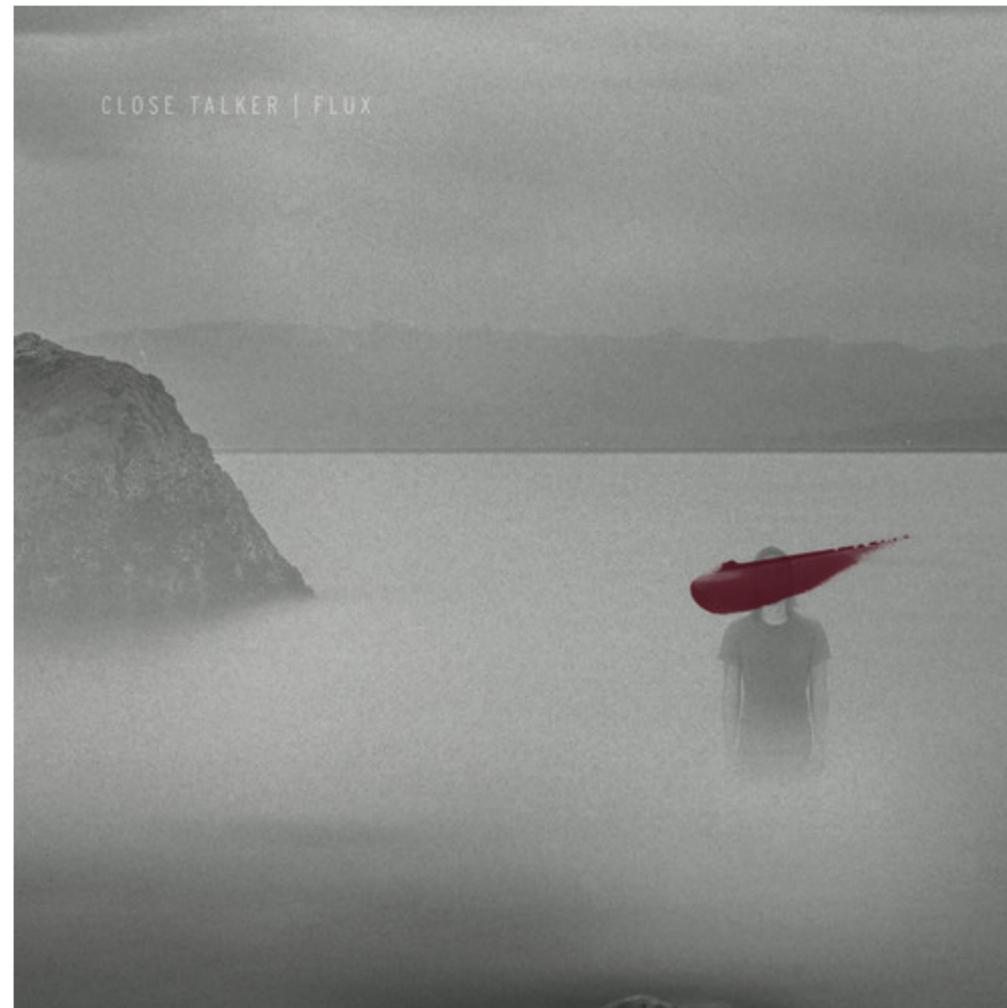


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HOW DO YOU PRONOUNCE MØ?



Saskatoon's Close Talker released their brand new song that's appropriately titled "For The Sun" to help you out on this gloomy weekend. The band sounds like Bombay Bicycle Club's more intense and rockier cousin as the track slowly begins with crackly reverb and a single note drone, building up tension to a crash of beautifully arranged notes, heartwarming chorus, and lush back vocals. The song stays consistently captivating with their previously released tracks "Heads" and "Burnstick", which all will be on their anticipated upcoming second LP *Flux* (out November 4th in North America).

Give this track a spin below until then and be sure to catch Close Talker live at their record release show at the Garrison on November 14!



Nevado

Close Talker - For The Sun



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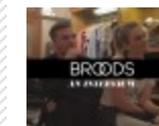
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Indie quartet Close Talker hope to hit the big time

Close Talker epitomize the essence of young creatives as they get set to release their second album

BEN INGRAM / DAILY NEWS
OCTOBER 2, 2014 12:00 AM

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Composed of Matthew Kopperud, Will Quiring, Jeremy Olson and Chris Morien, Saskatoon's Close Talker are not only bringing out their second album, 'Flux,' next month, they're also proving to be musicians with an eclectic mix of talents.

It's with a degree of trepidation that some musicians and bands who, talented as they may be, find themselves putting their lives on hold to take a shot at stardom.

One such band is Saskatoon indie rock group Close Talker.

Close Talker will bring their Fall 2014 tour to The Queens in Nanaimo on Oct. 10, following a slate of shows in Germany, where countless rock legends once honed their skills.

Unleashing new tracks from their upcoming record *Flux* (out Nov. 4) upon strangers in Germany, "these wild cards from Canada" could not help but take a moment to reflect on rock greats like the Beatles, who once tuned their strings on the shadowy stages of Hamburg. "On our travels we stopped by the club where they played like, eight sets a week," Close Talker's Matthew Kopperud (guitars, vocals) told the *Daily News*.

"Being in that room, you could kind of sense something special happened."

The musicians in Close Talker are hopeful that a bit of "something special" finds them, too. *Flux* track "Burnstick" was recently featured in New Yorkbased webzine Spin.com and on Canada's Exclaim.ca.

With tour dates booked through the fall and plans in the works to play more shows in Europe, this is one band hoping their time is now.

"Our goal is just to kind of be able to follow this passion and to play music," Kopperud said. "For it not to mean such an immense sacrifice, that we can do it peacefully and joyously."

Close Talker is composed of Kopperud, Will Quiring (vocals, guitar), Jeremy Olson (vocals, bass) and Chris Morien performing vocals and drums.

Whatever cards the band is dealt, these are musicians with an eclectic mixture of talents.

The elder statesman of Close Talker is Olson, who has his masters in chemistry and doubles as a researcher at the University of Saskatchewan's synchrotron particle accelerator.

"He's basically a genius, but you'd never know it. He's covered in tattoos and rides a Harley Davidson," said Kopperud, himself a biblical studies student at Columbia Bible College in Abbotsford, where lead-singer Quiring also studies.

Rounding out the group is drummer Morien, who has been applying the final touches on a masters degree in chemical engineering.

But touring through the fall in Germany, England and Western Canada has meant putting much of that on hold.

Indeed, Close Talker is a band that is up front with the emotion of being uncertain star-seekers.

The group's maturing and increasingly refined sound seems to echo their growth as a band, as well as individuals.

The lyrics speak of an excited anxiety so typical of early 20-somethings who set out to take a gamble on fame.

"A lot of the songs are bouncing around the idea of change in our lives and that we are in this kind of season of immense change," Kopperud said. "The album definitely has some moments of, I guess, being truly honest, kind of an open book with some more vulnerable moments.

"At the same time, it's not so (pun alert) in-your-face personal. It's worded in such a way that anyone can relate to.

"Hopefully this year will kind of dictate a lot of things for the future, depending on how well (Flux is) received. We all have so much going on."

The Oct. 10 show features Lawn Social as the opening act and is being put on by Got Pop? productions and is set for 7 p.m. at The Queen's.

Tickets are \$12 in advance or \$15 at the door, on sale now at Lucid, The Dog's Ear, Desire Tattoo, The Queens, or online at ticketzone.com.

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Close Talker / Jordan Klassen O'Hanlon's, Regina SK, May 2

REVIEWS > CONCERT > MAY 03 2014



Close Talker | Photo: Peter Scoular

By James Brotheridge

G O'Hanlon's being packed on the weekend as a given. The Irish pub might not be the only thing open after dark anymore in Regina's downtown, but the combination of no cover and no-cover-band live music on Friday nights is normally enough to draw a particular kind of crowd. Still, it's noticeable when a band with any kind of buzz is coming in. One starts looking around their expanded main room, thinking, "They could've shuffled these tables and chairs off to somewhere else, right?"

Close Talker have that buzz, and and they packed O'Hanlon's nicely. The Saskatoon four-piece have been a Saskatchewan "it" band since before they even released their 2013 debut, *Timbers*. Seemingly coming out of nowhere, they quickly built an excited fan base that, these days, is reaching outside of the province. For now, though, their current tour is taking them through O'Hanlon's with tour mate Jordan Klassen, who started his band's sound check sometime before 11 p.m. for a big, drunk crowd.

Having to sound check a ukulele in front of this crowd must have been difficult, but if there were any thoughts that the crowd might talk over the Vancouver artist's music or that his chamber folk wouldn't play right on a Friday night, they were quickly put to rest. The full band experience helped greatly. Klassen's an artist who's progressed writing solo to writing and arranging for a band, and it shows, especially in the interplay of vocals between him and the female keyboardist.

Klassen must've been deeply changed by a Sufjan Stevens record along the way, maybe coming late to the party picking up *Illinois*, and was never the same again. There are delicate moments to his live show, aiming for bits of pastoral beauty, but he punctuates them with moments of energy and enthusiasm, and boy, does he have the latter in spades. Klassen was the smiling-est fellow to play music that night, showing clear excitement just to be in front of people with his songs — even when his keyboard stand collapsed at his touch.

The crowd only grew for Close Talker; any more people, and they'd have needed to be standing on tables. The audience came ready, too. The group's songs have sing-a-long moments, and parts of the crowd gleefully obliged.

All the music Close Talker played felt very much cut from a similar cloth. They flitted in and out of the sweeping indie rock of Hey Rosetta and added a touch of the groove of Apostle of Hustle, not completely achieving the heights of either but certainly on their way to their own sound. Their latest songs twist and turn in unexpected ways, playing with riffs and building atmosphere at will.

There's every reason to think this band will continue to develop and distinguish themselves. As it stands, the songs in their set tend to become one, and that repetition mutes interest slightly.

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Close Talker: Flux

By **Zachary Houle** 11 November 2014

PopMatters Music Editor - Canada

Worthy of Chatter

Local Natives. The Cure. Arcade Fire. Fleet Foxes. Coldplay. These are some of the reference points found within the sophomore release from Saskatoon, Saskatchewan's Close Talker, *Flux*. The band was a finalist in CBC's Searchlight competition for Best New Artist in 2013, coming off the strength of their debut album, *Timbers*. *Flux*, on the other hand and despite the title, doesn't really show a band in transition, but, rather, moving with potency from one song to the next. As a whole, *Flux* is chewy, and has a fairly idiosyncratic resonance, even though, as you listen to these 10 songs, you'll hear hints and references of other bands – some overt, some not.

However, if there's one thing you can say about this LP, it is that it is immensely pleasing. While "Burnstick" might be the album's obvious highlight, the tracks of *Flux* are uniform, and are best listened to and appreciated as a whole. Thus, Close Talker has, in essence, crafted an *album*, one that brings new rewards each time you listen to it. While *Flux* may not win awards for ingenious originality, there's something compelling at work here, and illustrates the grasp that Close Talker has on indie rock. It's Canadian, and yet it isn't. There's something more at work on this platter, even if you may be hard pressed to put an exact finger on it.

"Heads", the song that opens the album, is the band's most obvious attempt at mimicking the Cure, with that particular bass sound that the British mope rock group uses. However, there's a touch of Local Natives meets Coldplay going on, too, and the blending of these diverse influences make for a captivating listen. The chorus, in particular, is soaring and angelic, and you know just from hearing it that this is a song not destined for the club scene, but the biggest arenas in the land. There is a mark of clear ambition at work on this song, and it serves as a rumbling calling card of Close Talker's purpose. "Burnstick", meanwhile, has a distinctly New Romanic vibe going for it, coupled with the band's influences from the double-aughts indie rock. With its brazen harmonies and an ear catching melody, "Burnstick" illustrates that this band, when they're working with all of their capabilities, is firing on all cylinders.

"Blurring Days" showcases a key forte of this outfit's signature style: the use of a tumultuous drum beat that pumps blood like the heart to all of the body's muscles and organs. That's perhaps where the obvious comparisons to Local Natives may come into play. However, the use of a saxophone in the song gives this a jazzy strut, showing that Close Talker can and will rise above any comparisons made to other groups. "For the Sun" shows the outfit reaching into comparisons to another Canadian band of note, the Provincial Archive, in terms of its vocal delivery. While the Provincial Archive is more folksy in nature, Close Talker rise toward indie hymns.

The band also has a sense of the grand: the album's centerpiece is a two-part song called "The Silence", both of which are among the record's most memorable. Augmented by a liquid guitar line, the vocals are sparse and spare, and, yet, despite Part One's simplicity, the melody is spun with gold and leaves a haunting, lingering impression. The second part or movement cops a similar trait: with just vocals and quiet guitar lick, before drums and other instrumentation kicks in after more than a minute, the song loiters with the listener. While these are memorable moments on the record, they also drag the pace down slightly. Still, one cannot deny the power and the beauty of these monumental movements.

"Patmos", which immediately follows, has an arty take on proceedings, and sounds remotely Arcade Fire-ish. With a zippy bass line that hums and reverberates, the song mesmerizes. Indeed, listening to it is a bit like watching a watch swing back and forth. The album closes with the icy "Slow Weather", with a frozen keyboard sustained chord that brings to mind the slush and messiness that appears after a winter storm in mild weather. While it ends the album on a quiet note, and one wishes that things end on a much more forceful note, it still sticks in all of its evocative glory.

While the last half of *Flux* is fairly languid and, once you start thinking of these songs deeply and truly you can perhaps poke holes in them, what Close Talker has delivered is a fine disc that plays out in homogeneous motion. There's plenty of craft on display, and you may be amused to learn that this took all of three weeks to record – it seems that this would have been something that would take a longer, a much longer, period of time to get down on tape. Still, *Flux* beats at the heart of Canadian indie rock, and even though the band itself notes wryly in one of the songs that this has been all done before, it does a deft job of at least trying to bury or hide its obviousness. For that, this is something worthy of listening to and, more apt, enjoying. It conjures



Close Talker

Flux

(Nevado; US: 4 Nov 2014; UK: 4 Nov 2014)

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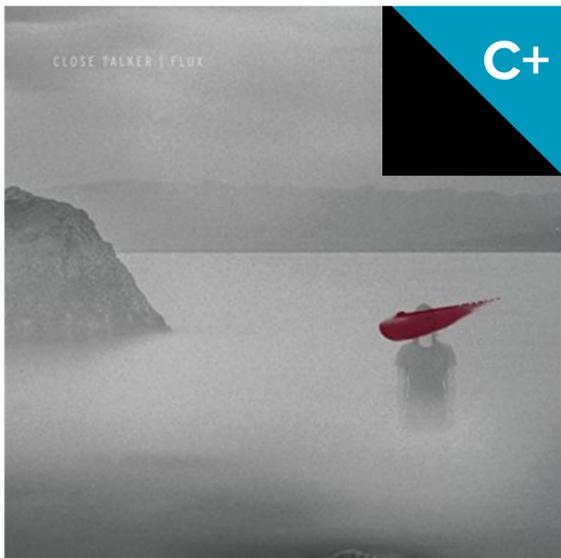
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ALBUM REVIEWS

Close Talker – Flux

BY DAN BOGOSIAN ON OCTOBER 31, 2014, 12:00AM

0 COMMENTS



C+

ARTIST CLOSE TALKER +

RELEASE DATE NOVEMBER 04, 2014

LABEL NEVADO

FORMATS DIGITAL, VINYL, CD

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In 2013, [Close Talker](#) were finalists in CBC's Searchlight competition for Best New Artist, in the process gaining a share of the spotlight in the quest to find the next big Canadian indie rock band. On the strength of last year's *Timbers*, they fought their way through the blogosphere not with originality, but by simply being good at what they do: straightforward catchiness, finely tuned and delivered cleanly. Their sophomore album, *Flux*, trades the strength of singalong melodies and moody dances for a step further into their tranquil side, and get closer to a sound they could call their own.

Songs like "Great Unknown" display a new musicality. Quiet at the start, the number grows at the end, adding horns over a close-woven vamp that grooves, its few notes wiggling memorably. The instrumentals are often strongest, and the weave of background harmonies casts a wooing spell on dry listeners. Gone are the oohs and aahs of the first album, replaced by choir-like backing vocals that appear in multiple songs — you could picture a flock of angels singing those parts on "For the Sun" or "Patmos".

The album's faults lie not in what the band are doing, but in what they aren't. While copping rock tropes left and right, they rarely touch on anything purely original. A pop listener will hear hints of U2 and Coldplay in the guitar play. An alternative listener will say vocalist Will Quiring's delivery evokes Local Natives or Manchester Orchestra. An indie listener will say it sounds like Matt & Kim emulating a blog band from the late '00s. Close Talker, though are at their finest when they dare to be original. On "Take It Back", keyboard percussion sets a new scene before layered guitars take the track into a shouting chorus all their own.

While none of the songs are packed full of joy, the tranquility won't be mistaken for melancholy — Quiring delivers even his saddest moments with a tempering of maturity and his most upbeat with a sense of restraint. With a leap of growth between efforts, Close Talker are on the right track. If the band stops holding back and continues developing their own unique sound, they may be on the way to greatness. For now, *Flux* is a listen worth revisiting.

Essential Tracks: "Great Unknown", "Take It Back"

ARTISTS CLOSE TALKER +



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Close Talker share new single 'For the Sun'

by Tarynn Law (Google+), 28 October 2014

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I don't know much about Saskatoon, Canada, but I do know that their music scene must be pretty alright if bands like **Close Talker** rise up from it. Combining Bombay Bicycle Club and Local Natives vibes on their new song 'For the Sun', it's a lush atmosphere with dream-like guitars and melodies with some pretty huge choruses as well. 'For the Sun' comes ahead of the release of the band's sophomore album *Flux*, out on 8 December.

Tour Dates:

- 11/12 - New York @ PIANOS
- 11/13 - Brooklyn @ Spike Hill
- 11/14 - Toronto @ The Garrison
- 11/17 - Hamilton @ The Casbah
- 11/18 - Kingston @ Clark Hall Pub
- 11/19 - Ottawa @ Mavericks
- 11/20 - Quebec City @ La Source (Tix At The Door)
- 11/21 - Montreal @ O Patro Vys
- 11/25 - Los Angeles @ The Hotel Cafe
- 11/26 - San Francisco @ Hotel Utah Saloon
- 11/29 - Vancouver @ The Biltmore Cabaret
- 11/30 - Portland @ The White Eagle (FREE SHOW)
- 12/1 - Seattle @ The Rendezvous
- 12/2 - Victoria @ Lucky Bar, Victoria
- 12/3 - Kelowna @ Habitat
- 12/4 - Red Deer Bo's Bar and Grill
- 12/05 - Calgary The Palomino Smokehouse and Social Club
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- 12/11 - Regina @ The Exchange
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Technically skilled, intrinsically fun and sparse with abstract antics, it's a release that was granted room to breathe and time to naturally age, whilst still seizing energy and a European elegance.

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FRESH POP ROCK ELECTRONIC HIP HOP SOUL SONGWRITER



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[Shivum Sharma – All These Years](#)

Close Talker – For The Sun

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Saskatoon, Canada band **Close Talker** execute well on “For The Sun” in the UK-derived yearning indie genre that we at B3 adore very much. “For The Sun”’s generally rhythm-driven composition provides the right frame for neat swerves of harmony and reverbed guitars that thematically weave nicely with the vocal melody’s rich tones. Close Talker’s sophomore LP *Flux* is out December 8th

Close Talker : (Official)

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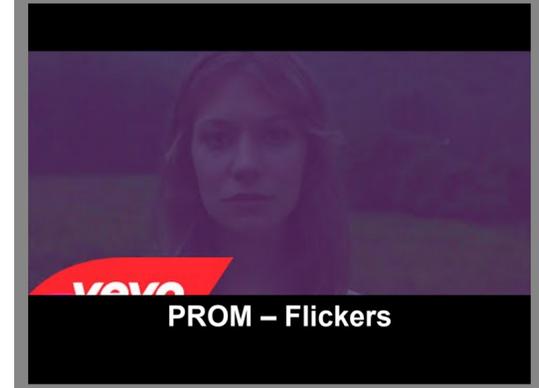
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HOME / STORY

October 30 - November 12
VOL.13 ISSUE. 5

Flux Capacity

Johnny Bonesaw

Published Thursday October 30, 06:51 pm

CLOSE TALKER'S LATEST IS GONNA MAKE SOME WAVES



Close Talker

Flux

Nevado

4/5

It's been just over a year since the release of Close Talker's debut eight-song LP, *Timbers*, but already the Saskatoon quartet has accumulated sizeable buzz around their live show. They've played numerous festivals, and toured across Canada and Europe — not too

shabby considering the group only formed in the summer of 2012.

On *Flux*, their second full-length and what will be their first studio offering to a larger audience, the group doesn't disappoint. Their live show showcases all the noise a gang of multi-instrumentalists can make, but the record shows the band opting to exercise patience and restraint. Instead of blowing their collective loads right off the bat, they wait until at least the midway mark of a song for that.

On the first track, "Heads" — the closest thing the group's written to a radio-pop anthem to date — layers of guitar follow a quiet-loud formula without ever feeling formulaic, while the vocals mould a sing-a-long. Elsewhere, the guitar-work occasionally forays into something resembling a lead line, even though Close Talker fully makes the dangerous leap into solo rock-dude territory. A large part of their songwriting charm is the combination of warm melodies and muscular rhythms that never stoop to posturing (no pun intended). This holds true even at the zenith of the album, "The Silence I", when the band bangs out a truckload of noise while simultaneously bringing in a string section.

On the flipside, the group occasionally — and needlessly — experiments with canned-sounding electro percussion in lieu of drummer Chris Morien's full beats. And the vocals, pretty as they are, have a tendency to float at times, resulting in the lyrics getting lost.

At their best, Close Talker has made some mightily ambitious strides without succumbing to grandeur or excess. Call it good timing or good songwriting (really, it's both), but *Flux* feels like it's likely to find its way onto several top 10 lists of 2014.



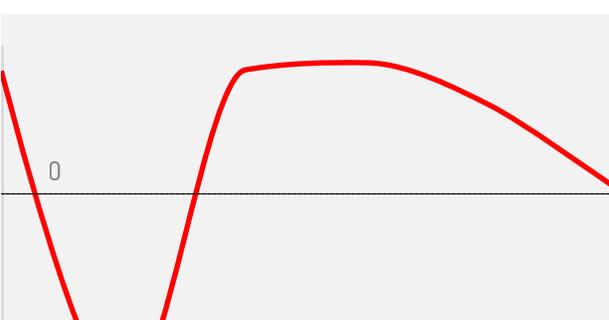
RELEASE INFO



RELEASE DATE: November 5, 2014
TOTAL SONGS: 10
GENRES: Alternative
LABEL: Nevado Records
PLAY ▶ Heads

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FLUX
Close Talker

Saskatoon quartet Close Talker was mighty close to becoming a hot name in Canadian indie rock last year, after almost winning the CBC Searchlight competition for Canada's Best New Artist. Look for people to take notice with the release of their second LP, *Flux*. A follow-up to last year's *Timbers*, it finds the band working with Besnard Lakes frontman and producer Jace Lasek (Young Galaxy, Suuns, Patrick Watson) at his Breakglass Studios in Montreal. His spacious and atmospheric leanings lend itself well to the band's multi-layered harmonies approach, giving the constant Bon Iver and Local Natives comparisons even more credence. Euphoric and vibrant, and a strong effort that suggests great things to come.

Live dates include November stops in Toronto, Hamilton, Kingston, and Ottawa ON before heading to QC, BC, AB, and SK for December. Full details [here](#).

— Noah Siegel

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Nevado
Close Talker - Burnstick



Close Talker J'aime 0



Avec ses mélodies accrocheuses, ses harmonies vocales et sa rythmique omniprésente, **Close Talker** a été favorablement comparé à Bon Iver, Local Natives ou encore le Bombay Bicycle Club. Le nouvel album *Flux* a été enregistré le printemps dernier en trois semaines au Breakglass Studio de Montréal avec le réalisateur Jace Lasek (Land Of Talk, Suuns) alors que les Canadiens de Montréal étaient dans le feu des séries et que l'énergie battait son plein dans la métropole.

« Jace a eu la gentillesse de nous laisser rester dans le studio, utiliser la cuisine et dormir sur les divans alors que nous passions des heures et des heures à travailler », raconte le bassiste Jeremy Olson. « C'était plutôt crucial en fait, puisque ça nous a permis de trouver les idées et les mélodies qui manquaient à quelques-unes des chansons. Jace savait comment transposer les sons que nous n'arrivions pas à faire sortir et il nous aidait avec la progression de nos idées et notre vision des choses quand nous étions bloqués. »

Close Talker, formé à Saskatoon au début 2012, est composé de Will Quiring (voix, guitare), Matthew Kopperud (voix, guitare), Jeremy Olson (voix, basse), and Chris Morien (voix, percussions) a lancé *Timbers* en 2013, un premier EP indépendant qui fut fort bien accueilli. **Close Talker** s'est ensuite démarqué en tant que finaliste de la compétition nationale de CBC Searchlight pour Canada's Best New Artist.

Source : Nevado

Événement à venir

NOV

22

Close Talker
M pour Montréal
22h30

O Patro Vys
Montréal

22 novembre 2014





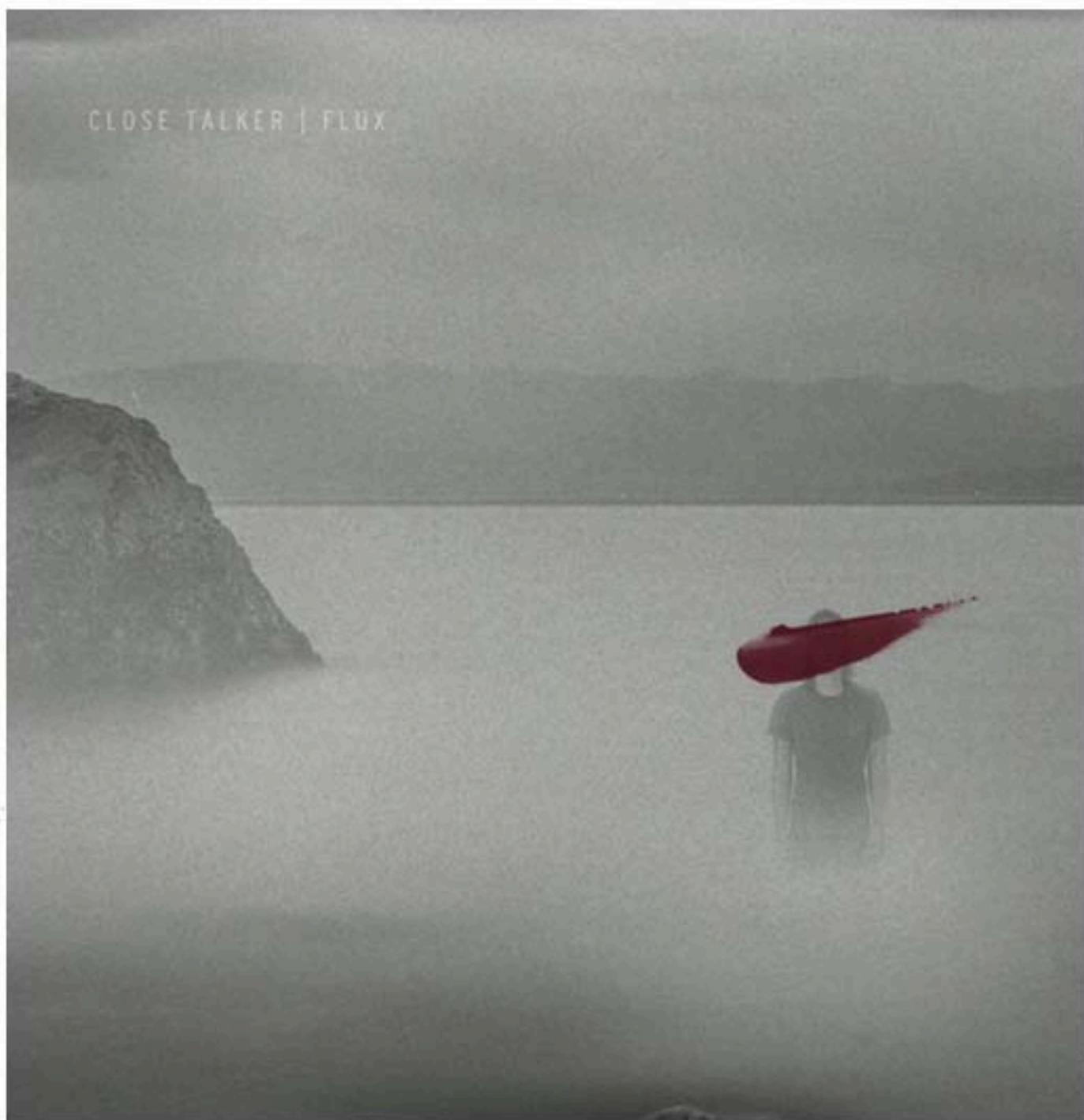
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CLOSE TALKER

FLUX

ÉLISE JETTÉ

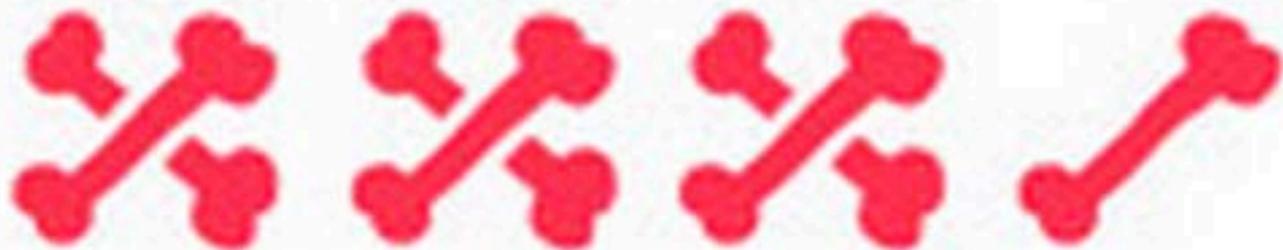
CLOSE TALKER | FLUX



Close Talker

Flux

(Nevado Music)



Originaire de Saskatoon, le groupe **Close Talker** est né en 2012 et a donné naissance à un premier album indépendant, *Timbers*, en 2013. Will Quiring (voix et guitare), Matthew Kopperud (guitare et voix), Jeremy Olson (voix et basse) et Chris Moien (voix et batterie) ont tout de suite été reconnus pour leur son accrocheur et leur arrangements orchestraux originaux.

Enregistré au Breakglass studio de Montréal avec Jace Lasek (Young Galaxy), *Flux* s'insère parfaitement dans le paysage indie. Insufflant des atmosphères intimistes à la Band of Horses, des harmonies vaporeuses à la Local Natives ou le petit côté baroque de Fleet Foxes, Close Talker parvient à fabriquer une ambiance qui lui est propre. C'est une musique de route d'hiver : tantôt plus douce, tantôt teintée de rythmiques plus enjouées.

Burnstick et *Heads* marquent le début de l'album avec des rythmes plus gais et des percussions moins lourdes que sur le reste de l'album. On entre après dans une suite de mélodies denses, mais texturées, produites sous une même ambiance éthérée qui signe l'homogénéité de l'album. *The Silence I* et *The Silence II* sont toutes deux habillées de tristesse et dessinées sur des mélodies de guitare lourdes et mélancoliques. On ramène à quelques moments des percussions plus rapides, soutenues par les cuivres, comme dans *Great Unknown*. Les crescendos sont soutenus et nous gardent en haleine. On sent le travail minutieux qui a été effectué dans les variations d'intensité. Malgré cette oscillation, l'album demeure un tout cohérent.

En comparaison au précédent opus du groupe, on ressent une volonté d'être plus posé et moins rock, tout en creusant davantage les racines indie. On apprécie particulièrement l'audace de certaines pièces qui sortent du lot, comme *Take It Back* qui met en relief plusieurs niveaux de guitares pour ensuite laisser aller des cris sur des percussions plus agressives. La variation au sein du même morceau est intéressante.

Le dictionnaire nous dit que « flux » est un écoulement normal et organique. On peut affirmer sans erreur que c'est le cas de cet album qui nous laisse voguer au rythme de différents remous tout en ne dérogeant pas d'une ligne directrice bien solide. La création d'atmosphères distinctes est un art qui se doit d'être maîtrisé. *Flux* est un album qui peut servir de leçon dans le domaine.

Mercredi 12 novembre

Alt-J @ Métropolis



VIVRE DANS LA NUIT
BAZ
Info@journalmetro.com

Comme vous pouvez vous en douter, je travaille sur un ordinateur le plus clair de mon temps. Dos courbé, position T-Rex, je connais pas mal de trucs pratiques pour écrire rapidement. Par contre, je n'avais aucune idée du raccourci clavier pour écrire Δ (delta). Merci au Wikipedia de Alt-J de m'indiquer qu'il s'agit de «alt-j» et que leur nom est en fait une joke de smatte de geeks. Une intra-joke entre geeks pour que leurs fans geeks trippent sur eux parce qu'ils sont geeks. Perso, c'est une information dont je me sache pas mal.

ΔΔΔΔΔΔΔΔΔΔΔΔΔΔΔΔΔΔ

À vrai dire, j'aime bien Alt-J. J'ai été séduit dès la sortie du premier album du groupe, *An Awesome Wave*, en 2012. Peut-être pas par l'album en entier, je dois l'admettre, mais j'ai fait jouer quelques chansons sur «repeat» pendant plusieurs mois. Le quatuor anglais (désormais trio) arrivait avec un produit d'une maturité surprenante malgré le jeune âge de ses membres. Un son propre à eux, des harmonies sans faille et des succès pouvant plaire à la fois à un public indie et à des amateurs de pop. C'est définitivement là que réside leur force : ils ont réussi à imposer leur style et à changer la perception des gens face à leur musique. Une chanson comme *Breezeblocks* et ses 35 millions de visionnements sur YouTube est devenue un excellent hit pop. Pour un groupe folk rock indie qui fait de la musique que mon oncle qualifie de «hipsters» et «bizarres», ce n'est pas rien. Heureusement, ils arrivaient avec la «chance du débutant», celle de



Alt-J / COLLABORATION SPÉCIALE

la recrue repêchée en sixième ronde qu'on n'avait pas vue venir et qui compte 25 buts dans l'année.

Leur plus récent album, *This Is All Yours*, vient de sortir, et les voici en tournée mondiale

pour en faire la promotion. Ce deuxième effort fait beaucoup moins l'unanimité que le précédent. Bon, je dis unanimité, ce qui n'a pas empêché *Pitchfork* de donner 4.8/10 au premier et 4/10 au deuxième. On ne peut

pas plaire à tout le monde, faut croire. Même si ça me fait de la peine de l'admettre, je dois avouer que *This Is All Yours* me déçoit. Je ne retrouve pas le même niveau de sincérité et de douceur qu'avant, et une chanson

Spectacle

Malgré quelques écarts de conduite, Alt-J reste un des bons jeunes groupes qu'il m'a été donné de voir en spectacle l'année dernière.

comme *Left Hand Free* me donne littéralement envie de vomir.

Malgré quelques écarts de conduite, Alt-J reste un des bons jeunes groupes qu'il m'a été donné de voir en spectacle l'année dernière. Avec tout le succès des deux dernières années, il est clair qu'ils auront encore plus peaufiné leur mise en scène et leur prestation scénique. Il ne faut pas non plus négliger que de passer du Café Campus au Métropolis en deux ans, ça fait toujours un petit velours.

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CRITIQUES CD

..... Sublime Recommandé Bon Moyen Sans intérêt

Voyage voyage
Julien Sagot
Valse 333
..... ½

Le voyage est au cœur de ce deuxième album solo de Julien Sagot, au sens propre (les pièces *Avion*, *Transsibérien*, *Saigon...*) mais aussi figuré. Un voyage dans l'univers onirique du percussionniste de Karkwa, qui a beaucoup gagné en texture depuis le précédent *Piano mal*. Sa poésie et ses longs passages instrumentaux créent une ambiance insolite, et sa voix rauque rappelle encore beaucoup Arthur H (c'est particulièrement frappant sur *Ficelles*). Sagot a toutefois une signature qui lui est propre, et ce second vol solo est fort réussi. **J. ÉMOND-FERRAT**

100% pop
Taylor Swift
1989
..... ½

Le premier album 100% pop de l'enfant chérie du country est franchement réussi! On salue son choix de rester loin de la pop racoleuse à la Katy Perry ou à la Ke\$ha. 1989, qui est l'année de sa naissance, est à l'image de la jeune femme : dynamique, rafraîchissant et poli. Outre le super tube *Shake It Off*, l'album déborde de bonnes pièces entraînantes telles *Welcome To New York*, *Blank Space* ou *How You Get The Girl*. Ce n'est pas surprenant que ce cinquième album ait battu des records de vente une semaine après son lancement! **RACHELLE MCDUFF**

Chanson d'Histoire
Légendes d'un peuple
Le collectif
..... ½

Alexandre Belliard est cette fois en excellente compagnie pour chanter l'histoire de chez nous. Mara Tremblay rend hommage à merveille à Marie Rollet, qui a «troqué Paris pour la rude Amérique», tandis qu'Éric Goulet nous rappelle la Loi sur les mesures de guerre, «quand les bulldozers d'octobre entraient dans les maisons». Sans oublier Alexandre Désilets, avec son interprétation de Marie-Anne Gaboury, pionnière de l'Ouest et grand-mère de Louis Riel, Paul Piché (Papineau) et Belliard lui-même (Yvon Deschamps). **M. HORTH GAGNÉ**

Pièces de pluie
Jean-Louis Murat
Babel
..... ½

Il est grand, le dernier disque de Murat. Pas seulement parce qu'il est double, mais aussi parce qu'il y avait un petit bout que la chanson française – de France – n'avait pas valu à ce point le détour. Les 20 chansons de ce *Babel* sont denses et lourdes, grosses d'une nostalgie d'Auvergne qui évoque la sinieuse route intérieure battue par la pluie qu'on appelle la vie. Les ballades tantôt folk, tantôt blues du Delano Orchestra accompagnent le voyage. «J'ai fréquenté la beauté», chante Murat. Merci de l'avoir endisquée, qu'on lui répond. **SÉBASTIEN TANGUY**

Gris
Close Talker
Flux
..... ½

Le communiqué accompagnant *Flux*, deuxième album de Close Talker, compare le groupe de Saskatoon à Bon Iver, Local Natives et Bombay Bicycle Club. Attentes. Écoute. Déception. Sa musique indie rock n'accote pas celle des trois réputés *bands*. Pas qu'elle soit mauvaise. Seulement, elle manque d'originalité, d'une voix particulière, d'arrangements accrocheurs... Bref, d'un petit je-ne-sais-quoi qui rend un artiste unique. Un album à l'image de sa pochette, gris. **MARIE-LISE ROUSSEAU**

Dans tes oreilles

JUSTINE, MUSICIENNE (BATTEUSE)

Qu'est-ce que vous écoutez?
L'album *Iconoclast*, de Symphony X.

Pourquoi?
À cause des solos de guitare, des chœurs, des accroches, des signatures de temps... En tant que batteuse, je trouve ça super intéressant! Quel bon drummer!

Communiqué

Pour diffusion immédiate
Le nouvel album disponible
le 4 novembre



CLOSE TALKER

Flux

EN SPECTACLE À NEUVILLE ET MONTRÉAL

20 novembre Neuville - La Source

21 novembre Montréal - O Patro Vys

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Source : Nevado
Informations : Simon Fauteux
simon@sixmedia.ca

Audrée Loiselle
audree@sixmedia.ca

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Montréal, octobre 2014 – Le quatuor canadien indie-rock **Close Talker** lancera *Flux*, son premier album complet le 4 novembre prochain via Nevado Music (Megan Bonnel, Royal Canoe). Le groupe originaire de Saskatoon sera de passage au Québec en visitant La Source de Neuville le 20 novembre et au O Patro Vys de Montréal le 21, dans le cadre de sa tournée canadienne qui vient tout juste de débiter dans l'ouest

Avec ses mélodies accrocheuses, ses harmonies vocales et sa rythmique omniprésente, **Close Talker** a été favorablement comparé à Bon Iver, Local Natives ou encore le Bombay Bicycle Club. Le nouvel album *Flux* a été enregistré le printemps dernier en trois semaines au Breakglass Studio de Montréal avec le réalisateur Jace Lasek (Land Of Talk, Suuns) alors que les Canadiens de Montréal étaient dans le feu des séries et que l'énergie battait son plein dans la métropole.

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CLOSE TALKER

INTEVIEW | ENTREVUE

Close Talker : the new sensation of Canada



BY BRYAN ARMSTRONG

Their inventive pop leaves no one indifferent. Their meticulous melodies bewitch our ears. **Close Talker** is the band to watch on the Canadian scene for the future. Before their performance at M for Montreal with Diamond Bones and Katie More, the group from Saskatoon discussed with Alternative Rock Press about their participation on CBC Searchlight, tour in the United States and Canada and the dissemination of their songs on Sirius XM.

You formed in my hometown of Saskatoon. Is there any part of the music scene here that you feel

helped get you noticed?

I think Saskatoon has one of the best and most diverse music scenes in Canada. The bands that are coming out of there every year is insane and they really inspire us to keep playing and writing and working hard. Its definitely a close knit group – everyone knows eachother but with that, every band has their own unique sound which makes the scene there so special. I think that's why so many Saskatchewan bands do well is because they all have a unique sound that can really only be found in the prairies.

You were finalists in CBC's Searchlight competition for Best New Artist. How important do you think this is for national exposure?

CBC Searchlight definitely helped get us some traction and we are super grateful for it. We were just starting out as a band at the time of the contest so it helped us get on peoples radar and expand our audience. It was really cool to hear people tell us that they had heard our songs in places like Toronto and Montreal, especially for a young band who had only played in Saskatoon at that point. We have nothing but good things to say about CBC and are super grateful for that whole experience.

How do you feel you have evolved on your second album Flux, compared to how you started out?

As a band, I can honestly say that we have come a considerable way from when we first started. Just in terms of our musical influences; we listen to different music then when we first started the band. We play our instruments differently then when we started, and this all plays into how we write songs differently then the songs on Timbers. Flux was much more of collaboration with all of us in the writing process and that can definitely be heard in the changes from our first record to this one. There's a lot more going on and I feel there is a more depth and maturity to these new songs. We wanted to be intentional with all aspects of the songs on Flux, from writing more meaningful lyrics, to experimenting with different sounds and chord progressions, and just trying to write songs that we really enjoy. That said, I really think we still are growing as a band and hopefully will continue to grow and change over this bands existence.

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CLOSE TALKER

INTEVIEW | ENTREVUE

Close Talker : the new sensation of Canada



BY BRYAN ARMSTRONG

Their inventive pop leaves no one indifferent. Their meticulous melodies bewitch our ears. **Close Talker** is the band to watch on the Canadian scene for the future. Before their performance at M for Montreal with Diamond Bones and Katie More, the group from Saskatoon discussed with Alternative Rock Press about their participation on CBC Searchlight, tour in the United States and Canada and the dissemination of their songs on Sirius XM.

You formed in my hometown of Saskatoon. Is there any part of the music scene here that you feel

helped get you noticed?

I think Saskatoon has one of the best and most diverse music scenes in Canada. The bands that are coming out of there every year is insane and they really inspire us to keep playing and writing and working hard. Its definitely a close knit group – everyone knows eachother but with that, every band has their own unique sound which makes the scene there so special. I think that's why so many Saskatchewan bands do well is because they all have a unique sound that can really only be found in the prairies.

You were finalists in CBC's Searchlight competition for Best New Artist. How important do you think this is for national exposure?

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Tuesday Tunes - Flux by Close Talker



Holy shitballs you guys. I try not to swear too much on here, but this warrants it. Close Talker's new album, Flux, is available to stream today (available for purchase on November 4th)! I've been listening to it all afternoon at work and I just can't get enough.

They've grown a lot since Timbers came out last year. In interviews they frequently mention the deliberateness of Flux and you can hear why. Each chord and drumbeat feel like they have been put there specially for your listening pleasure.

The album has a sound that draws you in and lets you get lost - it has an almost ethereal quality. "Heads", "Great Unknown" and "The Silence I" make me want to lay in bed with the lights out and my headphones on so that I can really absorb the sound.

"For the Sun" and "Patmos" are more upbeat, with the latter being the most reminiscent of Timbers to me. They've done a really nice job of transitioning to a newer sound while still staying true to the band that I fell in love with when I heard their first album.

Interestingly enough my least favorite tune on the album is the closer, "Slow Weather." I had picked up the Slow Weather EP that they released back in December (featuring three acoustic covers of their own tunes and one Bon Iver cover) and loved it. However I'm not as stoked about the non-acoustic version of the song. It might just be because I've grown used to the acoustic version, but the track feels a little rushed to me. Even so, I still think it's a good song.

If you like Local Natives, Bombay Bicycle Club or Foals you're gonna dig Close Talker. I would definitely recommend listening all the way from "Heads" to "Slow Weather", but if you just want to give it a test drive check out "For the Sun" and "The Silence I".

You can listen to "For the Sun" below or the entire album over at [Exclaim!](#)