

## Mardeen's "Read Less Minds" proves consistent from start to finish

*Island act offers a unique sound on their second release*



**By Whitney Bysterveldt**  
The Cadre

The second release off of Island native Collagen Rock Records and first full length endeavour by Haligonian quartet of troubadours known as Mardeen, *Read Less Minds* is the latest East Coast metrical orchestration to pervade the Canadian music scene.

Saturated with power-pop pieces this album is something of a rarity these days as it offers up 12 solid tracks to form a comprehensive and consistent listening experience from start to finish.

Affixed by resounding guitars, melodic vocals and impossibly catchy hooks, Mardeen refuses to hold

back anything with this release.

Picking a stand alone single proves to be a difficult task as the opening track "Kids" is one which imbues

a contagious sing-along quality. Reminiscent of the likes of Built to Spill, "You Feel It" combines echoing verses with aesthetically charming harmonies. This euphony is maintained through a number of other prominent recordings including "Keep On" and "Pretty Smart."

something good not only for Mardeen but also for those who are discerning enough to give it a listen.

The label for most anthemic and isolate song on the album could be applied to "Honor" as vocalist/guitarist Jon Pearo showcases his oral chops on this haunting number.

When all is said and done it's "Telephones" that comes to the forefront as the chorus latches on to your musical memory bank, refusing release. Apart from the songs themselves Mardeen offers something unique and refreshing in a ballooning scene of Canadian indie-pop stars.

They possess a vocal diversity that is all too sparse amongst current music making groups, touting three members that offer strong voices.

Guitarists Jon Pearo and Travis Ellis along with

bassist Matt Ellis contribute lead vocals as well as those palatable harmonies plaited throughout *Read Less Minds*.

This record is the beginning of

something good not only for Mardeen but also for those who are discerning enough to give it a listen.

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## What Are We Gonna Do Come The Month of September?

*Matt Mays and El Torpedo find themselves with the release of a new album and a film*

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It was an auspicious way to open up the semester for the Wave as beguiling east coast aristos Matt Mays and El Torpedo invaded our fine university grounds this past Sept. 4.

Expropriating the stage, Mays and company enthralled the roisterous crowd with a medley of prospective hits from their new album "Terminal Romance" including Tall Trees, Shining Eyes and Building A Boat.

Although the set was heavily laden with current tracks Mays and Torpedo regaled with a sundry of classics from Move Your Mind to On The Hood, capping the set off with a cover of Rocketman and their notorious single Cocaine Cowgirl.

Exhibitionist at heart, Mays coaxed the crowd between verses and laid on the guitar with his quintessential bent-over, backward gait.

Delivering a resolute rock and roll show complete with choreographed hand claps, windmills, guitar swings and boundless droning solos the showboating continued with recent El Torpedo addition Jay Smith abetting.

A band of manifold dexterity, Smith ousted Tim Baker from his percussionist position for a number and key-

boardist Adam Baldwin stepped out to display a combination of guitar and head-banging skills.

All in all, Matt Mays and El Torpedo put on a stunning display of musical theatrics which local scene pundit Pat Deighan epitomized as "Hugely entertaining."

But this Nova Scotian spectacle does not cease at the stage as bassist Andy Patil related the band's latest endeavour into the realm of film.

Titled "A Dartmouth Werewolf in Dover" this short was filmed while the boys were recording this past year in Southern England.

Directed and co-produced by Andrew Watt the picture features Matt Mays and El Torpedo along with Terminal Romance producer Chris Tsangarides in a semi-comedic tale of 1930-esqe terror.

The picture leads off with the aforementioned group of five finishing up dinner when Mays announces his intentions to wander down to the local pub.

Uncertain of his friend's decision Tsangarides advises Mays not to venture into the woods at night but if he must, he ought to stick to the path.

As anticipated, Mays deviates and gets taken over by

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