

THE
EVAPORATORS

ANDREW W.K.





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I, **Andrew W.K.**, love this music! There's a baby way to go and a grown way, and I didn't know which way to choose, so I grew. I grew this music! But the seeds were already planted by **The Leather Uppers** and **The Subhumans**. I first heard about The Leather Uppers in high school, through my friend, Jaime Morales. We played in a band together called Lab Lobotomy. We also played in the school jazz band together. He started out playing trombone, but switched to guitar when he got into punk music. The high school we attended was located in downtown Ann Arbor, Michigan, and it was within walking distance of all the amazing record stores that Ann Arbor had, and pretty much still does have. We'd spend many lunch breaks at the record stores and other shops. On lunch breaks, after school, or even when we should've been in class, we'd hang out and talk to the clerks that worked at these stores. Many became lifelong friends. One of those friends is actually an incredible musician, who just happened to also have a talent for retail. His name is Jim Magas and he's made lots and lots of absolutely mindblowingly fantastic music over the years. He's also a mindblowing live performer. However, he happened to be working at a record store at the same



The Evaporators. David Carswell; guitar, vocals; Hamm, bass, organ; Nardwuar, vocals, organ; Shawn Mrazek; drums. Additional vocals on "Oh Non" by Megan Barnes.

1. THE BOMBS IN MY PANTS!
2. OH NON

1:34
2:33

ANDREW W.K.

time. This really fascinated me, and I ended up becoming a huge fan of his main band at the time, Couch. It was truly exciting to be able and go see the front man of your favorite band up close, simply by walking into a record store.

I usually felt shy and awkward trying to hang out and talk to him, and for some reason I dealt with that by asking lots of questions, which he handled beautifully. He took me under his wing and encouraged my curiosity in music and art. As a result, I gladly purchased all the records he recommended. One of those was an album by the band The Leather Uppers. The name really struck me at first - it sounded very familiar. It wasn't until at least one year later that I realized that a leather upper is a part of a shoe. I was mystified. I had never heard music like The Leather Uppers before — and I really loved the melodies, the rhythms, and the great feelings that came through so strong and clear. One of my most favorite songs of theirs has always been "Don't Sell Hot Dogs Tonight." I love the triumphant melody and the way the song charges along and takes you through its beautiful moves. Listening to it always brought a lot of pictures into my mind, and still does. It's an honor to cover it here, on this release with Nardwuar.

[continued on insert...]



Andrew W.K. Performed by Andrew W.K., except additional guitar by F. Vierti on "Don't Sell Hot Dogs Tonight."

1. OH CANADUH
2. NARDWUAR VS. ANDREW W.K.
3. DON'T SELL HOT DOGS TONIGHT

2:22
1:02
0:52

[...Andrew W.K.'s liner notes continued from back cover]

From the moment I first started watching **Nardwuar**, I vowed that someday I would be interviewed by him, and it was a very real dream that I kept alive inside me until it manifested one beautiful day in **2002** in beautiful **Vancouver, BC, Canada**. The experience of meeting Nardwuar and being **interviewed** by him was literally a dream come true, and one of those special moments where you realize that life can really be whatever you want it to be. I had seen so many amazing people interviewed by him on Canadian TV, and I felt like my faith in him and my belief that someday we would meet really helped make it a reality. I consider this **split EP** a continuation of that great first encounter with Nardwuar, and a continuation of the inspiring feeling that anything is possible, that everyone has something special and unique to share with the world, and that we're obligated to do whatever we can to see our vision through.

A wise old man, who worked at the Salvador Dali museum in St. Petersburg, once said to me that life is full of circles — sometimes you connect and reconnect circles you didn't even realize you were circling! Nardwuar is a perfect circle - he is pure joy and love and enthusiasm, and I am so excited to have crossed into a circle with him - one that started with first seeing him on T.V., then meeting him, and now making this record with him and the fantastic **Evaporators**. The last time I saw Nardwuar was in **2007** at a free-form **New Age lecture** I gave at the Empire Theatre in beautiful Vancouver, BC, Canada. He asked me if I ever wore a wig. I lied and told him I had. Since then, I've become what I would like to consider friends with Nardwuar, and I even played a special show with his Evaporators band at Vancouver's famous **Ukrainian Hall**, on **December 5th, 2008!** The Evaporators are an amazing band, and I witnessed their power that night. On the **7"** you're holding now, you can get your own dose of The Evaporators, with these two songs: an original "**The Bombs in My Pants**" and also a cover "**Oh Non**" (originally by Montreal 1960's group Les Hou-Lops). And while we're talking about this **7"**, I'd like to point out the beautiful artwork was created by none other than **Mitch Clem** — a legendary genius with a pen!



Oh! And let me mention, about the amazing **Subhumans**: Nardwuar suggested I cover one of their songs, and recommended "**Oh Canaduh**." I loved the song in every way, and noted how the listener could find such poignant meaning in the lyrics, even all these years after the song was written. I also didn't realize up until just a few minutes ago that this Subhumans is a **different** Subhumans than

The Subhumans from the **UK**. Makes sense, now — I thought it was pretty

unusual that a band from the UK would write a song about Canadian economics, but then again, **The Leather Uppers** wrote a song about specifically NOT selling hot dogs tonight... it's fun to have no idea what's going on! A truly magical moment occurred on that same incredible December 5th, 2008 at the Ukrainian Hall in Vancouver, when I had the pleasure of sharing the stage with **Wimpy Roy**, the actual singer of The Subhumans, and played guitar on "Oh, Canaduh" with Nardwuar and The Evaporators! That really connected all the new circles and completed a whole new generation of dreams come true! It just keeps on going... and it's all because of one man...

Nardwuar! Thank you!

Love,
Andrew W.K.



The Subhumans: left to right: Wimpy, Mike, Gerry, Jim (FYI, Jim didn't play on "Oh Canaduh." Dimwit did.) Photo by Bev Davies

Oh non! It's Les Évaporateurs!

Truth be told, the **Wild Pair** LP, that this EP obliquely pays tribute to, did not deliver on the promise its title proffered. Not on the vaguely salacious visually punning double-entendre, not on the "wild" part either. **The Staccatos** were very seldom wild, and not even slightly on this outing. **The Guess Who**, who were capable of wildness definitely had something else in mind when they cut their side of that opus (for the main part, "Heygoode Hardy" being the one notable

exception). Unless somewhat lightly psychy over-orchestrated sunshine pop corresponds to your notion of "wild." "Pair" is perhaps the only appropriate part of the title. In many ways, you're better off with the rekkid you're holding right now, although, of course, if you're craving fruit, you're strictly out of luck. On the other hand, if you're hungering for a fine selection of Canadian tunes, interpreted by today's finest talent, this is your lucky day! So let's look at what's on the menu, shall we?



"**Oh Canaduh**" by **The Subhumans**, is not the first Canadian punk record (what that is is open to debate and speculation). It's not even the first Vancouver or West Coast punk record. But it may be one of the fiercest, in the primal crudeness of its attack, and its merciless cataloguing of everything that was wrong with Canada (and to a large extent is worse now) from pollution to exploitation by multinational corporations. It's a short, sharp, vitriolic manifesto, the Canadian equivalent of The Sex Pistols' "No Future." In fact, its brief guitar solo is positively Pistolian. It was written by **Gerry Hannah** when he went by his stage name of Gerry Useless. He remained with The Subhumans until the early '80s, when he got involved with the politically motivated group Direct Action (dubbed "The Squamish Five" by the media). "Oh Canaduh" is actually the flip side to the equally brutal "Death To The Sickoids," issued by the band themselves, in 1978.

The Leather Uppers are one of the most grossly underrated bands in the world. This may sound dithyrambic, but if you've never heard them a) I am envious of you because you are in for a major blast, the likes of which rarely comes along, and b)

you owe it to yourself to treat your ears to at least one of their finely crafted paeans to the most absurdly ordinary parts of everyday life. They're like The Banana Splits and The Glitter Band rolled into one. But better. Ah, I can't describe them properly. You'll just have to go out, and find some of their stuff yourself. Don't forget to apply antiperspirant liberally, 'cause you are going to SWEAT, bay-beee!!!

Ahem. Yes, well, here's what one half of the dynamic duo of Classy Craig and Groovy Greg had to say about his song "**Don't Sell Hot Dogs Tonight.**" Over to you Greg:

In 1992, I was living in an apartment at Queen and Spadina in Toronto, ground zero for hot dog vending. Right outside my door was the hot dog cart, rain or shine, sleet or snow. Back then, that part of town was empty after dark and the hot dog vendor always seemed so lonely.



I was in love with a girl and the only thing getting in the way of us being together was boring dead end jobs. I guess it's a love song that makes a clear reasonable argument why these people should get together. It's a bit of a departure from the Leather Uppers' catalogue perhaps, more heartfelt, plaintive... romantic. Words not usually associated with the duo in matching orange polyester pantsuits and platform shoes.

For the record, so to speak, me and my girlfriend did eat hot dogs, but never sold them.

Thank you, Greg.

Les Hou-Lops were one of the most successful and influential bands on the **Quebec** scene in the sixties. They hailed from **St-Hyacinthe**, sometimes referred to as the Liverpool of Quebec, because so many bands came from there. Their name was a deformation of "hula-hoops," which were all the rage when they started out in September 1958. They went through several changes, until the lineup gelled in June 1963, with the arrival of their singer (and main songwriter), **Gilles Rousseau**. The other members of the group were Yvan Côté (lead guitar), Claude Domingue (rhythm guitar), Jean-Claude Bernard (bass), and Claude Lavolette (drums).

Les Hou-Lops's repertoire was mostly tough R&B with a snarly garage twist. The band were all excellent musicians, but it's Gilles Rousseau's intensity and presence that make them truly unique. Rousseau was an incredibly charismatic singer, and his performances are riveting. In their six years together, Les Hou-Lops accomplished more than any other Canadian group had at that time, and left a monumental mark on the musical landscape of their province. They hosted *Bonsoir copains*, a youth show on CHLT-TV (Sherbrooke), until they outgrew it, and were replaced by

Les Sultans. They briefly became Les Têtes Blanches, before having to switch back to their original name when they were sued by Les Classels's management for using that moniker and bleaching their hair to match. They played relentlessly throughout *La Belle Province* with local artists and foreign stars, taking part in innumerable *Musicoramas* and *Starovans*. This earned them the title of "*Best yé-yé Group*" at the 1965 *Festival du disque* awards. They toured Europe not once but twice, befriending The Animals at a festival in Ghent the first time, and opening for The Rolling Stones at Paris's famed Olympia on their second tour. They shared a stage at Expo 67 with Burlington, Ontario's Rising Sons. They appeared in the only home-grown musical teen exploitation movie, *Pas de vacances pour les idoles*. They recorded 21 domestic singles and five LPs, for three different labels, and released records in three European countries, before breaking up by common agreement after a final show in June 1969.

Les Mousseux, on the other hand, left no more than a footnote in the history of Quebecois music. They were from rural Cap-de-la-Madeleine. In 1965, their lineup comprised Pierre Magnan (lead vocals), Daniel Sauvageau (guitar and vocals), and the three Lafontaine brothers, Marcel on lead guitar, Michel on bass and vocals, and Pierre on drums. The following year, they took part in a battle of the bands sponsored by Radio-Canada's youth show *Jeunesse Oblige*, and won the regionals. For the finals, they wore sailor outfits befitting their name, and covered a Sultans song, and Les Hou-Lops's "**Oh Non.**" In spite of this, they were soundly trounced by Les Topazes, and came in second. All they managed by way of a recorded legacy was one single for the Jupiter label in 1966. Yet, it is their spirited performance of Les Hou-Lops's tune – Gilles Rousseau's shadow looming large over Magnan's style – that, through the magic of YouTube, held the most sway on **The Evaporators**' own rendition.

The song "Oh non" itself has a rather convoluted history. It was first recorded in English as "Oh No," in Belgium, during Les Hou-Lops's second European tour, in



1966. However, it was initially issued in Canada in French on a single which made the lower reaches of the local *Méritas* charts in *October* 1966. The English version showed up for the first time in the Fall of 1966 on their third LP, *Off*, with extra orchestration by Montreal jazzman Jerry De Villiers. The French cut surfaced again on their fourth LP *Vendredi m'obsède / Je devine la vérité* in the Summer of 1967, around the same time as the English reading was finally released, on the Ronnex label, in the country where it had originally been recorded. Its writer, Gilles Rousseau, died of alcohol-related complications on November 11, 1972, at the age of 27. French version co-writer Yvan Côté still plays occasionally with a reformed lineup of the band.

Marc Coulavin
Toronto, ON



Live Review: Mint Records' Ridiculously Early Xmas Party: Nardwuar Nite! Friday, December 5, 2008 by Nathan Stafford

The fine folks at Vancouver's one and only **Mint Records** went all out this year for their "Ridiculously Early Xmas Party." Sleigh bells were ringing all weekend long. With two nights of live music celebration in Vancouver, and one in Victoria, we're talking about a party of good times for all.

holiday proportions, with a stocking full of

Here's the recap of Night 1: **Nardwuar Nite!**

The party is at the Ukrainian Hall in East Vancouver; a modest venue, perfect for all ages punk shows, and maybe a potluck supper or two. Tonight's menu includes a fun, fun evening of live music and special treats for the kids, including **Nardwuar's Video Vault** and some rumours of a **special guest**.

Aside from the five Minty-fresh acts, I was excited to see the big-screen presentation of Nardwuar The Human Serviette's epic interviews with pop culture's biggest names; Snoop Dogg, Courtney Love, Beck, Michael Moore, Henry Rollins – you name it, he's got it! What a perfect way to keep the crowd tuned in between sets. The tartan-topped man of the hour himself was on hand to emcee the event, introducing the videos and bands, not to mention pouring in two live sets with **Thee Goblins** and **The Evaporators**. This is just another day at the office for the new Hardest Working Man in Showbiz.

Early arrivers were treated to a set from Nardwuar's spinoff band **Thee Goblins**. If you're into costumed keyboard-rock, or you're wondering what the heck that is, Thee Goblins are perfect for you! It's a rare occasion to see Thee Goblins live, so I'm guessing somebody got their Xmas wish list in to Nardwuar just in time for the show.

Next up was the always-fashionable **Kellarissa**, which is Finnish for "In the basement." Indie fans might recognize this lady as a founding member of both The Choir Practice and p:ano. There is a peculiarity to her music, but the voice doesn't lie. If you missed Kellarissa's live set, don't worry. Visit her MySpace page and you'll find two live tracks recorded at Pub 340. Hyvä! www.myspace.com/kellarissa

Lois was third on the bill tonight. Lois Maffeo is a so-called anti-folk singer songwriter from Olympia, Washington, who took a hop, skip and a jump to Vancouver for this gig. Joined onstage by Evaporator/Smuggler guitarist and multi-talented

recording guy **David Carswell**, Lois spun through about a half-dozen or so songs to a campfire-like audience, seated in a giant circle around the stage.

For those who aren't in the know, Lois is a very influential artist, especially to women in the Northwest Indie rock scene with her group called **Courtney Love** (this was before the Hole singer btw). Her music is stripped down, acoustic-guitar-based with maybe a drum or percussion instrument thrown in. It's just people making music for people. Call it folk or anti-folk or whatever. Call her Lois.

After another video intermission, Blues-rock duo **The Pack A.D.** took to the stage. Thanks to Nardwuar, we learned that these gals recently returned from playing a Blues Festival in Colombia. Interestingly enough, the promoter thought they were such a big deal, he had prepared a few luxuries for the band, including special toothpicks made with the band's image imprinted on them! Sliced deli meats were served using the "tooth-Packs." What a strange, but cool story. Thanks Nardwuar!

For a duo, these gals sure sounded powerful. I closed my eyes and pictured John Lee Hooker with a big, soulful, rockin band behind him. When I opened them again, what I saw was guitarist/singer Becky Black hammering on her 6-string and drummer Maya Miller pounding her kit like a blacksmith. Maya was handling the song introductions, but couldn't stray from dropping F-bombs throughout the banter. Looking around, she noted the presence of small children and corrected herself with an embarrassed slap to the forehead. Oh well, they gotta learn 'em somewhere. The crowd was loving The Pack A.D. and so was I. I'm pretty sure they managed to sell some "Shit with our name on it" a.k.a merch to the starving fans. What a great band – go listen to The Pack A.D.



And now, it's time for the main event: the garage rock ensemble **The Evaporators!** The set was opened up with "Half Empty Halls," but to the contrary, this hall was overflowing with people, bouncing and bopping. If this was anything like last year's Mint Xmas, I knew a special guest or two would soon be taking the stage (search **YouTube** for **Franz Ferdinand** with the Evaporators). Two costume changes in, I began wondering where Nardwuar was taking us. With original bassist **John Collins** now joining in on rhythm guitar, the band declared "I don't need my friends to tell me who my friends are." But we still love our friends!

It's surprise time! Nardwuar ran into the crowd with not one, but two mics. I noticed a rather tall fellow dressed completely in white. As Nardwuar handed him a mic, the band quieted down and announced the presence of rock & roll madman **Andrew W.K.!!!!**

Once Andrew W.K. took the stage, the show was cranked up about **257%**.

Nardwuar himself is about 157%, and when you add Andrew, carry the one and you better prepare for mayhem! After busting out the classic W.K. anthems “**Party Hard**”, “**Ready to Die**” and “**She is Beautiful**,” along with **The Leather Uppers’** “**Don’t Sell Hot Dogs Tonight**,” Nardwuar began quizzing the newest Evaporator. It wouldn’t be an Evaporators gig without a little trivia.

Holding a copy of The Evaporators’ new record *Gassy Jack and Other Tales* next to a copy of Vancouver punk legends **The Subhumans’** 1980 LP *Incorrect Thoughts*, you might spot an alarming similarity. “It’s a parody!” shouted Andrew. Nardwuar bet Andrew that he’d never play with a member of the Subhumans. Well, all bets are off tonight.

Taking the stage brandishing his blue bandana head wrap, **Brian “Wimpy Roy” Goble** led the band into the 1978 Subhumans single “**Oh Canaduh**.” With Andrew W.K. joining forces with the Evaporators and Subhumans, I figured I’d seen it all.

Did you know that Goble played bass in The Skulls, Joe Keithley’s first band before DOA? Do you know who took over on bass after that? Bonus points if you knew it was **Randy Rampage**. I thought I saw Randy poking his head out from behind the curtain earlier on in the set, but I guessed he was just there watching the set. Double bonus points if you guessed Rampage would join the boys onstage. TRIPLE BONUS POINTS if you guessed they’d be joined by the amazing drummer **Jon Card**, who’s played for everybody including Personality Crisis, SNFU, DOA, Subhumans, and Evil Twang.

There’s a punk rock Supergroup onstage. I can’t handle this. Pleasure overload!

Let’s recap: The stage now consists of:

Nardwuar on vocals, keys & crowd-surfing.
Stephen Hamm on bass (The Evaporators, Canned Hamm, Slow)

John Collins on rhythm guitar (The Evaporators, The New Pornographers)
David Carswell on lead guitar (The Evaporators, The Smugglers)
Scott Livingstone on drums (The Evaporators, Thee Goblins)

PLUS:

Andrew W.K. on rhythm guitar and vocals
Brian “Wimpy Roy” Goble on vocals (The Subhumans)
Randy Rampage on vocals (DOA)
Jon Card on drums (Personality Crisis/SNFU/The Subhumans/DOA)

I think I should pinch myself. My wildest dreams have just come true. This is like all of my favourite bands combined into one crazy package. With so many groups represented here, so much material to draw from, how do you pick the song? I’m happy to say, the choice was a right one.

The anthem of my teen years: “**Fuck You**” by the Subhumans.

“We don’t care what they say, Fuck You!”
(**Gerry Hannah**, 1979
The Subhumans EP)

Seeing all these legends onstage playing the anthem of my disgruntled youth, I think I just soiled myself a little bit.

I hung around afterwards, to congratulate Nardwuar on a job well done. Of course, he and Andrew

W.K. were mobbed by teenage fans, but my patience paid off, and I managed to grab a photo op with Nardwuar & Andrew!

Thanks to Mint Records for putting on such a fun event! I think the grand finale Super Group experience more than covered my Xmas wish list for this year. Nardwuar, you’ve outdone yourself yet again. Ho Ho Ho and a Fresh Breath of Mint!

Nathan Stafford
Musical Interpretations
www.MusicIn.ca



The Evaporators: Recorded and mixed at JC/DC Studios, Vancouver, BC, Canada by David Carswell. Additional vocals on “Oh Non” by Megan Barnes. Special thanks to Mitch Clem for all the artwork, and to William Jans for the above photo! www.theevaporators.com

Andrew W.K.: Produced by Andrew W.K. and Mario Dane for Skyscraper Music Maker. Recorded at Skyscraper Studios, Manhattan, New York City, USA. Mixed by T.S.D. at Guardian Sound. Special thanks to Jone! www.andrewwk.com

We acknowledge the financial support of the Government of Canada through the Canada Music Fund (CMF) for our sound recording activities.



