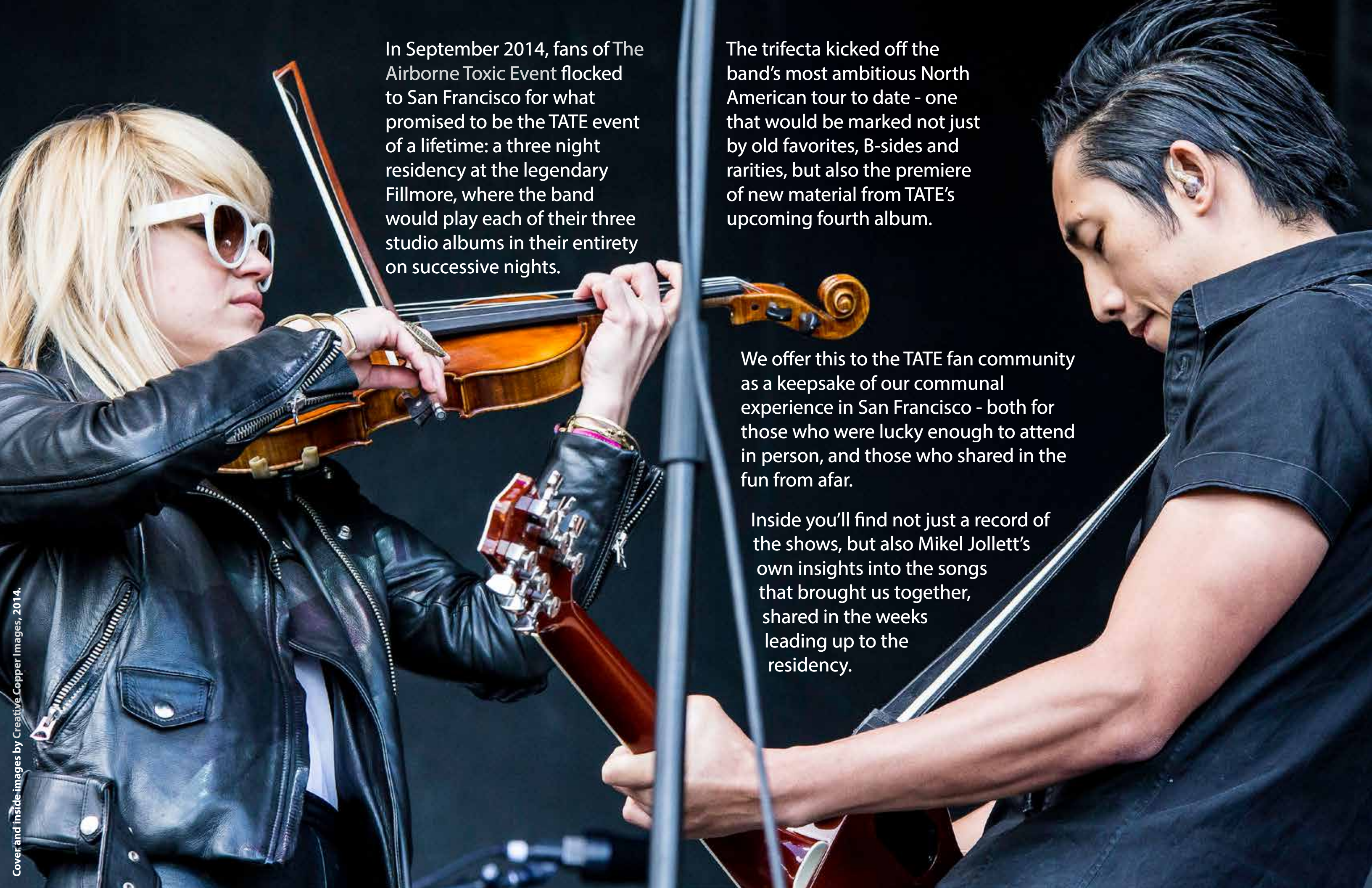


THE AIRBORNE TOXIC EVENT



The Fillmore Residency
September 2014

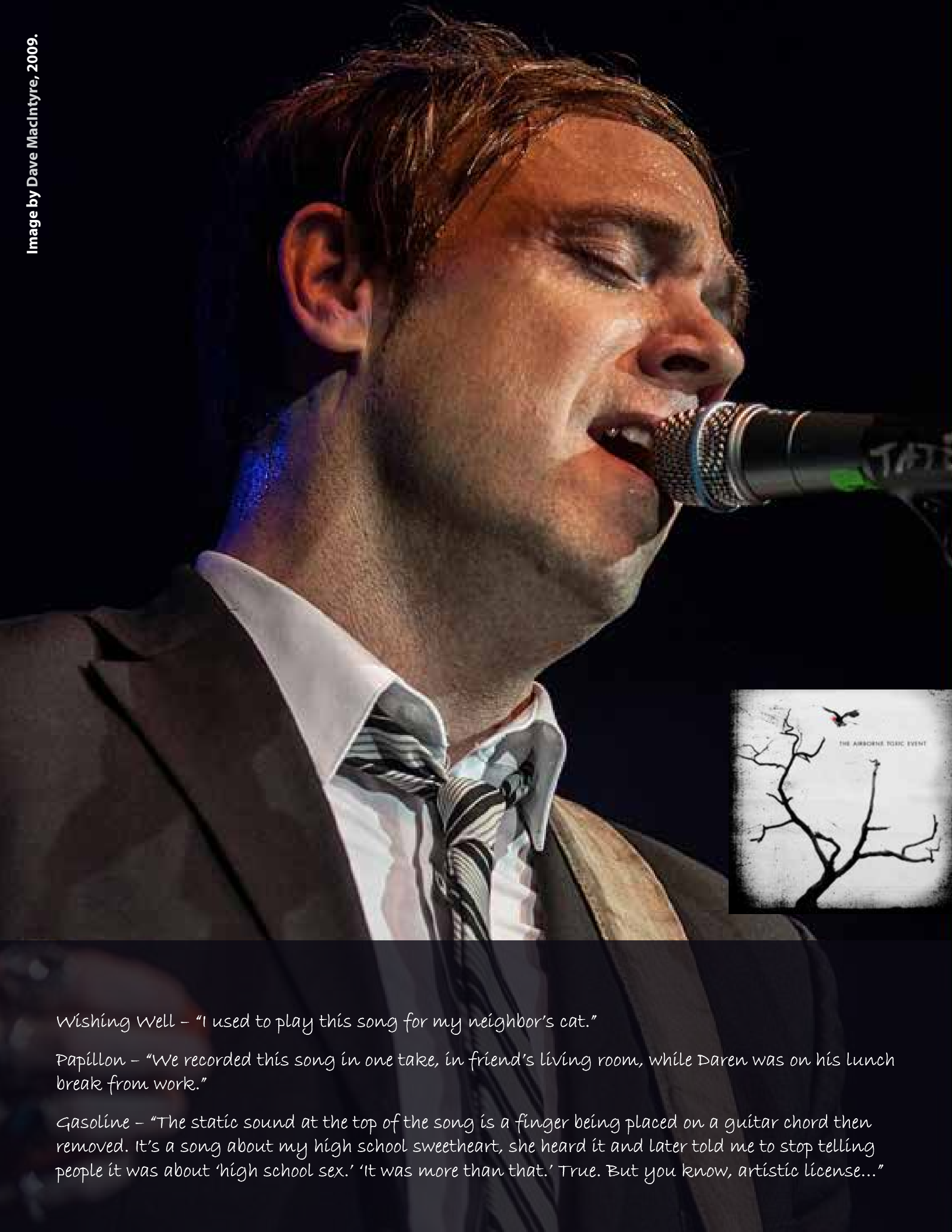


In September 2014, fans of The Airborne Toxic Event flocked to San Francisco for what promised to be the TATE event of a lifetime: a three night residency at the legendary Fillmore, where the band would play each of their three studio albums in their entirety on successive nights.

The trifecta kicked off the band's most ambitious North American tour to date - one that would be marked not just by old favorites, B-sides and rarities, but also the premiere of new material from TATE's upcoming fourth album.

We offer this to the TATE fan community as a keepsake of our communal experience in San Francisco - both for those who were lucky enough to attend in person, and those who shared in the fun from afar.

Inside you'll find not just a record of the shows, but also Mikel Jollett's own insights into the songs that brought us together, shared in the weeks leading up to the residency.



Images by Dave MacIntyre, 2009.



Wishing Well – “I used to play this song for my neighbor’s cat.”

Papillon – “We recorded this song in one take, in friend’s living room, while Daren was on his lunch break from work.”

Gasoline – “The static sound at the top of the song is a finger being placed on a guitar chord then removed. It’s a song about my high school sweetheart, she heard it and later told me to stop telling people it was about ‘high school sex.’ ‘It was more than that.’ True. But you know, artistic license...”

Happiness is Overrated – “The acoustic video for this song was shot in my old apartment. We found some red fabric and pinned it to the walls, then played while the one-man camera crew rotated flashlights around to look like spotlights.”

Does This Mean You’re Moving On? – “I played a very early demo of this song for the guy who founded The National’s first record label. ‘This sounds like Pavement,’ he said. First and last time we’ve received this comparison (though Pavement is one of my and Steven’s all time favorite bands).”

This is Nowhere – “The eponymous first record was almost called This is Nowhere. In fact, that name remains on all of the final mixes before submitting them to iTunes. At the last minute, it was decided that our band name was long enough and we didn’t need any more verbiage crowding the cover. This song is about the characters in the short story *The Crack*.”

Sometime Around Midnight – “The song is a true story. The band playing the melancholy music was a Silver Lake scene band called *Le Switch*. The bar was the now-closed *Safari Sam’s* and the event marked the closure of *Sea Level records*, a former East Side staple vinyl store.”

Something New – “I wrote this song in a flurry with three songs about the same person and situation (*Happiness is Overrated* and *Missy* were the others). It was a busy week.”

Missy – “Missy is the middle name of the person this song is about. She was from Atlanta, Georgia and she actually was with me while I wrote it, scribbling down the lyrics by hand in a small leather-bound notebook as I sung them.”

Innocence – “The intro that was included in the Disney Hall version of the song was actually a completely different song called ‘Heaven is a Map.’ Once I realized the two songs were in the same key, we combined them since one seemed to be like a prelude to the other.”

A Letter to Georgia - I wrote this song one rainy afternoon in my old one-room cracker jack apartment in Los Feliz. She, driving cross-country back to Georgia. Me, staring at the rain on the street. Funny how time spent with someone can feel like an entire life, an entire identity: the jokes you share, the food you eat together, the places you visit — as if the idea you have of yourself is inextricably tied to these mundane objects. And when, and if it ends, these things can haunt you — giving the objects meaning: the whole of your being wrapped up in something as silly as a spoon of peanut butter, a plastic figurine purchased one thoughtless happy day. It sits next to you on the night stand, silhouetted by the street and the sky — and she, thousands of miles away, driving down the highway alone. I wrote the song, recorded it and sent it to her. Many people have asked why we never put it on a proper album. The answer is because we didn't think we could beat the live version we did at Disney Concert Hall. As usual, Daren came up with a perfect rhythmic compliment to the song and Anna Bulbrook's voice is downright chilling.





Image by Anneke Peeters, 2012.



All At Once - "This was the first time I ever wrote a song with any idea that someone might hear it. This whole record felt like a love letter to all the deepest things I love about music. I knew I wanted the opening lines of this song to pair up with the closing lines of the last song. Birth and death — and all the love and loss and hope and anguish in between."

Numb - "I still prefer the demo of this song to the recording. Dave (Sardy) and I had a series of spirited debates about this song which ended with a compromise and a switchblade being pulled (as a joke, I think). The song is about the mind-numbing process of touring: the endless parade of people, places, overwhelming experiences and the quiet observer at the center of your mind growing ever-distant from reality."

Changing - "True story: this song was originally called 'Something You Own.' It had no guitar. It sounded kind of like Grizzly Bear or Animal Collective or something with all these harmonies and a sort of 'umpa' keyboard line. Then one day I pulled out a guitar and an amp, played the song with a Stones-y beat and thought 'oh fucking hell yes.'"

All for a Woman - "So much of this record was written about the two and a half years we'd spent on the road after playing shows in Silver Lake, going from living in apartments to living on a bus — and the experience, all of it, was predicated mostly upon the popularity of a record written about a real person whom I'd loved. It was really strange: singing about her every night, as if the whole thing was some kind of bombastic eulogy for a muse that had long-since become a ghost."

It Doesn't Mean a Thing - "Another song in which I still prefer the demo version; in this case it was kind of Wilco-y with an acoustic guitar and piano harmonies. This is about my dad who met mom when he got out of prison, trying to stay clean, how idealistic they were, how hopeful for a future for all us children not yet born."

The Kids Are Ready to Die - "The first of the two anti-war songs on this record, I think this whole group of songs (you could include The Winning Side and Neda) stemmed from a desire to tell the stories of people at war that weren't being told at home. We had a lot of vets at shows on this tour and I wish I could say we did something lofty like start a letter-writing campaign to increase VA funding or something but mostly we just tried to get them laid."

Welcome to Your Wedding Day - "This song is about the two incidents during the war in Afghanistan in which US drones mistakenly bombed Afghan wedding parties. I guess I wanted to say something about the idiocy of trying to win 'hearts and minds' with bombs. In retrospect, it seems obvious. The guy screaming during the bridge is Daren in a drum room with a megaphone. We each auditioned and he had by far the best all-out scream. Double points for him because the drums on this song kick so much ass."

Half of Something Else - "This was the first song I ever wrote for Anna and I to really sing together. I love the sound of her voice on this recording. When we sing it live we have a kind of game in which we stare intensely as possible at each other, which is super funny to both of us because she's like sister... every now and then one of us straight up loses it and laughs."

Strange Girl - The Cure was my favorite band growing up. This song is about the song "The Perfect Girl" — and all those great Cure songs to which I knew every single word — and how much music can mean to you when you're a kid and how as you get older you hold tighter to ANYTHING that means as much to you as a song did when you were fifteen years old.

All I Ever Wanted - Steven and I wrote the basic structure of this song in a hotel room in Kansas City. The words were written in the bunk of a bus in Cologne, Germany. I was reading a collection of Milan Kundera's stories and was struck by "The Hitchhiking Game" in which a married couple pretends one night to be strangers to one another, the charade leading to all manner of mixed emotions. I miss the line about the virgin bride too.

The Graveyard Near the House - This song almost didn't make the record. The whole album was done and at the final hour I wanted to add this quiet little acoustic song as a sort of epilogue. People were against it. It was really long and wordy and kind of esoteric at times. I never thought it would be something many people would like or understand. Even so "if you die before I die I'll carve your name out of the sky" might be my favorite line I've ever written. The song is about the idea of love as a choice, the absurdity of people becoming inanimate objects when they die, and a certain mermaid named Elizabeth.



The Secret - This song was originally much longer. Cutting it down was the first and last time I ever took advice from a label. I wrote this song driving my car around Los Angeles one night when everything felt like some kind of post-apocalyptic wasteland... Something about imagining people somewhere else, carefree and dancing... and the first of many ghosts just beyond the headlights.

Timeless - I wrote this song for Juliette, my grandmother. It was a kind of angry elegy for the five family members we'd lost in a very short amount of time. Nothing prepares you for it. I think I realized I had spent 10 years writing about death as a concept to be devoured or explored or exploded — without really experiencing it. Up close it wasn't interesting at all. Just horrible and draining and very very sad. The song is about that grief — mostly for them, for the fact that they don't get to be alive anymore, for how boring and predictable the world seems without them. And also how after they're gone, you can still hear them in your head: talking to you, persuading you, sharing a laugh — and you want so badly to make them proud, to become the person they imagined you to be.

What's in a Name? - This was the first song I wrote for this record & the one that made me want to record it with producer Jacquire King. Just felt like one of those great early 80s rock songs that the Heartbreakers would do or T-Rex or Thin Lizzy or something, and he just seemed like the one to capture it. He heard the demo and wanted in on the record, with one stipulation: that we all go to Nashville to make it at Blackbird studios. Which we did, renting a house, inviting friends (the Drowning Men, Mona, etc...), wreaking havoc at Five Points and Santa's Pub—even taking a three day motorcycle trip to Memphis to pay homage at Graceland. Good times. I love to sing this song. (Am I the only one who used to break into public pools in the winter to skate and tag the walls?)

The Storm - The whole approach of this record (unlike the first two, & very unlike the upcoming record) was to just play songs in a room with all natural sounds, no keyboards, no added production — just the five of us and our instruments, our voices. This song, like all the songs on this record, was recorded completely live. Even the vocals were only slightly overdubbed. We played the song five times and chose the one we liked and that's it. It's about being seen for the first time, about how you survive things in your life and you bury the events inside you and at some future date somebody unearths them, almost like a witness to the pain you suffered as if to say: my god how long have you been alone with this?

Safe - Because of an arcane music industry practice, we were told we needed one more track for the record than we had. At the time we were already in Nashville, long since done with all of our pre-production rehearsals, already halfway through the recording process... So we got in a room and started playing something from an old "jam" session (we rarely "jam," I kind of hate the idea actually). In about five hours we had something basic worked out. We pressed record. I spent two days locked in a room writing lyrics and that became *Safe*. I love Anna's violin on the breakdown.

Bride and Groom - Yes this song is about Elizabeth. Yes the events are real. Yes I have a thing for mermaids. I love singing this song, the part about the whisper in my ear, and the echo of your name and the part where all the sad realizations of the bride are suddenly turned on the groom. I like to imagine this song as a celebration (rather like a wake) of something broken and lost and ending and hopeless and nonetheless stunning in the beautiful ruins it left behind.

True Love - True story: I wrote this song while drunk in an airplane bathroom flying over a summer storm in Kansas. I kept hitting my head on the door when the plane would dip. Something about airplanes makes you think about all the angels falling around your head. If you listen closely to the chorus, you can hear Michael Fitzpatrick and Noelle Scaggs from Fitz and the Tantrums contributing guest vocals.

This is London - We broke in the UK before the states which meant we were out playing for larger crowds in London when we were still playing small clubs in Silver Lake. It was an amazing experience. I'm an anglophile and grew listening to, and to some extent, emulating British bands. They were all so smart and sort of tongue-in-cheek coy, pissed off and romantic all at the same time. So to be there, playing shows (30 in a row in 30 days on one particular stint), meeting fans, dealing with the British press, running wildly through the night from pub to pub was like standing on the edge of something. It felt new and endless, overwhelming, exhausting, amazing.

The Fifth Day - I wrote this song in a 5 day sleepwalk. I stayed up all night on the first one, watching the sun rise over Los Angeles, grabbing a guitar and just twanging out some chords. It became a snowball with strings and weird piano sounds, growing by day 5 into this symphony of voices and trumpets, whistling, screaming.. I guess I thought of the last section as the underbelly, the dream state of the song which preceded it. As if the narrator tells his neatly-wrapped story, turns off the light and proceeds to fall headlong into a cacophonous, almost childlike awe at the devastation he's witnessed.

Elizabeth - This is yet another song that was not popular among some (like *Graveyard*, *Kids*, *All for a Woman* and *Midnight*) It had to be fought for. It's just two people having a conversation. An artist and his muse. A sailor and his siren. She's making fun of him, he's granting her point. The white dress is a tongue-in-cheek reference to *Midnight* (to the white dresses at shows, the tortured reflection one perceives in such a long hall of mirrors). There's a levity between them that comes to a singular realization that, at least for me, sums up what this whole record was about.

THE AIRBORNE TOXIC EVENT

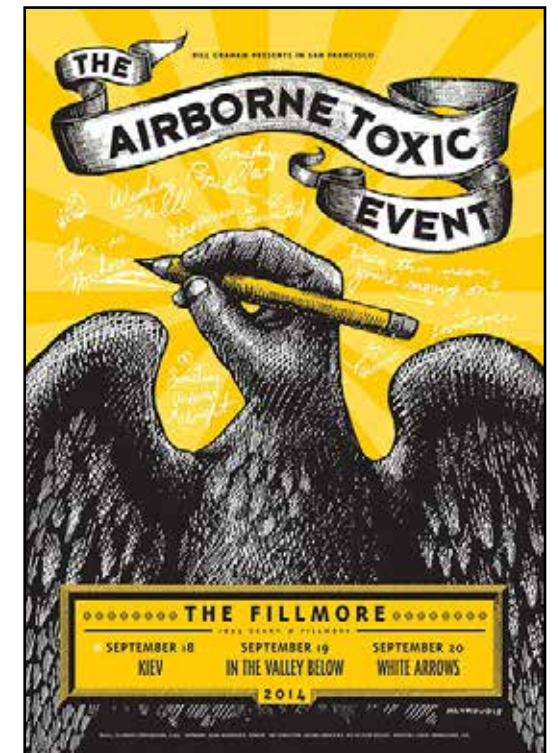
The Fillmore, San Francisco

September 18, 2014

Opening Act: Kiev

Wishing Well
Papillon
Gasoline
Happiness is Overrated
Does This Mean You're Moving On?
This is Nowhere
Sometime Around Midnight
Something New
Missy
Innocence
The Winning Side
This Losing
Girls in Their Summer Dresses
Wrong (**world premiere*)
Hell and Back
Changing
All I Ever Wanted

The Graveyard Near the House
All At Once



Poster created by John Mavroudis,
zenpop.com

THE AIRBORNE TOXIC EVENT

The Fillmore, San Francisco

September 19, 2014

Opening Act: In the Valley Below

All At Once

Numb

Changing

All for a Woman

It Doesn't Mean a Thing

The Kids Are Ready to Die

Welcome to Your Wedding Day

Half of Something Else

Strange Girl

All I Ever Wanted

The Graveyard Near the House

A Letter to Georgia

Goodbye Horses

California

Safe

Wrong

Sometime Around Midnight

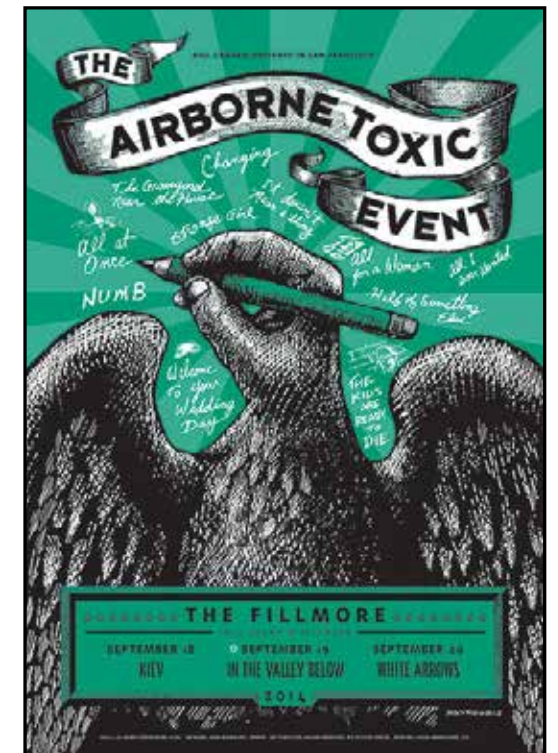
Does This Mean You're Moving On?

Happiness is Overrated

Hell and Back

The Book of Love

Missy/I Fought the Law/Missy



Poster created by John Mavroudis,
zenpop.com

THE AIRBORNE TOXIC EVENT

The Fillmore, San Francisco

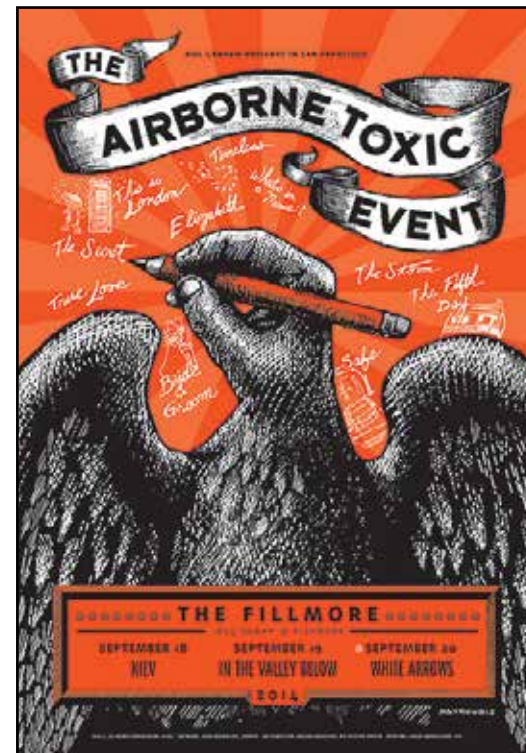
September 20, 2014

Opening Act: White Arrows

The Secret
Timeless
What's in a Name?
The Storm
Safe
Bride and Groom
True Love
This is London
The Fifth Day
Elizabeth
The Way Home
Wishing Well
Dope Machines
All I Ever Wanted
Wrong
Sometime Around Midnight
Innocence

Duet
The Graveyard Near the House

Gasoline
Changing
Hell and Back
All At Once



Poster created by John Mavroudis,
zenpop.com





Images by Jessica Sandoval, 2014.



3 nights
3 albums
64 songs
43 unique tracks





Image by Elva Gonzalez, 2014.

elvag 2014

Kiev



"We've got a warehouse where we keep our instruments. Inside they connect by cables that create a web. Every idea we have passes through the system, often sounding the same as it looks."

From the hypnotic pulsing heartbeat that begins *Falling Bough Wisdom Teeth* to moments of seeming, searing chaos amid the hypnotic, anchoring grooves, Kiev's debut album bestows 60 minutes and 13 songs of aural fascination. The quintet forges a seamless balance of music for both the mind and soul, a heady miasma of songs, sounds and emotions that's at once approachable and transportive.

Formed in Orange, California, Kiev was a slow burn, extracting inspiration from improv, working in cohesive insularity in their creative space, a 1940s avocado warehouse. Kiev, formed by singer/guitarist Robert Brinkerhoff, was fully realized in 2009 by carefully adding members, one by one over the years, organically metamorphosing into a lineup with an uncanny ability to weave decades of musical traditions into a cohesive fabric.

In the Valley Below



Vocalist Angela Gail puts it frankly: In The Valley Below make "mostly music that we would want to listen to," an honest and unapologetic statement from the Los Angeles duo, rounded out by vocalist/guitarist Jeffrey Jacob. In The Valley Below is hushed swirls of male and female vocals forged with dark stories of brooding riddles and romance. Jeffrey grew up in the storied musical town of Memphis, given a guitar at the age of 13 and creating music from that point forward. Angela left the binding depths of a "mostly cold and cloudy town in Michigan." In The Valley Below was created when these two found each other, having crossed paths in artistic circles after they separately made their way to Los Angeles. The duo honed their craft together, using faithful archetypes as their inspiration. "Our biggest inspiration is powerful subjects like sex, crime and religion. And how that fits into the lives we've chosen, our dreams and struggles, mistakes and heartbreaks."

White Arrows

White Arrows is a psychedelic pop band from Los Angeles, California. The band consists of Mickey Church, Steven Vernet, Andrew Naeve and John Paul Caballero.

White Arrows began on a whim when writing a song in New York that immediately got attention from blogs including Nylon magazine. Mickey never thought of being in a band or playing music before this, but after getting such immediate attention it was difficult to not take advantage. Soon thereafter, Mickey took the name to Los Angeles to form the band with Andrew Naeve, John Paul Caballero, Steven Vernet, and his younger brother Henry. Mickey and Andrew began writing, producing and remixing music together. Not long after, White Arrows began touring the world. Since their debut tour with Cults, they have toured with White Denim, The Naked and Famous, !!!, Santigold and The Neighbourhood, to name a few.



The Fillmore



The Fillmore is a historic music venue in San Francisco, California, made famous by Bill Graham. Originally named the Majestic Hall, it did not take on the name "Fillmore Auditorium" until 1954 when Charles Sullivan acquired the master lease from the building owner, Harry Shiffs, and renamed it. Named for the neighborhood rather than its original location at the intersection of Fillmore Street and Geary Boulevard, it is situated in the historical center of the Western Addition neighborhood, on the edge of the Fillmore District and Upper Fillmore (lately known as Lower Pacific Heights). Prior to 1960, before redevelopment, this location was considered the heart of the San Francisco Fillmore District.

On July 5, 1968, Graham moved his concerts to a different venue in San Francisco, formerly known as The Carousel Ballroom and El Patio at Market Street and South Van Ness Avenue, that he renamed Fillmore West.

The original Fillmore Auditorium continued under the name The Elite Club. Concerts returned to the original Fillmore Auditorium again in the 1980s, but it was closed due to earthquake damage in October 1989. After much structural work, in 1994 the original Geary Boulevard location reopened as The Fillmore.

Since 2007 The Fillmore is leased and operated by Live Nation, and The Fillmore name became a franchise with other venues across the country..

Just trying to write it all down...

T: @TATEfanblog
FB: thisisnowhereblog

THISISNOWHERE.COM
THE AIRBORNE TOXIC EVENT FAN BLOG

Images by MacPhotographers, 2013.



Compiled, Edited and Designed by Stephanie Webb and Glen Hoos
Published by This Is Nowhere
September 2014