



Julie Doiron

Desormais|Heart and Crime

Selected Press

“Julie Doiron has all the pedigree to be famous in Canada.”
The Kingston Whig-Standard, June 17, 2004

“...listeners still come away feeling warm and cozy, due in great part to her personal lyrics, haunting melodies, and angelic voice.”
The Manitoban

“She’s one of those rare people in indie music who has slowly and steadily carved out a niche that is entirely her own.”
VOX

“It’s probably very safe to say that Julie Doiron is the sweetheart of the Canadian music industry.”
Stylus

“It’s the kind of music where you want to fall asleep in Doiron’s lap and have her sing the entire album in your ear.”
Offbeat

“Heart and Crime remains as haunting and fragile as ever.”
FFWD

“It seems that Julie Doiron is becoming more comfortable with the idea of feeling uncomfortable, allowing her songs to really open themselves up to the listener and defining the idea of wearing your heart on your sleeve.”
Chart Magazine

“Sharing her private thoughts, Doiron effects an empathy with her listeners, cultivating this beautiful affinity through her music.”
The Oxford Review

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“*Desormais* is a bilingual valentine worth opening up to.”
FFWD

“Julie qui prend de la maturité et développe de plus en plus des talents d'auteur-compositeur-interprète différents du passé.”
Emoragei

“*Desormais*, we are told means “from now on.” If this is what Doiron’s albums will sound like from now on, we’ll be listening.”
The Winnipeg Sun

“Julie has never sounded more emphatic and her guitar solid and certain...she sings the songs that make the whole world sigh.”
Broken Pencil

“Oh man. This is the stuff of many of my best adolescent wet dreams.”
Spike

“Doiron has recorded an album that’s simply pleasing to the ears.”
Chart

“...gently gutsy.”
The Globe and Mail

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Low-down blues and lullabies

by Simon Houpt

The Globe and Mail, Friday, August 3, 2001

Is there a more intense frontman in Canadian rock and roll than the Tragically Hip's Gord Downie? Even in a hockey arena, his febrile murderousness spills to the back rows, thrilling and threatening in equal measure. So try to imagine the prospect of Downie at Fez under Time Cafe, a low-ceilinged basement lounge in the East Village of New York City.

Downie is in the middle of a nine-city marquee tour to support *Coke Machine Glow*, his first solo CD. Some stops are longer than others: His set at Guelph's Hillside Festival on the weekend lasted only 45 minutes. New York had him for almost two hours. It was in some ways a typical New York evening for a Canadian act that is more popular at home than on any side of the border. "Anybody from Toronto here?" asked Downie, to cheers from two or three tables of expats. "You can admit it here in New York. But in Moose Jaw - bad!"

Backed by gently gutsy singer-songwriter **Julie Doiron** and the four-man band the Dinner is Ruined, Downie spun through a handful of songs from *Coke Machine Glow* as well as a string of new ones apparently written since he recorded the CD. On the opening number, *Vancouver Divorce*, he growled like Johnny Cash and menaced like a pinter play, baring his teeth while the band built up a steam engine's percussive thrum. He followed it with *Christmastime in Toronto*, attacking the music like Dick Cheney let loose on a stack of international treaties.

Steeplechase painted a nasty spill at a farm fair, with Dave Clark's drums evoking a chuckwagon crashing against wooden bleachers, before all instruments faded away and left only random vocal flecks.

Downie and his backup band had never played together live before this tour, so part of the thrill comes from the rare opportunity to hear six musicians still feeling each other out and discovering their quirks. Before launching into *11th Fret*, Downie acknowledged the challenges of the arrangement, saying of the song, "This is our nemesis...We're going to get it right tonight." The number is as complex, unpredictable and rewarding as jazz, but a couple times its counterbeats and duelling instruments almost force it off its axle.

Still, with a group whose talent runs as deep as the one Downie has behind him - the band also includes Josh Finlayson, Dale Morningstar, and Dr. Johnny P - even the miscues are riveting. The band's rendition of Neil Young's tattered *Tonight's the Night* was sinister and perfect, a low-down and dirty blues.

A three-song encore as delivered with idiosyncratic flair. For *Yer Possessed*, a number from the new CD, the band stepped down from the stage to play and sing without aid of microphones, transforming the club into a Dixieland joint. Their bus driver from Florida, a guy named Norm, picked at a banjo while drummer Clark wandered around the room playing tuba. Morningstar strummed a mandolin and strolled the opposite way.

On the lovely lullaby *Insomniacs of the World, Good Night*, Downie hopped atop the grand piano like a torch singer while Doiron twinkled a pretty piano accompaniment. It was an unusually pleasant and uncomplicated moment from the mad poet. A grand mirrored disco ball had been hanging all night in the centre of the room, quiet and still. It slowly came alive, bathing the audience in redemptive flecks of light. Downie even managed a relaxed smile.

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Desormais|Heart and Crime

Selected Press

Julie Doiron
by Greg Burliuk
The Kingston Whig-Standard

WHO: Juno Award winner Julie Doiron, who also has recorded with The Tragically Hip and toured with Gord Downie. Also performing is Toronto singer songwriter Aaron Booth, playing from his CD *Our Last Escape*.

WHEN AND WHERE: Friday at the Bookstore Café in Camden East.

Julie Doiron has all the pedigree to be famous in Canada. In the early 90s she was part of the Moncton band Eric's Trip which made several loud records and were underground favourites.

As a solo act she won a Juno Award in 2000 for best alternative act. And to cement her claim to fame, she was asked by The Tragically Hip to do background vocals on their 2000 album *Music@work*, as well as lead singer first Gord Downie's solo album. Last summer she even toured with Downie.

"So how come I'm not more famous," asks Doiron. "I don't really want to be. I don't think I've ever wanted any commercial success. I'm happy that the CBC and college stations play me a lot and I guess it would be cool to have a radio single. I have a pretty solid fan base, I have been doing it for a long time and I haven't tried to remain totally obscure."

Doiron will make a rare Kingston area appearance when she performs at the Bookstore Café on Friday.

Nonetheless these days Doiron isn't as career oriented as she used to be. "Basically now performing is just a hobby for me," she says. "After I had my third child I decided I'd only tour a couple of months a year. I love playing but I love my children more."

"And since my career is going well in Europe and Japan, I probably won't be touring in Canada as much."

Once Eric's Trip broke up in 1996, Doiron began writing her own songs which are as sad as Eric's Trip's were loud. "I am a happy person in my personal life but I don't really like singing about happy stuff," she says. "But life has its ups and downs and I think it's more interesting to sing about the downs."

"On the new album [due out this fall] there's a song that's my attempt to write a happy song. A lot of the people who've heard it have liked it so maybe I should start writing more of them. I think I write quieter songs because I was always writing them after the kids went to bed."

Recorded with the Parisian band Herman Dune the CD will be Doiron's first release since 2002's *Heart and Crime*, which itself was only six months removed from her francophone album *Desormais*. "I grew up speaking both languages so it's just as easy to write in both," she says. "The only difference is that in English I use a lot of slang but in French I'm always grammatically correct because I don't want people to think I don't know what I'm doing."

Doiron says she's doing this short seven-city tour, "to pay the movers. We've lived in

Montreal for the last six years but now we're going back home to New Brunswick. I'm tired of being kicked out of apartments and I want to buy a house and have my kids near their grandparents. I think it's a better place to raise them."

Performing on the same bill will be Toronto singer-songwriter Aaron Booth, who's been touring Canada non-stop in support of his CD *Our Last Escape*.

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Selected Press

Twenty Questions with Julie Doiron

Exclaim Magazine

This month singer/songwriter Julie Doiron returns to bass duties for the Eric's Trip reunion tour, in support of their new live record, *The Eric's Trip Show*, on Teenage USA. She will release a French record, *Desormais*, on Endearing in October and is currently recording an English follow-up to her Juno Award-winnipeg album *Julie Doiron & Wooden Stars*.

Current Fixations:

I've been reading every novel by Montreal writer Ying Chien I can find and will soon go on to read every French novel ever written. (Other current favourite authors include Amelie Nothomb and Quebec's Rejean Ducharme).

Mind-altering work of art:

Any painting by Jon Claytor.

Most memorable or inspirational gig and why?

I have a hard time picking just one, so here are two. I played an open mic night in Charlottesville Virginia, at a sushi restaurant. I played maybe three songs, then the owner/sushi chef played and he was so amazing. It was so great to see him and to know he plays music because he loves it and not because he wants to be famous. His songs were clever, a little humorous and very touching. Second one was Howard Gelb in Tucson. He was so great, so great.

What has been your career high and low?

Low: It was Asheville

High: Being on the cover of Exclaim!

What should everyone shut up about?

It's not very nice to tell people to shut up. The list is too long.

I would drop everything to play a benefit for:

Single parents and families in need.

What trait do you like and dislike most about yourself?

I love to laugh, but I cry too easily.

What would make you kick someone out of your band and/or bed, and have you?

Bad attitude.

When I think of Canada I think?

Of my home and how much I want to be there.

What is your vital daily ritual?

Getting out of bed.

How do you spoil yourself?

Going to get my legs waxed.

What was your most memorable day job?

Harvey's restaurant. I loved it.

If I wasn't playing music I would be:

A kindergarten teacher.

What is your greatest fear?

Success. So I have little to fear.

If you had a superpower, what would it be?

Insensitivity (nothing would hurt me).

What makes you want to take it off and get it on?

Paintings by Jon Claytor.

Music and sex: Is there a difference? Why?

Music I play with friends on a stage, but sex...

Strangest brush with celebrity:

Memphis, TN. The guitar player for Jerry Lee Lewis made me sit with him. He liked my guitar set-up, told me how I should be treated by the music business and reminisced about old times.

Who would be your ideal dinner guest, living or dead, and what would you serve them?

Glenn Gould. My granny's stew.

What does your mom wish you were doing instead?

She loves me playing music. She would love it more if I was in Moncton.

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Desormais | Heart and Crime

Selected Press

Another Trip: Julie Doiron's retirement proves short-lived
by Derek McEwen
VOX

Julie Doiron's career has been a series of quiet successes. Eleven years after first picking up the bass for influential Canadian indie outfit Eric's Trip, the singer-songwriter has since won a Juno award, as well as the admiration of artists ranging from the Wooden Stars to Howard Gelb to Gord Downie. Although her success has hardly made her a household name, she's one of those rare people in indie music who has slowly and steadily carved out a niche that is entirely her own.

Doiron's just-released *Desormais* is her first album sung entirely in French, and although such a move is sure to limit her ability to "move units" in the Western part of the country, Doiron seems unconcerned, reassuring the Anglophone provinces that her shows in support of the record are hardly going to be a refresher course in the high school French so many of us have long forgotten. "I don't like that, especially out West, I would try to play a whole French set," she says. "I would do just a couple - like three or four. Mainly, it's just a tour, because I haven't been out West in two years."

Doiron's seeming lack of concern is probably also rooted in the fact that she has another full-length record coming out early next year, this time an entirely English affair. With two releases so close together, and coming off the extremely successful Eric's Trip reunion tour that criss-crossed Canada this past summer, one would assume that her confidence would be at an all time high. But after several months of extensive touring, including the Eric's Trip outings, Doiron was burnt out. "When I got back at the end of the Eric's Trip tour, I was telling everybody 'I quit music,' not because of that tour in particular, but I just felt like, 'No way! I'm done! I hate this business, I'm not doing it anymore. I want to stay home with my family.' And I meant it."

After a couple of months rest, however, Doiron acknowledges that a long hiatus is not going to happen, nor does she want it to. Revitalized following several warm-up solo shows that she says were "really great," she is supporting *Desormais* with a whirlwind Canadian tour. The album sees her increasing her palette of instrumentation, including beats and samples that flutter quietly in the background of several songs. On this tour, however, she will be unaccompanied. "I've acquired a drum machine but I don't know how to use it," she admits, laughing. "It probably won't ever come into my set because it's too much to think about."

Plans are already in the works for Doiron to tour again in the spring, this time with a band. For someone that was so willing to call it quits just a few months ago, it seems odd to be talking about another tour while doing press for one that is about to start. But Doiron has little trouble summing up the contradiction succinctly. "Having a couple months off, I kind of half-understand why I'm doing this, even though people are thinking I must be crazy. It's a real love/hate relationship. I love playing - all I need is a little egging on."

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Julie Doiron

Desormais|Heart and Crime

Selected Press

Julie Doiron: Needing a day off
by Matt King
The Brock Press, December 2001

So I sit, looking at the phone number, then over to the phone and back to the number again. What I have in my hot little hands is the home telephone number of my favourite singer in the whole world, Julie Doiron.

Luckily catching her just before she was about to go on a select western Canadian tour (with a three day stop in Europe right in the middle), I spoke to Julie about her album that was just released, her next upcoming album, and skateboarding. Ever since the demise of Canada's legendary indie rock band, Eric's Trip, Julie Doiron has been making a name for herself. After five years performing under her birth name, she is starting to make a name for herself in a different language. This October saw the release of Julie's first French language album, *Desormais*. "I usually sit down and decided what language the song will be [beforehand]. With this album, I tried to concentrate on French songs." This ten song CD started charting on university radio stations the week it came out. The album was recorded in Ottawa at Little Bullhorn with producer Dave Draves (Snailhouse, The Wooden Stars, Kepler). "Josh Latour of the Wooden Stars did a lot of electronic stuff, and Jeremy Gara of Kepler and Weights and Measures played drums on some of the songs."

Currently residing in Montreal with her husband, artist, Jon Claytor and their two children, Julie has not had very much time to stay at home. She has been touring for the last couple of years, taking only a few months off at a time. When not on tour; she keeps busy writing and recording. She has recorded vocals on The Wooden Stars 1999 release, *The Moon* which led to the Juno-winning, full-length collaboration together entitled Julie Doiron and The Wooden Stars.

Julie has been recording backing vocals on a few tracks on Gord Downie's solo CD, *Coke Machine Glow* as well as for *Music At Work* (The Tragically Hip's latest release). "Gord and I have been talking for years about co-writing, and I had a couple days off in Toronto so I took the train to the studio. It was great, they were all there and told me what I wanted." This summer Julie is playing bass in Gord Downie's backing band along with The Dinner Is Ruined band.

Julie recorded her upcoming CD at the Gas Station studio on Toronto Island this past June. "I recorded it right after [*Desormais*] during a really hot week in June, but I got to take the ferry across to the studio. I'm really happy with about half of it, but the other half, I have redo, or add a bunch of songs." As if she weren't busy enough, she had time early in the year to record a few original songs for the Shanti Projects compilation to benefit AIDS research, as well as recording vocals on the upcoming Snailhouse CD. On her current tour; Julie is also playing two shows with her old band, Eric's Trip.

With all these musical pursuits commanding her attention, Julie has not had very much time to do a lot of photography. "Lately, my photography has taken a backseat, although I have been starting to use Polaroid film - they went out of business so I have to go out and buy a lot."

So, what comes next for one of the busiest people in the Canadian rock scene? Well, she tours until mid-December; and after a brief respite re-records the song for her upcoming English CD scheduled to be released in spring 2002. And then it's right back to touring.

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Julie Doiron

Desormais|Heart and Crime

Selected Press

Julie Doiron
by Matt Hannam
Stylus, April/May 2001

It's probably safe to say Julie Doiron is the sweetheart of the Canadian music industry. Julie started recording on her own in 1995 under the name Broken Girl; she soon abandoned the name and decided to go simply by Julie Doiron. The choice in name change seems excessively perfect; each one of her records has an incredibly intimate feeling to it. The records feel very comfortable, like that one perfect chair at your grandparents' house. Very few musicians can capture their audience so successfully with voice alone, and Doiron definitely capture you - her songs are these beautiful little pieces of life that are incredibly easy to identify with. It's not so much the subject matter that involves the listener as it is the sentiment. There's a level of honesty in her music that you very seldom find in other musicians. I sat down with Julie when she was in town with Hayden and we talked about...well, we talked about stuff.

Desormais, Julie Doiron's latest record, was recorded in French, something she's been planning for a few years now. "Initially I was just going to do a 4 or 5 song EP, but as time went on I still hadn't recorded it, and I was writing more songs. I think I decided I wanted it to be more songs. I think I decided I wanted it to be more than an EP; it would have been nice to make it a little longer, but I like 30 minute records. I think it's kinda perfect the way it is. I don't like when records are too long; I like to listen to them in one sitting." This definitely comes across in most of Doiron's records; there's usually a running emotional theme in them which gives each song personality. "I think generally the songs all go together well because they're all written by me, within a certain time period. I think that songs that are written within a certain time period all go together well; perhaps they're all slightly about the same topic and maybe that's why they can go together as a piece. I certainly don't spend too much time thinking about the results for the same reason, and I tend to go into the studio very unprepared...and I just get what I get, which I think is a kind of nice way to do it as well."

Julie's music has a very raw, acoustic warmth to it, which is probably a large part of why the music feels so familiar. Since, most of the records are recorded in a very short time period, so they tend to capture this certain feeling. "The songs might seem kinda sad sometimes, but there is a little bit of hope, and I think that's something people can relate to. I don't really know what I write about - they're not all about me, some of them are - but often when I write I'll be reading books and just write down lines that I like, and when I get a melody I'll end up compiling those sentences that I like or think sound good together so they sound like they're all about one thing. But they're just groups of words that I like the sound of together...whatever I write is definitely influenced by whatever I'm experiencing because they are so personal, but if I didn't play these songs then I might just stop, and I've tried to stop before, but I end up writing a bunch of songs and then I have to make a record."

Being a member of Eric's Trip had a lot of the do-it-yourself attitude that also comes through in Julie Doiron's music. Eric's Trip was a band with a simple desire to create something. They made music and that was all that really mattered; being signed to Sub Pop probably helped them become the legend they became, but music always came first. "The fact that we didn't care, it just sort of showed out attitude, it was just a desire to make records with what we had, so we weren't being uptight and anal about recording. That attitude came across in the music, just showed our spirit."

Eric's Trip disbanded in 1996, leaving room for new groups like Elevator, Moon Socket, and Julie's solo project. Last summer Eric's Trip did a reunion tour. The idea had been floating around for quite some time before materializing into a cross-country tour. One of the reasons it took a while to happen was Julie's hesitation to come along. "Rick (White) first asked me a year ago - I was on tour in the US when he called - I called home and heard Rick was calling. At that time I wasn't interested, and he wanted to do it that fall, so I was pretty much set on saying no. My hesitations were that I worked really hard in the past 5 years to become more than just "Julie from Eric's Trip," and I had found an audience of people who liked me regardless of whether I or not I was in Eric's trip, and people who had never heard of Eric's Trip. After Eric's Trip broke up I was doing shows in front of 50 people and it was really hard, so I was worried if I did the tour and all the shows sold out I would be going back to where I was 5 years ago, having no one caring about what I did. But the shows went well, and my tours have gone well since, so everything's fine."

Things are definitely fine for Julie Doiron, she's kind of blowing up, to use an overused term. Recently, or not so recently depending on your definition, she's worked with The Tragically Hip, Gordon Downie's solo endeavour, Ottawa's The Wooden Stars, Eric's Trip (again), a book of photography, and the whole world seems to be enamored with her. Pretty darn good for "some kid from Moncton."

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Julie Doiron

Desormais|Heart and Crime

Selected Press

Chanteuse Doiron plays Purdy's
She's been busy, but Julie's making time for us
by Christine Maxom
The Manitoban

I think it's safe to say that east coast chanteuse Julie Doiron has been a little busy in recent months.

She has played numerous shows around Ontario in the spring, including opening up and playing with Tragically Hip front man Gord Downie on his Coke Machine Glow tour, reuniting with old band mates and lo-fi rock gods Eric's Trip for an across-Canada tour, in support of her first almost entirely French album, *Desormais*.

Doiron has done more in the last six months than many musicians do in 10 years. *Desormais*, which roughly translates into "from now on," is Julie's fourth solo release in the past five years. Having occasionally written and recorded French songs that have been included in the past albums, an all-French album has been in the works for some time now.

"I was originally going to do a whole French EP. People started to get really excited about that, and so did I. Then I just started writing more songs, and it turned into what it is - which is a little bit longer than an EP," she says.

Desormais clocks in at just 30 minutes and is in much the same style as her previous solo efforts - Doiron tends to let her voice and guitar be the focus of the songs she writes. While the songs are often sparse and stripped down in instrumentation, listeners still come away feeling warm and cozy, due in great part to her personal lyrics, haunting melodies, and angelic voice.

"Basically, [the songs] are about the same sort of things as the English ones. I find them a little less direct. [They're] mainly about life and relationships and the same things as all my other one," laughs Doiron.

What's new is some of the songs in *Desormais*, is the really nice use of samples, courtesy of Josh LaTour. Having only worked with LaTour in the context of the Wooden Stars, Doiron was interested in trying out new sounds and samples for this album.

"That [sampling] was something I really wanted to explore a little more. I do have a project in mind for him in a more large-scale way for the future. This was a tryout to see if it would work," she says.

Doiron recorded *Desormais* in five days at Little Bullhorn Studio in Ottawa with Dave Draves at the production helm. She has previously worked with Draves on her *Will You Still Love Me* EP, released in 1999. Draves also appears alongside drummer Jeremy Gara (Weights and Measures, Kepler, Snailhouse) in a number of tracks on the album as well - adding organ, vibes, steel and piano to the mix and brings a richer and rounder sound to Julie's songs.

But don't expect to see any of these guys on stage for the *Desormais* tour when Julie comes through town. In the future she'd like to have Draves, Gara, and Mike Feurstack (Snailhouse, Wooden Stars) accompany her, but all have previous touring commitments this time around.

Local singer/songwriter and Endearing Records label mate Christine Fellows joins Doiron on her eight show tour, beginning out West in Vancouver and finishing in Winnipeg. After that, Doiron flies to Europe to play two brief shows in Paris and Brussels before returning home.

Future plans include returning to Europe in January for an extended three-week tour covering more countries and dates, and another album - this one all in English to be released on Endearing slated for February or March of 2002.

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Desormais|Heart and Crime

Selected Press

Chart
February 2002
3 stars

The fact that Julie Doiron's latest solo offering is sung almost entirely in French shouldn't matter at all to anyone who can't speak a word of the language. Much like the Super Furry Animals, who manage to maintain critical praise while putting out albums either partly or wholly in their native Welsh tongue, Doiron has recorded an album that's simply pleasing to the ears. As always, her sparse, minimalist songs are like lying in the dark with your eyes closed and having someone whispering soft lullabies to you as you fall asleep. Much like her album with the Wooden Stars, Doiron excels on *Desormais* when backed by a fuller band. Of course, at the heart of the record remains Doiron's fragile voice that can arrest your heart and leave you aching for more. Sigh.

The Winnipeg Sun
3.5 stars

Doiron may have earned her following as bassist for Maritime noise-rockers Eric's Trip, but her solo material has continually led listeners into an entirely different direction. Like her two previous albums, *Desormais* is a quiet folky affair, with Doiron imparting intimate tales in a fragile voice, accompanied by her own sparse guitar lines and the occasional piano line or drum beat. Unlike her last two outings, *Desormais*'s vocals are almost entirely in French. Which may sound offputting to anglophones, but in reality is anything but - between the hypnotic, lulling quality of these songs and Doiron's late-night, low-impact tones, you'll hardly notice the difference. *Desormais*, we are told means "from now on." If this is what Doiron's albums will sound like from now on, we'll be listening. And you be listening when she unveils her new sound at Ms. Purdy's on Monday.

Spike

Oh, man. This is the stuff of many of my best adolescent wet dreams.

This CD, Julie Doiron's third solo outing, is an audio equivalent of the attractive girl-next-door, who's just moved over from Quebec, and has come over unexpectedly, just to sing in your ear. Slowly, softly and passionately, she coos the most alluring French-Canadian ballads I've ever heard. It all culminates in a mad fit of wild lovemaking, which - I must sadly admit - I haven't seen much of during my waking hours lately.

Doiron, the soon-to-be ex-Eric's Trip female lead and bassist, finally honed that sweet-pop thing with Ottawa's **Wooden Stars**, climaxing in a Juno for last year's *Julie Doiron and the Wooden Stars* as Best Alternative Album. Now, solo Doiron has pulled an unexpected hairpin-left, right through my dream world, along a road paved with a very sweet and sexy folk-pop confection, a la **Serge Gainsbourg**, but with Doiron in the girl-next-door role, singing the wet dream inspiring words of Serge - that classy ol' coot - would have been proud of.

So as I listen to this one for the umpteenth time, with the headphones on, all I can say to Julie is: "I don't know what the hell you're singing about, but thank you for adding a little reality to my fantasy."

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Selected Press

Emoragei

Elle nous a offert son album "Desormais", presque entièrement en français, il y a moins de 4 mois. Voici maintenant son nouvel album "anglo", Heart and Crime. Dans l'ambiance de "Desormais", Julie était seule avec sa guitare, sa belle voix, rarement accompagnée de batteries et basses. On croirait presque à un enregistrement en concert. A certains endroits, on doit ouvrir ses deux oreilles pour percevoir ce qu'elle raconte, puisque sa voix se perd dans les resonances des cordes de piano ou de guitare effleurées. Sa voix est presque chuchotée, tout au long de l'album. Il est rare que depuis son album avec les Wooden Stars, madame Doiron a beaucoup moins facile d'accès. Sans doute plus travaille que ces efforts précédents, et même si ses travaux d'aujourd'hui sont aussi bien que ceux d'auparavant, avec "Heart and Crime" on perçoit immédiatement que la période "Lonliest In The Morning" est disparue. Cela ennuiera peut-être quelques-uns d'entre vous... "Faire place au changement", est une phrase que semble se dire Julie qui prend de la maturité et développe de plus en plus des talents d'auteur-compositeur-interprète différents du passé.

JB

The Oxford Review

Saturday December 1, 2001
3 and 3/4 out of five stars

Since her days with the Eric's Trip, Julie Doiron has always possessed a kind of vulnerability - a soul-baring fragility which afforded her songs a decisive emotional heft. Her later albums, both as a solo artist and with the Wooden Stars, maintained this openness, giving her listeners a fleeting glimpse into a musical diary. The rawness of her feeling and her willingness to share an interior life sometimes made for an uncomfortable listen.

With Desormais, Doiron interprets this interior life while exploring her francophone heritage, crafting an album of gentle, introspective neo-folk.

Well I'm assuming a certain introspection since, with the exception of Don't Ask, the album is sung completely in French.

Je regrette - sadly, I'm not bilingual.

The music, however, is compelling enough, enhancing the lovely delicacy of Doiron's voice with its spare arrangement.

The opening track, Ce Charmant Coeur, is an excellent example, with Doiron singing over the subdued strum of an acoustic guitar. Pour Toujours continues with this tender minimalism, using trilling wurlitzer piano and strategic samples as counterpoints to Doiron's contemplative croon.

Adorned with majestic piano and sampled strings, Tu Es Malades is wonderfully mournful, a mesmerizing, rainy-day song.

As Doiron continues her trip, moving away from the lo-fi indie rock of her early career, she continues to develop her songcraft, penning short acoustic sketches of unexpected sophistication.

While the singer may be best known for her recent work with the Tragically Hip, it's her own albums which are the most resonant. Sharing her private thoughts, Doiron effects an empathy with her listeners, cultivating this beautiful affinity through her music.

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Julie Doiron

Desormais | Heart and Crime

Selected Press

Broken Pencil

Most great rock and roll librarians remain undiscovered during their lifetime. Julie Doiron is a happy exception to that rule. This mistress of dewey decimals continues to serenade the corduroy masses. Bespectacled bookworms with ratty trainers sit attentive before her. She sings the songs that make the whole world sigh.

Terence Dick

FFWD Weekly

Upon first hearing the news of *Desormais*' imminent release, I immediately suspected my psychologist of selling tapes of our private sessions on the indie rock black market.

Featuring Julie Doiron cooing *en francais* from behind a fogged cover photograph - out of focus, just so - *Desormais* updates Julie's subtle formula of whispery soft guitar tones and sweet lullaby vocals to include echoing beats and blink-and-you've-missed-them samples.

"Le Piano" rumbles with singular guitar notes over distorted glacial beats while "Don't Ask," the sole English track on offer, shows unshakable confidence and a consoling Doiron murmuring, "Don't feel bad/I'm still fond of you."

Even if she were performing in Esperanto, Doiron would still get her point across more clearly and with more subtlety than most. Rarely does an artist come along who creates such a personal relationship with their audience - everyone's on a first name basis with Julie - and *Desormais* is a bilingual valentine worth opening up to.

Discorder

Make no mistake, Julie Doiron's first French-language record is aimed at her Anglo fans. The title, *Desormais*, which translates as *Henceforth*, also suggests "desolee" and "desolate." And it is a barren musical landscape that Doiron returns to here. Her lyrics are as minimal as the arrangements, something that works in her favour but is less successful on the cliched "Au Contraire." Behind the pervasive regret there also emerges a sense of emotional restraint, most notably in those lyrics that reference parenting. "Penses-Donc (Tu Es Seule)" is overtly directed toward another adult, but also conveys regret that children outgrow their parents. "Le Piano" is the most striking song, with skittering samples and truncated snare drum sounds that beg to be explored more fully, and while "Don't Ask" is painfully lovely, the switch back to English feels dissonant and strange. Doiron's writing, at times, is purposefully ambiguous: it is hard not to conclude that she writes in French to evade the personal scrutiny her earlier work has undergone. Her habit of repeating lines works well for an audience who will, for the most part, be straining their ears to recognize words. At times, however, it veers a little too close to French for Anglophones: it is hard not to think of grade four French when she intones, "j'ai oublie mes mains" or "le garcon n'a pas compris."

Helen Spitzer

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Julie Doiron

Desormais|Heart and Crime

Selected Press

Chart
April 2002
5 stars

A stripped-down affair often relying on sparse guitar work and a quivering voice, *Heart & Crime* is arguably Julie Doiron's most vulnerable work to date; a record that lyrically tackles everything from intimidating social gatherings to parenthood. A sprinkling of well-known talent (including Dale Morgenstar's off-kilter take and a brief, whispering appearance by Gord Downie) offers a bit of distraction from the minimal arrangements, but tends to be unnecessary overall. These songs can easily stand on their own without any studio tricks. It seems that Julie Doiron is becoming more comfortable with the idea of feeling uncomfortable, allowing these songs to really open themselves up to the listener and defining the idea of wearing your heart on your sleeve.

NH

Offbeat

Julie Doiron's upcoming release this October will be another installment in her impressive, post-Eric's Trip solo work. Similar to her past releases, this release is peaceful and relaxing. It is full of sweet guitar and her sweet voice. One difference is that all the songs except for one are in French. No matter if you don't understand French very well, you are still able to understand what the album is about. It makes you want to fall in love. It's perfect music for making a yummy meal on a rainy days. It's the kind of music where you want to fall asleep in Doiron's lap and have her sing in your ear. Even though the music is quite simple, it just works. And behind the simplicity, you can find some samples beats that really emphasize the song's mood (notably "Le Piano"). You can tell her music has grown since her first solo release. While the songs still sound kind of sad, this album is one of her most beautiful releases. As a cynic that is hard to win over, Julie Doiron's album made me wish I had paid more attention in French class.

Shmeen

FFWD Weekly
4 stars

In the past three years, Julie Doiron has sealed her ranking as one of Canada's best (and quietest) musicians, and also one its hardest workers. Besides the tugs of family life (with another baby on the way) and the gosh-darn purty Julie *en-français* of her last album, *Desormais*, there's been the added duties of providing bass guitar for Gord Downie and the dream-come-true Eric's Trip reunion tour.

This, Doiron's fifth album, is a hushed yet steadfast return to the solo spotlight (a point made particularly clear by the re-recordings of "Who Will Be The One?" and "Too Much," both sides of a 1999 seven-inch collaboration with the Wooden Stars). On "Sending The Photographs" and "Wintermitts," our Julie sounds like she's finally found true happiness - and the inspiration to sing about it (lest we forget her earliest solo releases under the name Broken Girl). On "Photographs" she sings, "He's the best thing that's happened to me/And I'm the best thing for him."

While the preliminary flirtation with electronics and samples on *Desormais* has been quickly abandoned (a bit of a shame really), *Heart and Crime* remains as haunting and fragile as ever.

Mark Hamilton

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