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Book uses Moncton band to symbolize the vital, vibrant underground music scenes that inhabit countless cities and towns all over the world.

By Ken Kelley

Even though their original tenure as a band spanned less than a decade, the lasting influence of Moncton lo-fi band Eric's Trip is examined in *A Distorted Revolution: How Eric's Trip Changed Music, Moncton, and Me*, the first novel from Moncton author Jason Murray.

Formed in the early part of the 1990's, Eric's Trip were the first Canadian act signed to the Sub Pop label, the original home of influential acts like Soundgarden, and Nirvana, among many others. The group's non-conventional approach to making music – the bulk of their studio output was recorded at home – earned the group a dedicated fan-base that spanned the globe before the band parted ways in 1996.

Although the novel charts the formation and eventual dissolution of Eric's Trip, the book isn't as much an

official biography on the band as it serves to symbolize the vital, vibrant underground music scenes that inhabit countless cities and towns all over the world.

“Along with [Halifax rock band] Sloan, Eric's Trip were one of the first groups from Atlantic Canada in the early '90s to have received such widespread attention,” Murray says. “And while Eric's Trip figures prominently in the book, it has as much to do with how their success came to inspire so many others in Moncton and beyond as it does the band itself.

They helped instill a spirit of friends getting together to make music for nothing more than the sake of trying to capture some magic. If anything, the band proved you don't need million-dollar production budgets and big brand name instruments to have some fun and earn a devout following.”

As an observer, Murray acknowledges it was hard not to get caught up in the excitement, and do-it-yourself attitude that was swirling around Moncton in the early '90s.

“I was inspired by the creative forces of the scene as much as I was the music. Seeing everyone take on the do-it-yourself aspect of making music and getting onto the shelves of local record stores, with their homemade covers and cassette sleeves. I was just blown away that the little city of Moncton had such a vibrant creative community working away to make things happen, with no expectations other than to play some local shows. They were doing it for the love of doing it and nothing else.”

In the book, Murray relates how the culture of skateboarding – very much an outsider past time in the late '80s and early '90s – and the music of The Ramones, among others, helped to unite a subset of teens that were uninterested in almost any aspect of the mainstream.

“When I first started skateboarding, there was only a small group of us, but

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