

# NOAH NINE BIOGRAPHY

The story of Noah Nine begins in Japan in 1994 where Sean Dillon and Richard Dolmat met as contracted street musicians at a theme park north of Tokyo. They soon discovered a chemistry that would serve them well in developing their lucrative musical careers. Honing their repertoire to include mostly popular Beatles numbers, the pair fine tuned their harmonies as well as their stage presence, and soon found themselves writing and recording original music together.

They released an original recording entitled "When You Move", which garnered club chart topping success in Japan and followed the release with a five city tour.

After their contracts expired, the pair eventually relocated to Vancouver where they built Stellar Earth Music Studios in 1997. Feeling the need to expand the duo, they convinced Sean's longtime friend Dave Danylchuk to move to Vancouver and join Noah Nine. Dave had spent a few years in Winnipeg working as a street musician as well as performing in a few original projects. It soon became clear that Dave's background would be ideal in helping the duo make the transition to three piece.

The group immediately went to work in their home studio, spending immeasurable hours perfecting their song writing and recording skills. Along the way, early versions of some of their work got into the hands of Randy Bachman (the Guess Who, B.T.O.), who was excited by what he heard that he instantly contacted the band. What followed was six months of correspondence between Noah Nine and Randy Bachman, during which time Randy would often play Noah Nine material for his many contacts around the world and would share the feedback with the band. Ultimately, Noah Nine decided that the timing was not right and felt they still had a lot of work to do on their own before becoming involved with other parties. The band remains grateful to Randy for coming forward and helping the group realize the value of their work.

It was roughly around this time that Noah Nine also became involved in the film industry. They were contracted to record the underscore for an independent film called "Tail Lights Fade". The movie featured Jake Busey, and Bond Girl Denise Richards and was released to theaters in late 1999 through Cadence Entertainment.

Early in 1999, Noah Nine was fortunate to gain the attention of world renown producer Bruce Fairbairn (AC/DC, Aerosmith, Def Leppard, Kiss, Loverboy). Bruce had recognized the talents of Sean and Richard after catching their duo show at Granville Island. Bruce opened a line of communication which Noah Nine were very interested in keeping. After hearing some material, Noah Nine was invited to his Armoury Studio in Vancouver to re-mix their single "*Whatever It Takes*". The band worked with Fairbairn's assistant, Paul Silveira, who was instrumental in helping move the track into the realm of hit radio quality. The sessions also served in sharpening the band's production skills and opened up a valuable contact in Bruce Fairbairn. Sadly, Bruce passed away not long after the initial sessions, before any more recording could take place. The band vowed to complete the record on their own, equipped with the knowledge they learned in the company of professionals.

Armed with a killer set of stellar tunes, the band was ready to begin rehearsals for their live show. After fleshing out the project with the support of a rhythm section, Noah Nine spent the summer polishing their live act to live up to the calibre of the recorded material. In October 1999, they played their first show at Studebakers in Burnaby B.C.. As word of the great new sounds began to get out amongst the musical community, Noah Nine would be called upon to play more shows, including headlining the infamous Railway Club in Vancouver, packing the Roxy Cabaret once for their CD release party and once more for their mid-summer showcase. They also performed at the Purple Onion during New Music West 2000, in Vancouver in May.

Now with the release of their album "*Prehistoric Astronaut*", the band is sounding hotter than ever and working night and day to build the momentum in anticipation of things to come. Recent reviews of the CD have been glowing and positive. Noah Nine is currently shopping for distribution and publishing deals. Video and touring plans are also on the horizon as the band gets ready to take their stellar brand of pop rock to the four corners and beyond.

"Almost like a Beatles 'Revolver' for the new millennium, this disc is a collection of immaculately produced odd and fascinating pieces. Right from the opening track, "Eyes Light Up", you're hooked into a compelling groove, clever vocal interplay and lush keyboard textures. With titles like "Stellar Cafe" and "Prehistoric Astronaut", you get a sense that the group believes in alien colonization and that whole trip. There is a definite otherworldly feeling when you put this disc on, complete with creepy guitar lines and eerie vocal layers. After listening to it, you almost feel disappointed coming back to earth."

-Alphonse Leong (Exclaim! Magazine)

"Hey big time record execs - SIGN THESE GUYS!! Several great great songs loaded with hooks, melody, variety, and spectacular harmonies. Beautifully produced as well...this is much better overall than most indie projects, very mature. I still say SIGN THESE GUYS!"

-Trace Ventura (101.9fm CFOX)

"This chameleon-like band slips into Brit-pop personas as adeptly as Peter Sellers used to take on multiple roles. The tremolo-heavy, spacy opener, "Eyes Light Up" recalls Talk Talk: "Whatever It Takes" blends the Beatles and the Stone Roses. And see if you can guess by the title what mounded-up synth band "To Have And To Receive" recalls.

The songs are strong, the melodies memorable, (particularly "Eyes Light Up", the trancy closer "Liquid Mantra" and the killer chorus of "Jellyfish") and the musical guises more entertaining than annoying. Plus, the production is top-notch. Apparently co-founders Richard Dolmat and Sean Dillon have been collaborating since 1993, and their experience as producers (the two have entered and won remix competitions) shows on every pristine, multilayered, begging-for-headphones cut. The disc is so crisp and clear, in fact, it sounds like it might have been bankrolled by Sony. It wasn't, of course, but with so much going for NOAH NINE the next one should be."

-Shawn Conner (The Georgia Straight)

