



5-10-15-20

## Destroyer

Dan Bejar on the music of his life: Bing, Bowie, Pavement, *Psychocandy*, more.

By Ryan Dombal, July 24, 2012

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Photo by Ted Bois

**5-10-15-20** features artists talking about the songs and albums that made an impact on them throughout their lives, five years at a time.

"Impregnability and the puzzle aspect of things comes up a lot with **Destroyer**, but I'm always just shooting from the hip," says the art-rock project's creator and mastermind, Dan Bejar, ever-so-slightly miffed. "But I'm slowly realizing that maybe how I perceive what I'm doing and what I'm *actually* doing isn't always the same thing." So while one would be hard-pressed to call the 39-year-old singer-songwriter's lyrics and arrangements straightforward, he's not twisting himself to hide anything, either. During our recent chat in an open-air oasis of a back patio at Brooklyn bar The Alibi, Bejar's hardly cryptic while talking about his family, the "lame" music he grew up with, or his conflicted involvement with **the New Pornographers**. The smell of marijuana from a nearby table occasionally wafts by as the Vancouverite muses on nearly four decades of intense music fandom in his unmistakable lackadaisical purr. Listen along to Bejar's picks with [this Spotify playlist](#).



### Plush: *More You Becomes You*

This was right around when I first put a full-time band together. I had done four-track recordings and shows with my roommates where no one had heard the songs-- they just played a lot of noise behind me. The band I put together was going for English music from the early 1970s. I was 100% disinterested in indie rock music at that point; it had fallen apart in 1995 anyway. I was at war with it-- I felt abused by post-rock, DJ culture, and alt-country.

I was still a shitty singer, but I knew the songs were good. I didn't know how to negotiate my way through a band yet, but I knew we had something. It just didn't feel underground enough. It wasn't noise, it was **Mott the Hoople**. It didn't seem to fit in anywhere. Even in town, people weren't coming out to our shows.

At the time, I was really inspired by *More You Becomes You* by the group Plush. That's a piano record in a very classic way-- it has a *Nilsson Sings Newman* vibe, which was a big deal for me back then. It was so beautiful and anachronistic in a fearless way. The purest pop music of all. The piano was a big instrument for me at the time, and you can tell when listening to *Thief* or *Streethawk*.

*"The records were these cool secondary things, but the point always was to hang out with your friends, play songs, get loaded."*



Kool Keith

Thee Oh Sees' John Dwyer



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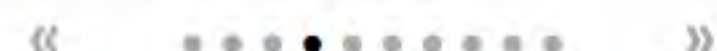
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