

## Request for Reconsideration after Final Action

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<b>ARGUMENT(S)</b>	
<p>The examining attorney refused to allow the proposed mark on the basis that applicant must submit evidence that (a) the name is used on a series of sound recordings; and (b) that others recognize the mark BON IVER as the source of a series of sound recordings. While the applicant believes that applicant has submitted sufficient evidence to show that the proposed mark is used on a series of sound recordings and functions as a source identifier such that the proposed mark should be allowed for registration, applicant has nonetheless complied with the examining attorney's request and has attached hereto evidence showing that the proposed mark is an identifier of a series of sound recordings and is recognized by others as the source of a series of sound recordings.</p>	
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<b>SIGNATURE SECTION</b>	
<b>RESPONSE SIGNATURE</b>	/tiffany dunn/
<b>SIGNATORY'S NAME</b>	Tiffany Dunn
<b>SIGNATORY'S POSITION</b>	Attorney of Record, Tennessee Bar Member
<b>SIGNATORY'S PHONE NUMBER</b>	615-749-8300
<b>DATE SIGNED</b>	02/03/2012
<b>AUTHORIZED SIGNATORY</b>	YES
<b>CONCURRENT APPEAL NOTICE FILED</b>	YES
<b>FILING INFORMATION SECTION</b>	
<b>SUBMIT DATE</b>	Fri Feb 03 10:49:39 EST 2012
<b>TEAS STAMP</b>	USPTO/RFR-50.76.175.73-20 120203104939486798-850495 54-49040e421e23f72865e2db 60a57f4b8243-N/A-N/A-2012 0203103339162425

**Request for Reconsideration after Final Action  
To the Commissioner for Trademarks:**

Application serial no. **85049554** has been amended as follows:

## **ARGUMENT(S)**

**In response to the substantive refusal(s), please note the following:**

The examining attorney refused to allow the proposed mark on the basis that applicant must submit evidence that (a) the name is used on a series of sound recordings; and (b) that others recognize the mark BON IVER as the source of a series of sound recordings. While the applicant believes that applicant has submitted sufficient evidence to show that the proposed mark is used on a series of sound recordings and functions as a source identifier such that the proposed mark should be allowed for registration, applicant has nonetheless complied with the examining attorney's request and has attached hereto evidence showing that the proposed mark is an identifier of a series of sound recordings and is recognized by others as the source of a series of sound recordings.

## **EVIDENCE**

Evidence in the nature of Covers of a series of sound recordings showing use of the mark, and webpages showing evidence that the name is an identifier of a series of sound recordings and is recognized by others as the source of a series of sound recordings. has been attached.

### **JPG file(s):**

[Evidence-1](#)

[Evidence-2](#)

[Evidence-3](#)

### **Original PDF file:**

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[Evidence-1](#)

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## **SIGNATURE(S)**

### **Request for Reconsideration Signature**

Signature: /tiffany dunn/ Date: 02/03/2012

Signatory's Name: Tiffany Dunn

Signatory's Position: Attorney of Record, Tennessee Bar Member

Signatory's Phone Number: 615-749-8300

The signatory has confirmed that he/she is an attorney who is a member in good standing of the bar of the highest court of a U.S. state, which includes the District of Columbia, Puerto Rico, and other federal territories and possessions; and he/she is currently the applicant's attorney or an associate thereof; and to the best of his/her knowledge, if prior to his/her appointment another U.S. attorney or a Canadian attorney/agent not currently associated with his/her company/firm previously represented the applicant in this matter: (1) the applicant has filed or is concurrently filing a signed revocation of or substitute power of attorney with the USPTO; (2) the USPTO has granted the request of the prior representative to withdraw; (3) the applicant has filed a power of attorney appointing him/her in this matter; or (4) the applicant's appointed U.S. attorney or Canadian attorney/agent has filed a power of attorney appointing him/her as an associate attorney in this matter.

The applicant is filing a Notice of Appeal in conjunction with this Request for Reconsideration.

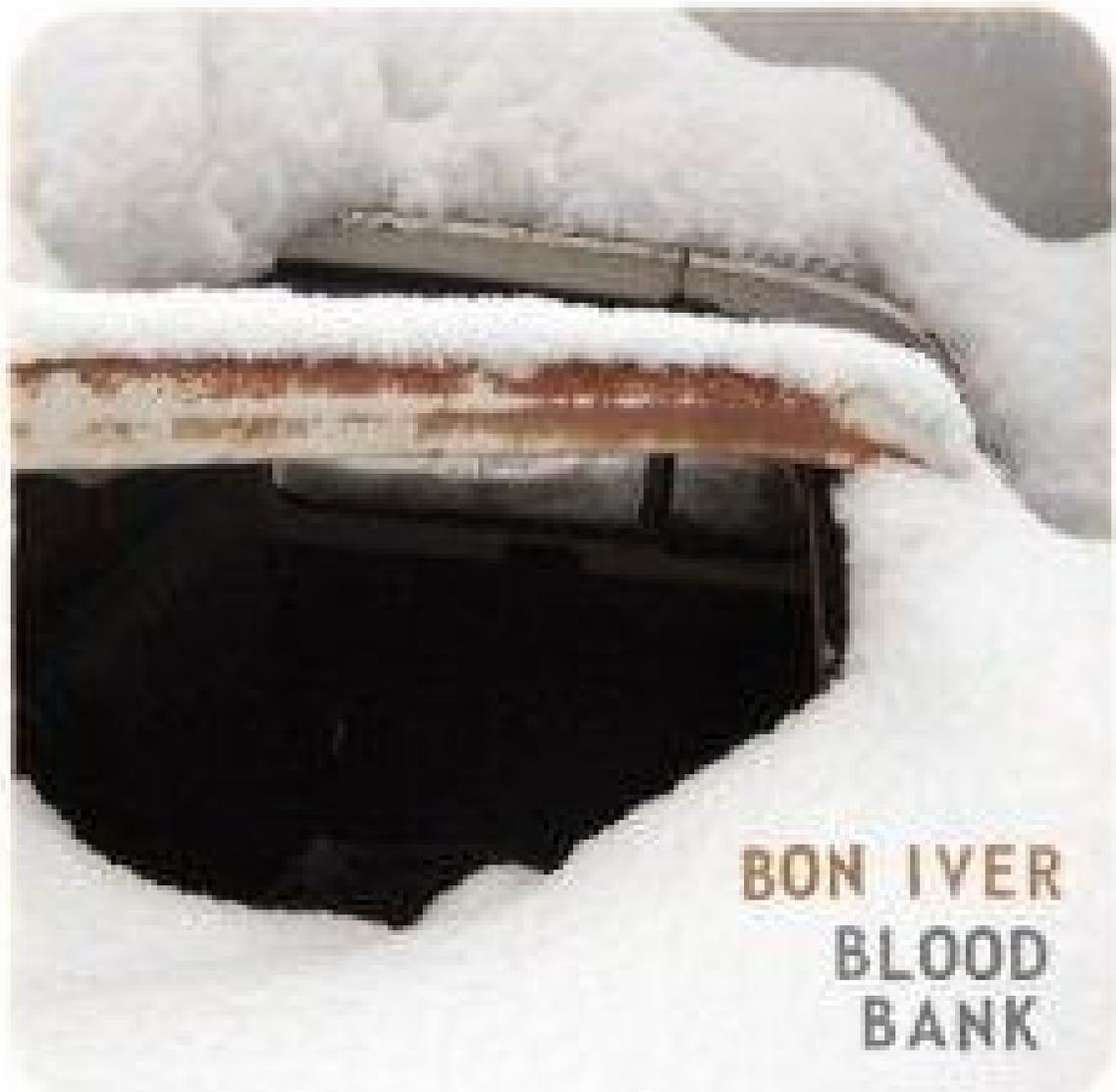
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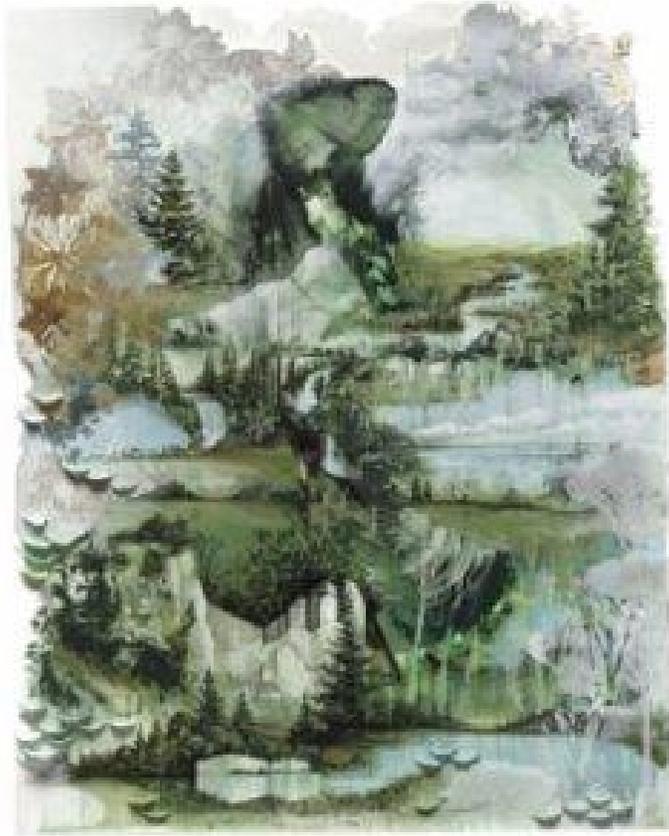
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<b>MP3 Download, 2011</b> Available for download now	<b>\$6.99</b>		

Other Formats: Vinyl, 2011

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2.  **For Emma, Forever Ago** by Bon Iver (2008)

★★★★☆ (120)

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<b>Audio CD, 2008</b> Order in the next <b>7 hours</b> to get it by Friday, Feb 3. Eligible for FREE Super Saver Shipping and 1 more promotion	<b>\$10.52</b>	\$9.66	\$7.99
<b>MP3 Download, 2008</b> Available for download now	<b>\$5.99</b>		

Other Formats: Vinyl, 2008

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3.  **Blood Bank** by Bon Iver (MP3 Download - Jan 20, 2009)

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## Bon Iver

### Bon Iver

4AD / Jagjaguwar; 2011

By  
*Mark Richardson*  
; June 20, 2011

9.5  
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## Music from this release

- [Bon Iver: Calgary](#)

*The guy who recorded an album alone in the woods.* This line might end up on Justin Vernon's tombstone. There's something irresistible about the thought of a bearded dude from small-town Wisconsin retreating, heartbroken, to a cabin to write some songs-- especially when the result is a record that sounds as hushed and introspective as Bon Iver's 2007 debut, [For Emma, Forever Ago](#). These days, Vernon is more likely to poke fun at the image, but it endures because it fulfills a fantasy for us as listeners. Even if we don't care for the outdoors, most of us occasionally want to escape our lives, be alone with our thoughts, and see if we can tap into something true. In a time of easy distraction, the idea of heading into a cabin at the edge of the world to create is alluring. By tying the intimacy of that image to Justin Vernon's music, we're able to take the trip with him.

Since that album's release, Vernon's approach to writing and recording has changed. "I don't find inspiration by just sitting down with a guitar anymore," he recently [told Pitchfork](#). "I wanted to build a sound from scratch and then use that sound to make the song." That difference is clear on *Bon Iver*. Instead of something that scans as "folk," the music here is more like rustic chamber pop with an experimental edge that makes careful use of arrangement and dynamics. And rather than being tied

together by a central theme of loss, Vernon has fully shifted into a more impressionistic mode; these songs are broader and more musically sophisticated than those on *For Emma* at every turn.

But the thread between this album and its comparatively skeletal predecessor is Vernon's voice, an instrument that feels warm and personal and close regardless of setting. Now that we've heard him [singing hooks with Kanye West](#) and [taking the lead with Gayngs](#) on songs that touch on R&B and soft rock, the general sphere of Vernon's voice is clear. He simultaneously evokes the grain and expression of soul music along with the mythological echoes of folk. But more importantly, no one else sounds like him. The Beach Boys have been the primary touchstone for layered vocals in indie music for years, but Vernon's timbre comes from somewhere else entirely. Where "Beach Boys harmonies" have a spiritual undercurrent that brings to mind a choirboy's dream of perfection, Vernon sounds like a man who has outgrown such ideas. His voice is earthy and wounded and, despite his astonishing upper register, not something you would describe as "angelic."

"Holocene" contains one of this album's many virtuosic vocal performances. "Part of me, apart from me," Vernon sings early on, and those six words hold a lot. The evocative nature of his diction is apparent even in a simple line like "I was not magnificent." He sounds centered and clear while taking stock and allowing memories to be mixed in with the details of the present. His conflicted vocals trigger a half-dozen feelings all at once before releasing the tension with a refrain that finds the fleeting moment where the world seems right: "I could see for miles, miles, miles."

Vernon posted [Bon Iver's lyrics](#) shortly after the album leaked last month, but they're not easy to parse -- the storytelling here is oblique. But there are connections. The song titles reference actual places ("Calgary") and places that sound real, but aren't ("Hinnom, TX", "Michicant"); they're less about geography and more about putting a name to a state of mind that mixes clarity and surrealism. And the deeper you sink into these tracks, the harder it becomes to extract specifics. One recurring element is intoxication-- lines about being drunk or high that come with recounted details. Which makes sense, because the album deals with escape and the struggle to get outside yourself. The narrator takes in what's around him, mixing those thoughts with memories of where he's been. Sometimes the lines have a startling specificity ("Third and Lake it burnt away, the hallway/ Was where we learned to celebrate," on "Holocene") and sometimes they contain words that seem to function more as sound ("fide" or "fane" on "Perth"). Throughout, there's a strong sense of an observer taking things in and processing confusing images, trying to figure out what can be learned.

If you caught Vernon live after *For Emma*, you gradually saw him putting more and more emphasis on his band, moving Bon Iver from that solitary project into something that felt more like the work of a group. And *Bon Iver*, with its rich and layered arrangements, extends that development in a striking direction that's both logical and surprising. Blending natural instrumentation supplied by recruited players-- such as string arranger Rob Moose (Antony and the Johnsons, the National, Arcade Fire) and a horn/woodwind section that includes versatile saxophonist [Colin Stetson](#)-- with an array of electronic and treated sounds, the album combines varied textures in ways that are ambitious and unusual but often subtle enough to miss on first glance.

At points, *Bon Iver* draws on the experiments of [Volcano Choir](#), Vernon's side project with the post-rock outfit [Collections of Colonies of Bees](#) (members from that group play on the album). Freed from conventional verse/chorus/bridge/chorus structure, the songs become more like tone poems, patient explorations of moods that proceed deliberately but unpredictably. The holistic style is evident on opener "Perth", which builds from total silence into a crashing peak over the course of four short minutes. And there's an uncanny moment on the breathtaking "Michicant", a song in part about childhood, where a bicycle bell rings twice, pulling you deeper into Vernon's reverie. It's a simple, brief effect, but it's indicative of how the album uses elemental sounds in unexpected ways.

Vernon has taken that voice, and these arrangements, and crafted an album that unfolds like a suite. The structure is flawless right up to its conclusion, "Beth/Rest", which has been much remarked upon for its unabashed and unironic embrace of 80s adult contemporary pop sounds. If you've spent any time in the vicinity of a radio tuned to light rock, you hear the keyboard tone that opens the song and you think Lionel Richie, Richard Marx, and "[No One Is to Blame](#)".

It's almost naive of Vernon to think he could pull this off. Yet, heard in context, it stands as one the record's bravest and most deftly executed moments-- not just because it lays bare Vernon's stated admiration for artists like Bonnie Raitt and Bruce Hornsby, but because it's executed to perfection. And while the production attempts to wring something new from a long-maligned sound, the song and voice remain true to Bon Iver as an idea. As a closer, "Beth/Rest" is more about finding comfort and resolution after a musical experience that asked more questions than it answered. The song draws a line in the sand for anyone with a deep investment in cool, and Vernon stands behind it with confidence. His belief in himself and in the power of his music is something that encourages us to transcend labels and preconceptions.

After the closeness and austerity of *For Emma*, Vernon has given us a knotty record that resists easy interpretation but is no less warm or welcoming. You can feel it even as you don't completely understand it-- a testament to its careful construction and Vernon's belief in the power of music to convey deeper meaning. It's a rare thing for an album to have such a strong sense of what it wants to be. *Bon Iver* is about flow, from one scene and arrangement and song and memory and word into the next-- each distinct but connected-- all leading to "Beth/Rest". On the way there, the music moves like a river, every bend both unpredictable and inevitable as it carves sound and emotion out of silence.

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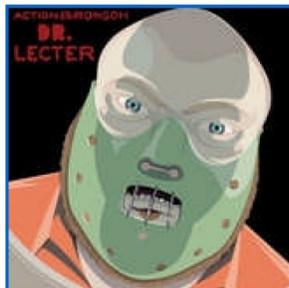
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## Brent Hinds

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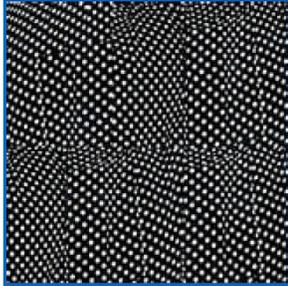
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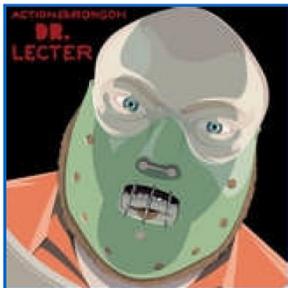
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## Wet Hair



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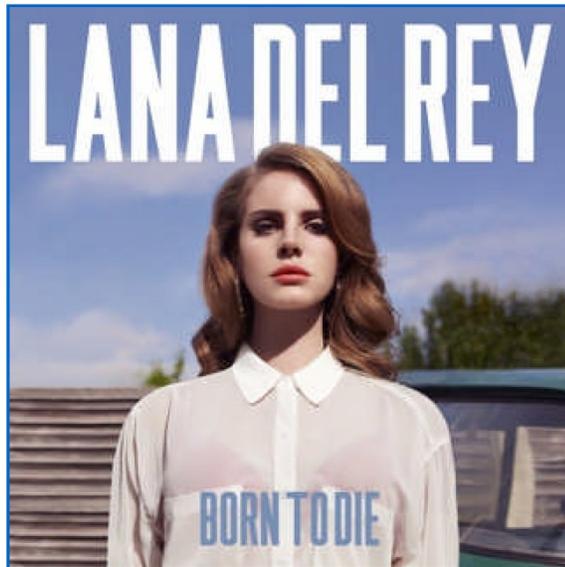


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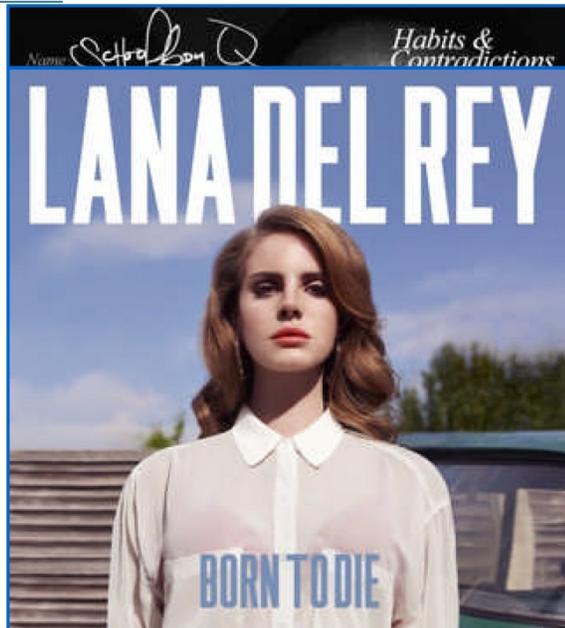
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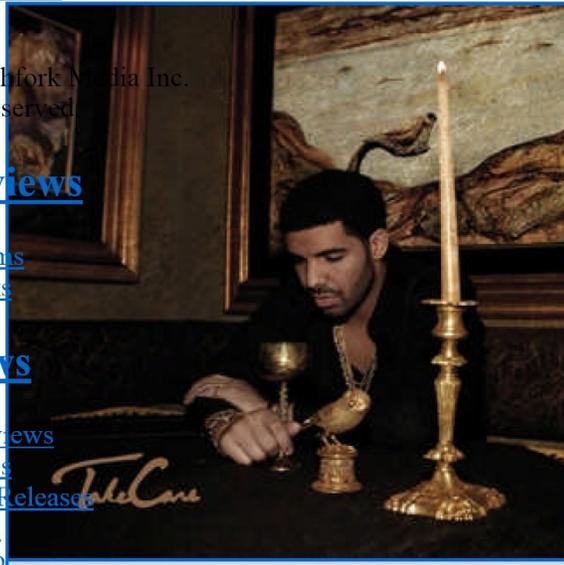
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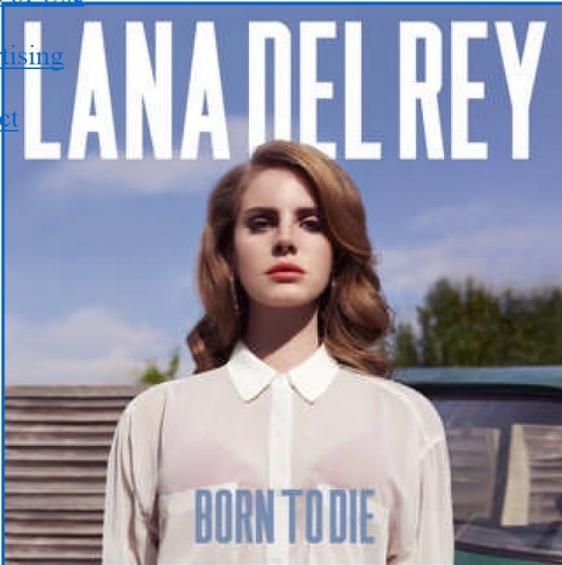
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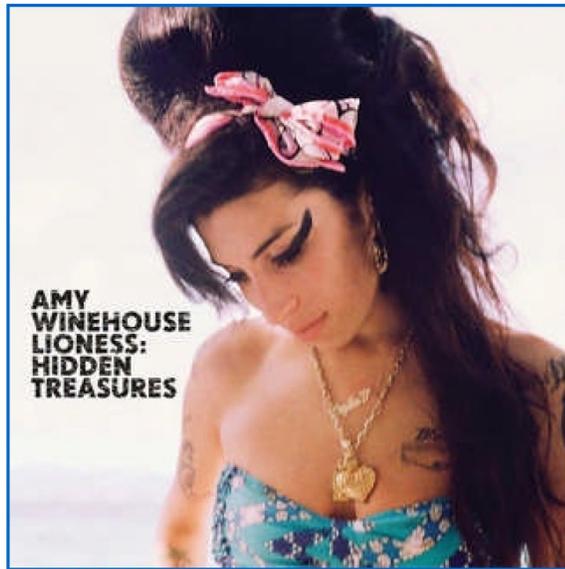
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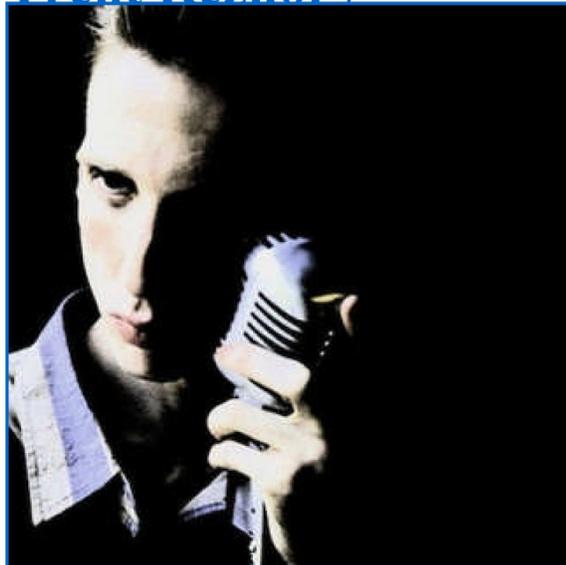
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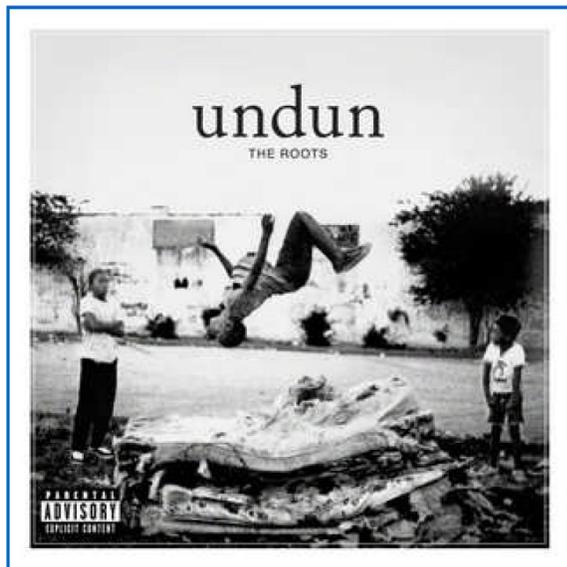
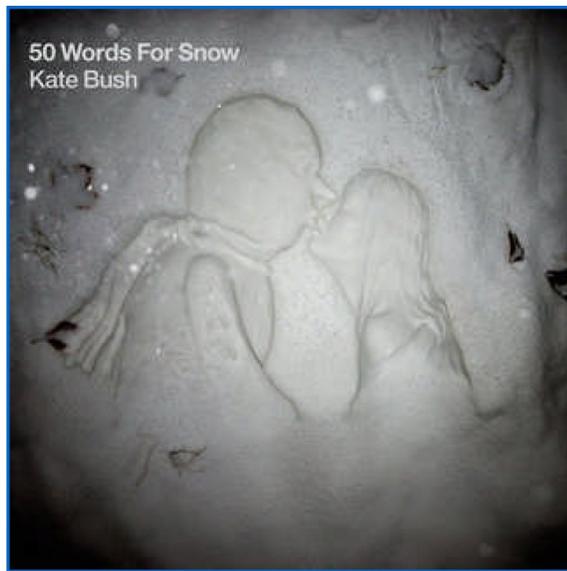


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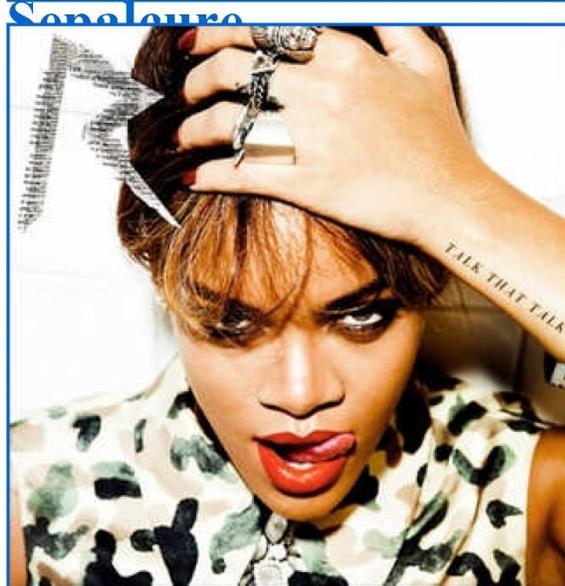
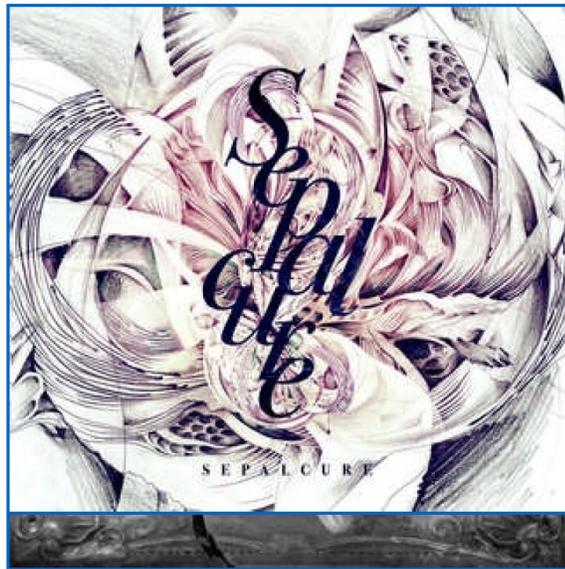


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# Rolling Stone

## Bon Iver

### Bon Iver

by: Will Hermes

Justin Vernon's life could be the most implausible reality-TV show ever. Five years ago, he split from his bearded prog-folk band, DeYarmond Edison, and moved to a hunting cabin in Wisconsin, where he recorded a spare, falsetto-filled LP under the moniker Bon Iver. *For Emma, Forever Ago* was a beautiful record, and it quickly earned Vernon his own cult. Then [Kanye West](#) called. Vernon worked extensively with him on [My Beautiful Dark Twisted Fantasy](#), singing and co-writing. Just last month, a piano prodigy named Jasmine Van den Bogaerde (stage name: Birdy) had a Top 20 U.K. hit with Vernon's "Skinny Love." The *American Idol* guest-spot invite should be arriving any day now.

#### [Bon Iver's 'Bon Iver': A Track-by-Track Breakdown](#)

Vernon's latest, *Bon Iver*, was not made in a hunting cabin (for the record, it was cut in a converted swimming pool attached to a veterinarian's office). More electrified and elaborately arranged — more everything, really — than *For Emma*, but with the same woolly ambiance, it shows a deeply creative guy in a new, spotlighted context. For a self-titled LP, it sounds more like an exploration than a statement of purpose. But it's the searchingness that makes it potent.

*Bon Iver* isn't quite a crossover move. Big-pop synths appear, but more in the way a radio hit sounds leaking out of your lover's earbuds. The songs are often named for remote towns, real and imagined, where hearts are bared in unlikely juxtapositions. "Hinnom, TX" sets off horns and static bursts like distant fireworks; "Minnesota, WI" blends what sounds like banjos and acoustic guitars with a gnarly bass swell and hushed R&B horns, with Vernon singing "Imma lay that call back on ya" like he's covering a TV on the Radio number at a late-night bluegrass jam.

#### [Download: Bon Iver Expand Their Sound on 'Calgary'](#)

It all feels like a logical progression from what came before: the Auto-Tune experiment that jump-started the West collaboration ("Woods," from Vernon's *Blood Bank* EP, which became the core of West's "Lost in the World"), the baroque art-pop side project Gayngs and *For Emma*'s woodsy soul folk, which harbored a ghost of Midwestern funk. It's no coincidence Vernon's hometown of Eau Claire, Wisconsin, is essentially an outer suburb of [Prince's](#) Minneapolis.

The draw remains Vernon's raw-honey falsetto and mastery of voice processing; he uses Auto-Tune and other tools to amplify and embellish emotions, not just polish them, reimagining Peter Frampton's talk-boxing for iPod Touch-toting college kids. Check "Wash" — a plea refracted through a kaleidoscope of effects, built around piano and wrapped in gorgeous strings. The approach, as West no doubt sensed,

makes Vernon one of our era's defining singers.

### [Why Bon Iver Had to Relearn Everything He Knows](#)

The ideas on *Bon Iver* — Colin Stetson's shimmery horn parts, Rob Moose's elegant arrangements — are engaging even when they don't lead anywhere, and the music is beautiful, even when it veers into schmaltz (see the Phil Collins-meets-the Alan Parsons Project "Beth/Rest," then insert wisecrack about Wisconsinites and cheese love). There's nothing as gorgeous here as "Re: Stacks," the closing meditation on *For Emma*, although the countryish "Towers" comes close. But Vernon is more than a bearded indie rocker with a taste for rural roots music. He's a soul auteur, and he's just getting started.

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## Bon Iver's New Album: An Elusive Kanye West Collaborator Returns to His Emotional Roots

By STEVEN JAMES SNYDER Monday, June 20, 2011

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Bon Iver front man Justin Vernon  
D.L. Anderson

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Every band has a story, but in the case of Bon Iver, it's all but impossible to distinguish the notes from the narrative. Back in October 2007, the same month that Radiohead sent out its pay-whatever-you-please release *In Rainbows*, a shaggy-haired Midwesterner by the name of Justin Vernon was quietly self-releasing the moody, meditative record *For Emma, Forever Ago*.

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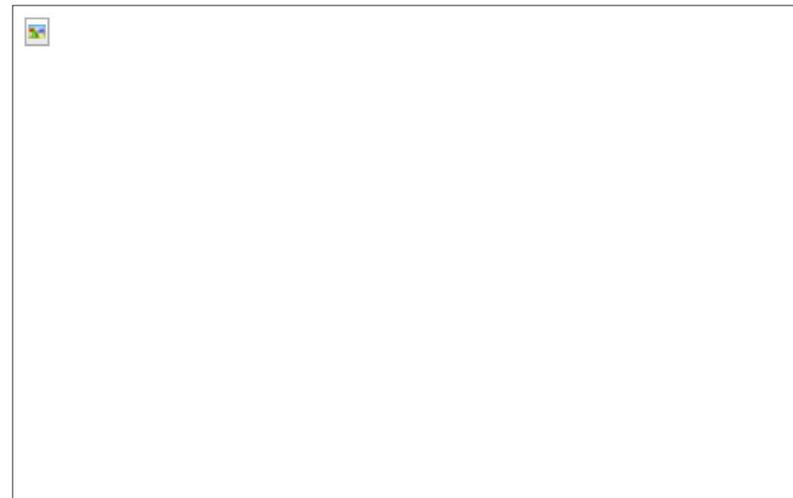


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The album was recorded chiefly over a single lonely winter in a snowbound cabin in northwestern Wisconsin, and fans of those early self-leaked tracks were wooed by *Emma's* expansive, ethereal atmosphere. Playing with ambiguous (some might say unintelligible) lyrics and manipulating Auto-Tune to distort and reinvent the conventional singer-songwriter textures, Vernon produced a haunting Rorschach test of an album, a tribute to the fragile, fractured despair of the deepest heartache. Vernon's voice, a creamy falsetto, was the record's most distinctive element, but the closer one listened to the tracks, the more the meticulous, daring production design came into focus. *For Emma* earned a **rave Pitchfork review** and then sent print critics swooning; not long after, indie label Jagjaguwar picked up the record for a proper release.

(See TIME's guide to the best music of this summer.)

Fans have been waiting for a second album ever since. Between 2008 and 2011, Vernon went from hermit to headliner, signing up for an array of collaborations (*Volcano Choir*, *Gayngs*) before hopping into a recording booth with Kanye West. As Vernon has skewed more mainstream, many early Bon Iver fans began to wonder, Was *For Emma* a momentary aberration? The answer comes in the form of *Bon Iver*, *Bon Iver*, the band's impressive new effort, which is **already widely available for Web streaming** (it officially goes on sale Tuesday, June 21).



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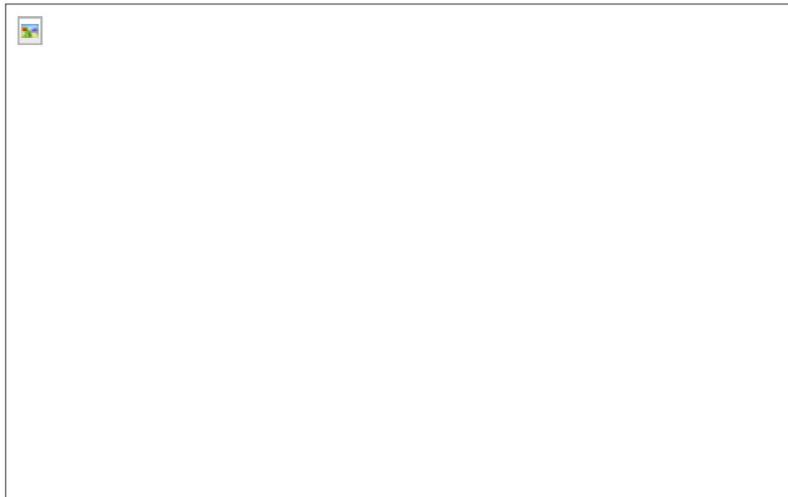


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Most startling about the new tracks is the band's refined ensemble sound. Ditching the acoustic solitude, Vernon has marshaled a considerable company of musicians (his summer tour is featuring an eight-piece band) to add texture to his familiar sounds of isolation, accenting his contemplation with an array of horns, strings, organs and soaring electric guitars. A first spin through the songs, carefully curated to create an emotional progression, reveals the poignant peaks and troughs — the bombastic horns of "Perth," the delicate howls of "Holocene," the electronic pulses of "Hinnom, TX" and the delicate piano-and-strings requiem of "Wash."

**(See the All-TIME 100 albums.)**

But much like *For Emma*, the more you listen, the deeper and broader the songs become. (I've hit repeat about 20 times now and continue to discover new details buried in the compositions.) "Perth," **the record's opening track**— each song bears a geographic label — swiftly bridges the ethereal *For Emma* and the more earthbound *Bon Iver*. A gust of wind, a flurry of clanging (are those wind chimes?) and a faded, echoed chorus of voices are abruptly joined by snare drums moving at a swift march. The pace quickens, the voices come to the foreground, the horns chime in, and "Perth" builds into a triumphant, celebratory crescendo. If the earlier Bon Iver record looked inward, inviting listeners to journey inside a wounded heart, "Perth" makes it clear: this is an album that aims to shout from the rooftops. The snow has thawed.



The risk that accompanies this amplified approach is that this new, plugged-in sound will strip the band of its evocative ambiance. What was most distinctive, and enjoyable, about Bon Iver's free-floating debut was the stark lack of elements at play, the open space that accented all that heartache. Indeed, there is one track on *Bon Iver* in which one can feel the pitfalls of all this new pep as the walls close in. It's a bouncy, three-minute track dubbed "Towers," so breezy with twangy electric guitar, popping horns and bubble-gum choruses ("Whoa whoa-oa-oa-oa-oa") that it all but flies in one ear and out the other. Of all the Bon Iver tracks yet created, this is the most sparkling, syncopated and thoroughly forgettable.

But the "Towers" misstep is a revealing outlier, underscoring just how effectively Bon Iver have made use of these new musical tools on the other tracks, molding songs of greater intricacy and complexity. The euphoric "Perth" segues seamlessly into the sprawling, seductive "Minnesota, WI," on which Vernon alternates between a flowing baritone and a more staccato falsetto ("Never gonna break, never gonna break"), just as the music veers from a bouncy electronic march to a static organ to an urgent duet between a plucky acoustic guitar and two swinging saxophones. Fans will fall in love immediately with "Holocene," a faint, solo guitar melody that would have fit perfectly on *For Emma*, building to a chorus that is at once reflective and mournful: "And at once I knew I was not magnificent/ High above the jagged aisle/ Jagged vacance, thick with ice/ I could see for miles, miles, miles." The heartstrings pull tightest on "Wash.," whose cascade of male harmonies floats somewhere between the warmth of the violins and the chilly syncopation of the piano.

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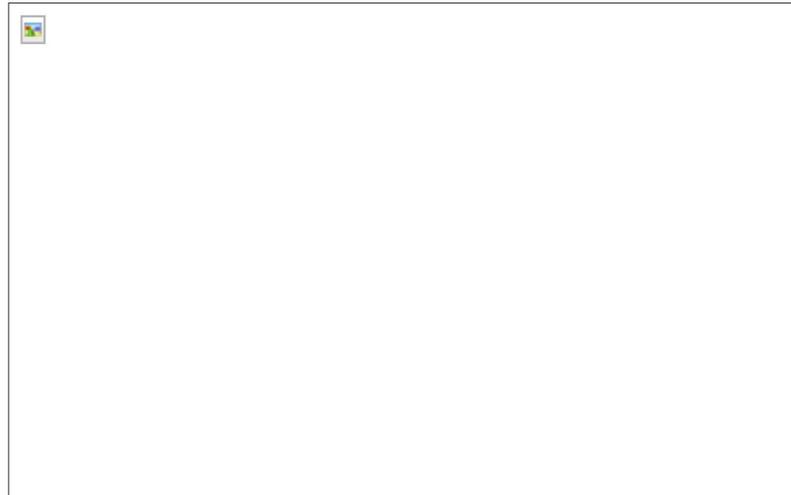
It's near the end of the record that one feels Vernon eagerly pushing the envelope. The hypnotic "Hinnom, TX" features so much electronic manipulation in its pulsating guitars (and multilayered voices) that it could easily be mistaken for a TV on the Radio soundscape; "Calgary" has already earned comparisons to Coldplay with its soft-rock hum. Critics and fans alike, however, have gasped at the finale: the **Bruce Hornsby love letter "Beth/Rest,"** easily the most polarizing *Bon Iver*, *Bon Iver* track. Swelling organs slide abruptly into electric guitar and screeching sax, evoking an anthem right out of the '80s. It's more than just

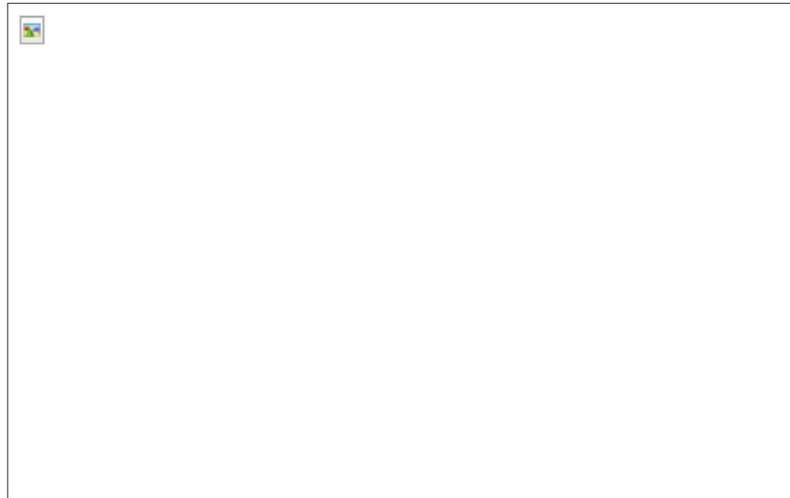
playfully retro; this is Vernon's unabashed love letter to his musical comfort food.

For some, "Beth/Rest" will be too much: too earnest, too sappy. But it's really no more audacious in concept than "Perth" or "Holocene." All richly layered tapestries anchored by lush vocals, inviting and mysterious lyrics, expert production and an overwhelming sense of longing, the songs of *Bon Iver*, *Bon Iver* exceed those of *For Emma* in nearly every capacity. Yes, those initial cabin melodies had the benefit of novelty and distinctiveness, but these new creations look further and plunge deeper, exploring a much more diverse emotional terrain. And structural analysis aside, one shouldn't waste time scrutinizing the obvious — that cuts like "Beth/Rest," "Wash.," "Holocene" and "Perth" rise atop heartfelt and elegant melodies, arriving at achingly beautiful pinnacles. Even with all the new tools on display, there's still the magic of twilight emanating from *Bon Iver*, *Bon Iver*. The difference is that now it feels more like sunrise than sunset, as if we're connecting with a musician no longer haunted by what he lost but instead tantalized by what comes next.

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# Bon Iver

From Wikipedia, the free encyclopedia

**Bon Iver** (ⓘ<sup>ⓘ</sup> /boʊn iːˈveɪr/) is a folk band founded in 2007 by American indie folk singer-songwriter Justin Vernon. It includes Michael Noyce, Sean Carey, and Matthew McCaughan. Vernon released Bon Iver's debut album, *For Emma, Forever Ago* independently in July 2007. The majority of that album was recorded while Vernon spent three months in a remote cabin in northwestern Wisconsin. The name Bon Iver is derived from the French phrase *bon hiver* (French pronunciation: [bɔ̃ ivɛːʁ]), meaning "good winter" or "have a good winter".

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- 2 For Emma, Forever Ago
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## Live performance

Justin Vernon is joined live by Sean Carey (drums, vocals, piano), Michael Noyce (vocals, baritone guitar, guitar) and Matthew McCaughan (bass, drums, vocals). Noyce was Vernon's guitar student during high school.

Carey approached Vernon during one of the first Bon Iver shows, telling him he could play and sing all the songs. Thereafter, the two played a number of them together.<sup>[1]</sup> McCaughan and Vernon met while on tour with indie-rock band The Rosebuds in May 2007.

Because of the extensive use of vocal harmony on the songs of *For Emma, Forever Ago*, Vernon was concerned that there would not be enough voices to duplicate the sound of the songs on the album in a live setting. To compensate for this problem in early performances, Vernon passed out lyrics for some

### Bon Iver



Justin Vernon performing with Bon Iver in Gothenburg, Sweden.

#### Background information

<b>Origin</b>	Eau Claire, Wisconsin, United States
<b>Genres</b>	Indie folk, indie rock, folk rock
<b>Years active</b>	2006–present
<b>Labels</b>	Jagjaguwar, 4AD
<b>Associated acts</b>	DeYarmond Edison The Shouting Matches Mount Vernon Megafaun Volcano Choir GAYNGS Kanye West James Blake
<b>Website</b>	boniver.org ( <a href="http://boniver.org/">http://boniver.org/</a> )

#### Members

Justin Vernon  
Michael Noyce  
Sean Carey



From left to right: Noyce, Carey, and Vernon performing at The Fillmore in 2009

songs  
to the

Matthew McCaughan  
C.J. Camerieri  
Michael Lewis  
Colin Stetson  
Greg Leisz  
Rob Moose  
Reginald Pace

audience to sing along to. In an interview with Pitchfork, Vernon described this dilemma. "I don't want to be the guy with an acoustic guitar singing songs, because that's boring for the most part. The song actually needs 80–500 people singing or whatever the vibe is of that room, it needs that fight".<sup>[1]</sup>

Bon Iver performed at Lollapalooza 2009. Bon Iver has also performed at Austin City Limits Music Festival, Bonnaroo, Glastonbury, Øyafestivalen, Way Out West and Sasquatch!, among others.

## *For Emma, Forever Ago*

After the breakup of the band DeYarmond Edison, a relationship, and a bout with mononucleosis,<sup>[2]</sup> Vernon left Raleigh, North Carolina, and moved back to Wisconsin to spend the oncoming winter months at his father's cabin in the state's northwoods. According to Vernon, it was during this time that the "Bon Iver" moniker first entered his mind; while bedridden with mononucleosis, he began watching the television series *Northern Exposure* on DVD. One episode depicts a group of citizens in Alaska, where the show is set, emerging from their homes into the first snowfall of the winter and wishing one another a "bon hiver" (French for "good winter"). This was initially transcribed by Vernon as "boniverre"; however, when he learned of its proper French spelling, he elected not to use it, deciding "hiver" reminded him too much of "liver", the site of his illness at the time.<sup>[3]</sup>

Vernon did not intend to write or record any music during the time but rather to recuperate from the events of the previous year. Eventually a record began to evolve during this cathartic time of isolation.<sup>[4]</sup> He had recently finished helping the band The Rosebuds do some recording and had with him some basic recording gear when he made his move to the cabin. Vernon played all the instruments during recording and each song was heavily edited with a large number of overdubs. Vernon wrote the lyrics for the album by recording a word-less melody and listening to the recording over and over while writing words according to the sound of the syllables of the melody.<sup>[5]</sup> In an interview, Vernon said: "Words like 'decision' and 'intention' aren't words that float in my head because I just went", Vernon explains. "I left North Carolina and went up there because I didn't know where else to go and I knew that I wanted to be alone and I knew that I wanted to be where it was cold".<sup>[6]</sup> In another interview, Vernon describes what he used to record the



Vernon performing with Bon Iver in Shepherd's Bush, London, UK.

album: "I had a very light set-up, a basic small recording set-up: a Shure SM57 and an old Silvertone guitar. I had my brother drop off his old drums... some other small things – things I would make or find lying around."<sup>[7]</sup>

The record was almost not released and was originally intended as a group of demos to be sent out to labels and potentially rerecorded. But after getting very encouraging reactions from a number of his friends, Vernon decided to release the songs himself in their present state.<sup>[5]</sup> According to his manager Kyle Frenette, an initial run of 500 CDs were pressed.<sup>[8]</sup> The original CD release show took place at the House of Rock in Eau Claire, Wisconsin. Justin played an earlier "all-ages" show and an evening 21+ show to release the original pressing of the album in its card stock CD case. Of the 500 copies issued, 17 were sent to press, mainly blogs.<sup>[8]</sup> The first significant attention the album received was from My Old Kentucky Blog in June 2007, after which point "it snowballed", according to manager Frenette.<sup>[8]</sup> Another further breakthrough came when, in October 2007, the album received a very positive review from influential indie internet publication Pitchfork. That exposure in turn led to a performance the same month at the industry showcase festival CMJ Music Marathon. The appearance attracted a lot of label interest and Frenette later told HitQuarters that they subsequently spoke to a lot of different record companies, both independent and major.<sup>[8]</sup> Out of all of them they decided to sign with the indie Jagjaguwar because their ideals were the closest match to their own.<sup>[8]</sup> The signing was confirmed on October 29.<sup>[9]</sup>

"For Emma, Forever Ago" was given an official release by Jagjaguwar.<sup>[10]</sup> Vernon has said that he will continue to make albums without engineers and producers because he is capable of doing it all himself.<sup>[11]</sup> During this time the album was streamed in full on the social media site Virb.<sup>[8]</sup>

## Reception

Since being released by Jagjaguwar on February 19, 2008, *For Emma, Forever Ago* has garnered critical acclaim.<sup>[12]</sup> The album was released in the UK and Europe by iconic indie label 4AD on May 12, 2008.<sup>[13]</sup> When released in the UK, *For Emma, Forever Ago* received 5/5 and "Album of the Month" reviews in both *Mojo* and *Uncut* magazines. It was the seventh highest rated album of 2008 on review-aggregator site Metacritic, with accolades from publications including *The Village Voice*, *The Hartford Courant* and *The A.V. Club*.<sup>[14]</sup> Pitchfork Media gave the album 29th place in its "The Top 200 Albums of 2000s" list, while Stereogum placed the album at 11 on its "Best Album of the '00s" list.<sup>[15][16]</sup>

The digital download track "Skinny Love" was selected to be iTunes (UK) single of the week and was available for free during that time, as well as being featured as the track of the day on National Public Radio. Bon Iver was ranked number 8 on Last.fm's most listened to new music of 2008.<sup>[17]</sup> Bon Iver's *For Emma, Forever Ago* was ranked number 29 in *Rolling Stone*'s list of the Top 50 Albums of 2008. In an interview, Vernon said: "I'm really humbled by everything and am keeping things in perspective."<sup>[18]</sup> On May 19, 2008, "Blindsided" and "Flume" were featured in The CW series *One Tree Hill*.<sup>[19]</sup> On October 6, 2008, "Skinny Love" was featured in the NBC series *Chuck* (season 2, episode 3).<sup>[20][21]</sup>

On December 11, 2008, Bon Iver performed "Skinny Love" on the *Late Show with David Letterman*.<sup>[22]</sup> On January 26, 2009, "Skinny Love" was announced at #21 by the Australian national radio station Triple J in the annual Hottest 100 countdown of the previous year's best songs.<sup>[23]</sup> In July 2009, "Skinny Love" was announced at #92 in Triple J's Hottest 100 of All Time countdown.<sup>[24]</sup> Additionally, the track "Flume" has been used by the BBC to advertise their Jimmy McGovern-penned drama series *The Street*; the song "Creature Fear" was used in a 2009 episode of the NBC series *Chuck* (season 2, episode 21)

and the track "Blood Bank" was used in another *Chuck* episode (season 2, episode 18);<sup>[25]</sup> the track "Skinny Love" was featured in another episode of *Chuck* (season 2, episode 3), as well as in the ABC drama *Grey's Anatomy*; "The Wolves (Act I and II)" was used in the first season of *The United States of Tara*; "Re:Stacks" was featured in the Fox drama *House*, as was "Flume" on May 16, 2011; and "Woods" was used in the eighth episode of *Skins*' third series and appeared on the Series 3 soundtrack.<sup>[26]</sup>

In 2009 Bon Iver, along with St. Vincent, contributed the song "Roslyn" to the *New Moon* soundtrack.<sup>[27]</sup> Bon Iver also contributed "Brackett, WI" to the AIDS benefit album *Dark Was the Night* produced by the Red Hot Organization.

In 2010 Bon Iver collaborated with Kanye West on the track "Lost In the World". The track begins with a sample of the Bon Iver track "Woods". He also contributed vocals to the West track "Monster". Both tracks are featured on West's album *My Beautiful Dark Twisted Fantasy*.<sup>[28]</sup> Then in March 2011, Justin Vernon performed at SXSW with GOOD Music, later confirming that the band signed to the label.<sup>[29]</sup>

Josh Jackson reviewed *Bon Iver* for *Paste*, saying, "It retains the beautiful melancholy of *For Emma*, but in nearly every way, it's just more. More layered, more diverse, more interesting. He brings in collaborators to do what they do best, but never at the expense of his sound and vision. It treads into new sonic directions without getting lost." He gave the album a score of nine out of ten.<sup>[30]</sup>

On November 30, the band earned four nominations for the 54th Grammy Awards: Best New Artist, Best Alternative Music Album for their self-titled album *Bon Iver*, and both Song of the Year and Record of the Year for "Holocene".<sup>[31]</sup>

## Self-titled second album

*Bon Iver* was released on June 21, 2011. On March 23, 2011, Justin Vernon told Rolling Stone that a follow up of *For Emma, Forever Ago* would be released in June. Bon Iver's second album was rumored to be titled *Letters for Marvin*<sup>[32]</sup> but was later confirmed to be *Bon Iver*. The album is composed of 10 songs and takes a new musical direction: "I brought in a lot of people to change my voice — not my singing voice, but my role as the author of this band, this project," says Vernon, who hired well-known players like bass saxophonist Colin Stetson and pedal-steel guitarist Greg Leisz. "I built the record myself, but I allowed those people to come in and change the scene." The second album is described as an "ambitious musical departure" from the first.<sup>[33]</sup> Prior to the album's release, Vernon said that each song on the new album represents a place. The song "Perth" was described as a "Civil War-sounding heavy metal song," the song "Minnesota, WI" was described as featuring "finger-picked guitars, double bass drums and distorted bass saxophone," and the closing song "Beth/Rest" will be "horn heavy."<sup>[34]</sup>

The album was recorded in a remodeled veterinarian clinic in Fall Creek, Wisconsin, which was bought by Vernon and his brother in 2008. It was converted into April Base Studios, built mainly over the defunct swimming pool attached to the clinic. Vernon's reason for recording in the location was that "[it's] been a wonderful freedom, working in a place we built. It's also only three miles from the house I grew up in, and just ten minutes from the bar where my parents met."<sup>[35]</sup>

On April 20, Bon Iver announced details of the self-titled release through the official Jagjaguwar and 4AD websites.<sup>[36]</sup> The artwork for the album was also released, painted by the American artist Gregory Euclide.<sup>[37]</sup> Gregory also released two YouTube videos entitled the "Making of Bon Iver Album Art".<sup>[38][39]</sup>

Over one month before the album release date, the album was accidentally made available for purchase on the iTunes Music Store on May 23. Apple removed the item from the store, but not before a handful of users were able to purchase and download it. There was no comment from Apple, the artist, or his label.<sup>[40]</sup> However, the lyrics to the album were promptly uploaded to their record site.<sup>[41]</sup>

In late August 2011, critically acclaimed English post-dubstep musician and singer-songwriter James Blake uploaded a track called "Fall Creek Boys Choir" to his YouTube channel. The track was a collaboration with Bon Iver. The track was released as the first single from Blake's EP *Enough Thunder* and was also included on the deluxe edition of his self-titled debut album.<sup>[42]</sup>

On December 15, 2011 Pitchfork.com awarded *Bon Iver* the number one album of 2011.<sup>[43]</sup>

## Discography

*Main article: Bon Iver discography*

Studio albums

- *For Emma, Forever Ago* (2008)
- *Bon Iver* (2011)

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