

● that 808 magazine from CîTR 101.9 FM

# discorder

february 2009

## *The Finding Things Issue:*

a guide to Vancouver that will  
introduce new wonder into your life

*plus:*

her jazz noise collective  
clipse  
transmission  
tight solid  
pretty maps





## Annuals

February 24<sup>th</sup>, 8:00 p.m.  
Pit Pub, UBC

**Tickets:** Ticketweb, Zulu, Outpost  
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## Plants & Animals

March 18<sup>th</sup>, Biltmore Cabaret

**Tickets:** Ticketweb, Zulu,  
Scratch, Red Cat



## Great Lake Swimmers with Kate Maki

March 29<sup>th</sup>, St James Hall  
March 30<sup>th</sup>, Norm Theatre

**Tickets:** Ticketweb, Zulu, Outpost  
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# discorder magazine

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February 2009

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They're not a band. They're a post-core community.

www.discorder.ca

## Editor's Note

Dear Discorder:

I have a friend who, upon hearing really good music, says it makes her feel like she is dying. When I hear really good music I say it makes my chest feel funny. She has a tendency for overstatement in conversation and I have a tendency towards understatement.

Bon Iver's album *For Emma, Forever Ago* makes my chest feel funny. I tell you this because in our last issue, the last issue of the year, we did not have much in the way of "Best of" lists. We did this for a few reasons: first and probably most importantly, we forgot; second, everyone else did them anyways so we didn't really need to except to indulge our own obsessive compulsive desire to list things. Still, my desire to list things is so strong that I feel the need to tell you that, if I had made a list, Bon Iver would have been near the top of it.

There is a third reason we didn't make any "Best of" lists, which as the editor of a music magazine I am a little loathe to admit. I didn't listen to a lot of new music last year. Most of the new music I listened to that year was *old* music. Old music that made my chest feel funny, but it wasn't from 2008.

## Corrections to the last issue:

Nicole would like to apologize for wrongly giving credit to Zach Ingram on the December calendar. The art was actually done by Michael Leon. You can see more of his work at: [mikeleonteamtreestrips.com](http://mikeleonteamtreestrips.com).

In Mark Richardson's article on Nü Sensae, we incorrectly claimed that Kat Bjelland was a member of Le Tigre, therefore implying that Andrea Lukic sounded like someone singing in Le Tigre. Lukic does not sound like any of the members of Le Tigre when she sings.

The Discorder referred to Lykke Li as a "Songstress". A songstress is in fact, a female singer who sings other people's songs, not her own. Lykke Li is better referred to as a singer. The Discorder deeply regrets this error and will shortly be emailing Ms. Li to apologise, but wanted to get this off our collective chests here first. Sorry everyone... sorry.

## a photo:



The cops shut down the Emergency Room on its last official night as a venue. Read about it on page 21. Ryan Walter Wagner photo.

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## Riff Raff

by Bryce Dunn

Since we need to keep to the theme this time out, my editor has instructed me to reveal to you, dear readers, the hip joints around town that sling those things we like to call 7" records.

Before we get to the nitty-gritty, however, we can sneak in a couple of reviews, namely some holdovers from the holidays courtesy of Sweet Rot Records. I think label president and all around swell guy Jeff Greenback might be baiting me again (readers may recall that I was less than kind with regards to a past release), so when I put the needle to A.H. Kraken's newest noise fest, I can't say I was totally surprised by what I heard. What is it with these French dudes, anyway? Both tracks pummel the listener with guitars that sound like they

were made from a swarm of bees instead of strings, caveman-ish drumming, atonal "singing"—okay, okay, I get it! It's actually not all that bad. I preferred the A-side, "Gianna Michaels" (apparently a star of the adult film world), to "Je Suis Ton Marcage" ("I Am Your Swamp"), but both songs remind me of The Hunches' early stuff, who also layer sonic dissonance with hints of tunefulness. While I can listen to this sparingly, I'm thinking a full record would produce the mother of all migraines. Apparently, they're the new kids on the block over at In The Red Records, with a full length that's getting attention left, right and centre—at the time of this writing, all copies of the Sweet Rot single are long gone. If you want one, you'll have to pry it from my cold dead fingers... or offer me a few bucks, whichever you like.

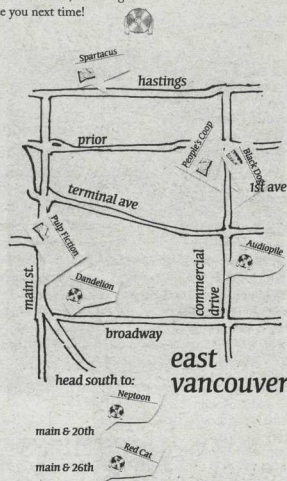
Wisconsin's Dead Luke (Sweet Rot Records: mspace.com/sweetrotrecords) is one of those ingenious bedroom-balladeer types: the kind of guy who probably doesn't get a second look at the local hipster gig, but who's secretly soaking in everything he sees and hears around him like some superhuman sponge and feverishly plotting the music industry's demise. Armed with only a guitar, synthesizer and drum machine, Dead Luke's new wave tendencies can be likened to contemporaries Digital Leather, due to the neo-gothic vocal delivery and song structures. I'd even go out on a limb and say that in the current musical climate of everyone and their dog making remixes, if someone had the balls to try their hand at the tune "Critical" (which has a pretty sweet synth line bolstering the melody), then half the battle would be won in understanding what Dead Luke is about. You might just earn some cool points too.

Where do I find sweet musical treats such as these, you ask? Look no further than places like Scratch Records, whose 7" bins (new & used) are, in my humble opinion, unrivaled in diversity of stock and price points. Red Cat Records is a close second—while slightly less stock is carried, it's still diverse enough to warrant a look-see whenever you visit. Zulu Records frustrates me with how few 7" records are carried compared to their full-length vinyl selection, but maybe that's just not what side their bread is buttered on, if you get my drift. It's been a long time since I made the trek to Audiophile over on the Drive, but as I recall, their 7" collection is fairly

well maintained, with both new and used goods. Dandelion Records (which *only* carries vinyl) has a pretty sweet selection of garage, punk and like-minded genres with some surprises in store for the scrupulous collectors among you. In addition, I've been told by close sources that Dandelion's soul and R&B section is worth the time and effort to scrounge through. The one visit I've made to their Broadway and Main location yielded some interesting finds, and I'll go back in a flash to see what else I could find. Newport Records handles predominantly older vinyl and even though occasional re-issues pop up, if it's '50s rock and roll, '60s psych or '70s classic rock you're hankering for, they'd be the place.

I've purposely left out any shops outside the GVRD, the semi-annual Record Fairs, the bookstore/record shop combos and other similar locales just for the sake of time and space limitations here, but if you feel strongly enough that I should mention a particular store in future columns, write me a letter (care of Discorder) and I'll give credit where credit is due.

See you next time!



## Film Stripped

by Daniel Fumano

Every month here at Discorder, we cover some fantastic (as well as some less-than-fantastic) films about music. But these titles can be difficult to find if you don't know where to look. So how does a music fan find copies of these movies to watch at home? Or discover a new movie about a favourite band?

In keeping with the issue's theme, we wanted to shed some light on ways to find titles that you read or hear about, here or elsewhere, as well as how to discover new music-related films that you hadn't heard about previously.

### video stores:

**Black Dog Video** has two locations, one East Side, one West, both with great selections of music videos, concert movies, music documentaries and more. Just ask for the music section.  
3451 Cambie St.  
(604) 873-6958

1470 Commercial Dr.  
(604) 251-3305.  
[www.blackdogvideo.bc.ca](http://www.blackdogvideo.bc.ca)

**Limelight Video and Videomatica** also have separate music sections worth checking out.

**Videomatica**  
1855 West 4th Ave.  
(604) 724-0411  
[www.videomatica.bc.ca](http://www.videomatica.bc.ca)

**Limelight Video**  
2505 Alma St.  
(604) 228-1478  
[www.limelightvideo.ca](http://www.limelightvideo.ca)

### record stores:

**Zulu Records** has a selection of music movies for sale, with new ones regularly coming in.  
1972 W 4th Ave.  
(604) 738-3232  
[www.zulurecords.com](http://www.zulurecords.com)

**Scratch Records** has some movies for sale behind the counter, including some more esoteric titles that you might not be able to find anywhere else.  
726 Richards St.  
(604) 687-6355  
[cdn.scratchrecords.com](http://cdn.scratchrecords.com)

**HMV** has a pretty massive and varied selection, and if you can't find what you're looking for at an independent store, you might want to take a look at their flagship location downtown.  
788 Burrard St.  
(604) 669-2289  
[www.hmv.ca](http://www.hmv.ca)

### theatres:

**Pacific Cinéma** has a diverse and interesting program of films, which often include music-related films. In recent months, they have shown music films ranging from *ANYVIL!*, the story of the seminal heavy metal band, with band members in attendance at the screening, to *32 Short Films About Glenn Gould*, the classic film portrait of the legendary Canadian pianist.  
Keep an eye on their schedule at [www.cinemaque.bc.ca](http://www.cinemaque.bc.ca).  
1131 Howe St.  
(604) 688-8202

The Vancouver International Film Festival brings a lot of great movies to the **Vancity Theatre** every year, and for 2008, they had a whole section of music movies. Throughout the rest of the year, they show an interesting selection of films.

**Vancity Theatre**  
1181 Seymour St.  
(604) 685-0260  
[www.vific.org](http://www.vific.org)

### online:

**Pitchfork.tv**, a website launched by **Pitchfork Media** just this past year, has made it very easy to watch great music videos, features, interviews and even movies on your web browser. The site displays an array of video content, including its "One Week Only" feature, where each week the Pitchfork editorial staff chooses one feature-length music film that can be watched streaming online for free. Past "One Week Only" features have included films about GG Allin, Johnny Cash, the Pixies, and the Silver Jews.  
[www.pitchfork.tv](http://www.pitchfork.tv)

Happy Hunting!





## Textually Active

Pleasantly Patronizing:  
The Pitchfork 500  
Ed. Scott Plagenhoef  
and Ryan Schreiber

by Leanna Orr

**P**itchfork Media is like the Pope of the indie rock world; their judgments on albums have the power to determine the ultimate destiny of a band or artist. Since the website's inception in 1995, critics have maligned the dramatic prose and pretentious attitude of the writing. Nevertheless, Pitchfork is more successful and influential than ever, and has recently released *The Pitchfork 500: Our Guide to the Greatest Songs from Punk to the Present*.

Organized chronologically into nine chapters spanning three years each, the book is as unabashed in its opinions as it is well organized in structure—that is to say, very. As with most guides, *Pitchfork 500* is not built to be read from front to back. Instead, sit down with iTunes and Youtube for some serious exploring. Better yet, download the "Pitchfork 500" torrent off of Pirate Bay and keep the book in your backpack for bus rides.

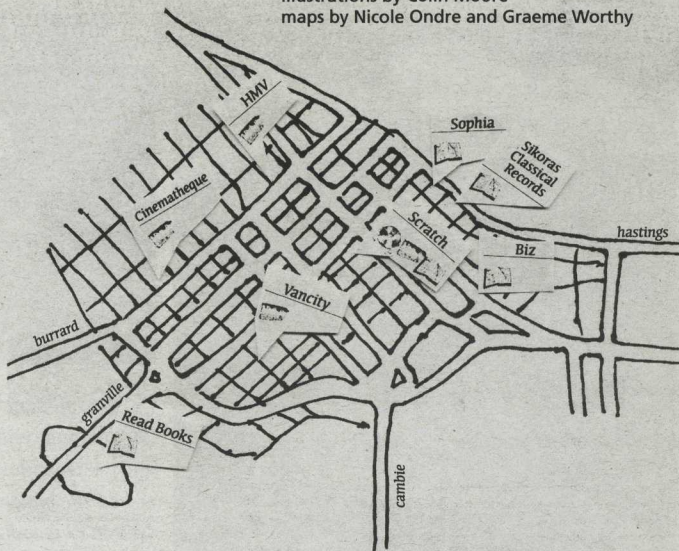
*Pitchfork 500* is certainly a better book when snacked on and served with the music it discusses. Like the website, the writing is a little too rich to make an entire meal of. After a few reviews, the hyperbolic descriptions begin to wear thin. Although a skilled wordsmith, Ghostface Killah is flattered by a portrayal as "part James Joyce, part Al Capone." Of course, the writers never claim to be preaching anything other than their (not so) humble opinions, but these opinions are often overzealous.

If anything, the writing in *Pitchfork 500* is more energetic than that found on the website, and fortunately also less abstract. It focuses more on history, with each song description referencing the cultural and musical milieu at the song's time of release. In the opening chapter, Stephen Troussé provides vital background for the Sex Pistols' "God Save the Queen." He writes, "Released in May 1977, as the U.K. was gearing up for the twenty-fifth Jubilee of Queen Elizabeth II, the song saw the group seize its perfect pop moment." Most Pitchfork readers are of a generation that missed out on this piece of "epoch-making art," and a little background is pleasantly informative.

Although certainly not for everyone, there are many coffee tables that would welcome a copy of *Pitchfork 500*. The writing style is slightly different, but the book is best for those who have read and enjoyed the website. Also, the music-history angle makes it an illuminating read for someone interested in filling in his or her musical knowledge. In particular, the introductions provide an excellent overview of eras during which many younger readers may have been busy wetting themselves to Sesame Street. For anyone with the knowledge to write their own "Top 500 List" however, all this book will do is aggravate them.



illustrations by Colin Moore  
maps by Nicole Ondre and Graeme Worthy



## Textually Active supplies a guide to local book shops

by Andy Hudson

**I**f you're interested in tracking down *the Pitchfork 500*, or any other fine reading material, may we suggest one of the following locations:

### READ Books

Charles H. Scott Gallery (Emily Carr)  
Top choice for new and notable.

### Zulu Records

1972 W. 4th Ave.  
A shelf of select titles, like histories of Swedish prog.

### Scratch Records

726 Richards St.  
Similar to Zulu, books sent by record distributors and local punk writer, Chris Walter.

### Sophia Books

450 Hastings St.  
Lots on world music, some jazz, some in other languages.

### Biz Books

302 W. Cordova St.  
A lot of how-tos, band-making business.

### Sikora's Classical Records

432 W. Hastings St.  
Used classical. Mozart biographies.

### Pulp Fiction

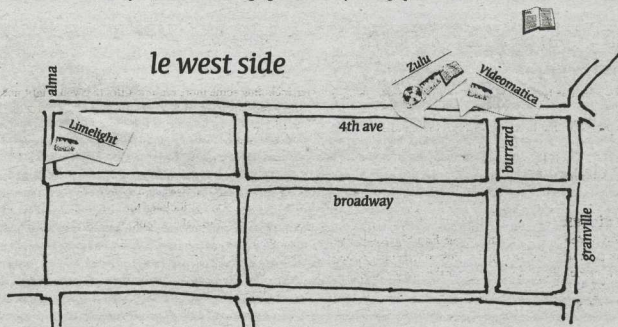
2422 Main St.  
3133 W. Broadway  
Random but healthy choices.

### Spartacus Books

684 E. Hastings St.  
Very small selection of used, plus music politics.

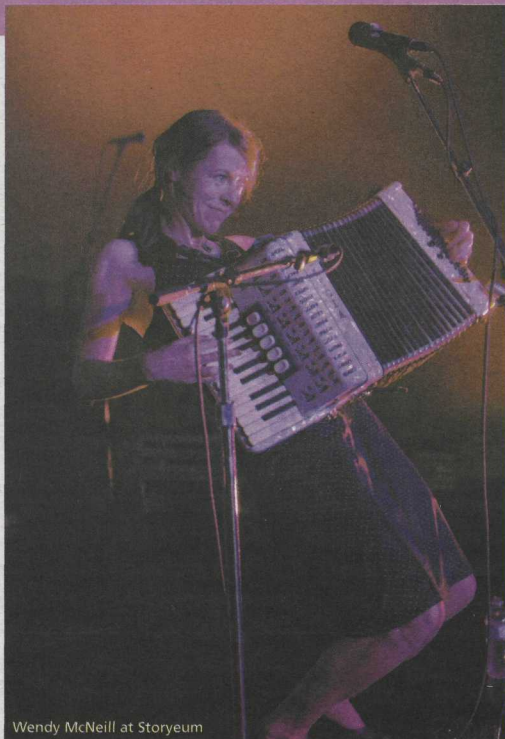
### People's Co-Op

1391 Commercial Dr.  
Dylan biographies. Folk traditions.





# Transmission 2008



Wendy McNeill at Storyeum



Twin Crystals at the Biltmore

**T**ransmission is Vancouver's annual "boutique" music conference—an elite gathering of execs from music and related industries. After begging admission, Discorder had the opportunity of listening to an eclectic cross-section of people representing artists, labels, Internet providers, publishers and digital media. In little rooms, these people hashed out issues in the industry—artist development, downloading, and new business models. People had found their toe-holds and were experimenting with new ways of surviving in the competitive music industry. Oddly enough, the conference held a fascination with China, and Western labels were looking East for new ideas.

Photos by Michelle Mayne

## A lesson in China

By Brenda Grunau

**C**hina offers a huge growing middle-class ready to purchase entertainment and other perks of life; these billion people have been tantalizing Western businessmen for years. However, there's an additional hurdle for labels—no one pays for music in China.

Transmission co-founder Tyl van Toorn comments, "China and other developing nations in Asia have a ways to go before being recognized as result-bearing markets for copyright-dependent businesses." No one knows when or how this will evolve, but van Toorn believes "the wave will be very big and it will be very fast."

At Transmission two very different approaches to creating value in China were presented.

Canadian copyright expert Paul Hoeffert is experimenting in China on university campuses. With three patents in the works, Hoeffert's licensing company, Noank, has developed the technology to track content usage on personal computers. Last July, this system was put to use on a university campus in Hong Kong. Here's how it works—students pay an annual fee, and can download and reproduce anything in the Noank library at no cost. Noank tracks usage and funnels royalties back to the artists. The fee is charged by the internet service provider—the company that provides connection to the content through the Internet via a computer, iPhone or BlackBerry subscription.

"The trick is to find a business model where you align the interests of content providers with that of the ISPs," said Hoeffert.

Noank plans to launch this system on every post-secondary

campus in China, offering educational and entertainment content to 20 million students. Why China? Not only can Noank avoid the staid Western music industry, the population density provides the critical mass for such an experiment. Additionally, Chinese music companies own all rights associated with an artist—easing the red tape and the number of negotiators in this pilot project.

"In China, they're all 360 [degree] deals," Hoeffert explains. "It is much easier to implement this system."

"I don't revel in the nostalgia of the good old days," said Jackie Zubeck, president of Footprint Worldwide. "We need to embrace free content."

Zubeck's company, based in Los Angeles and Beijing, delivers "branded entertainment," aligning brands such as Bacardi and Converse with large-scale entertainment events that target upscale Chinese youth. "Before, the label was your bank," Zubeck said. "Now the new bank is brand." With her is Kelly Cha, Chinese songwriter and TV and radio host.

Together, they're figuring out how to reinvent the industry.

"Labels can't break bands anymore," asserts Cha. In China launching artists has become the sole domain of reality television, and Cha admits that being a musician is a struggle. However, Zubeck believes that Cha has got the formula right—using brands and multiple platforms to access an audience. Cha also provided a point of connection for Western artists and Chinese audiences. During her radio program she plays Western music, performs Western covers, and interviews international guests. In spring, Cha will be touring 20 Chinese universities supported by Apple Computers.

In addition to bringing China to Transmission, Trans-

mission also went to China. In May co-founder van Toorn organized a four-day trade mission, conference and music showcase, bringing along 29 Canadian delegates. Those on the plane to Beijing represented Warner Music Canada, Network Records, Paquin Agency, Arts and Crafts, Frontside Promotions, the Canadian Music Centre, Paper Bag Records and a few others. Vancouver's own Dani Vachon was in attendance, managing You Say Party! We Say Die!, one of the bands chosen to showcase at the event.

"The trip was about learning about the Chinese market and how Canadians can break into it. And all the Chinese people were trying to figure out how to break their bands into Canada." More than this, Vachon added that the trip was about cultural learning, and how networking is completely different in China.

Survey results from Canadian delegates were overwhelmingly positive, and van Toorn is gearing up for Transmitt China 2009.

"A successful trade relationship with China will take an ongoing, multi-year effort," van Toorn added. "It was also clear that Transmitt China should grow into a pan-regional trade initiative that connects Canada to all of Asia."

With revenues in the industry declining, Western labels and promoters need to expand. China's terrain is so foreign, it is the ideal place to discard old assumptions and test out new ideas—tearing down old models, and rearranging the pieces. Zubeck is removing the content from her business model; Hoeffert is charging at a different point in the chain. As Simon Wheeler from Beggars Group remarked at Transmission, "You have to be in the market to learn."

WY



# Two of Three Nights at Transmission Festival

December 3<sup>rd</sup> & 4<sup>th</sup>

By Miné Salkin

The first night of the three-day Vancouver rock show took place at the Biltmore Cabaret. Two years ago this was probably the most depressing, dilapidated bar along the Kingsway corridor, but since the renovations, it has been hosting some of the hottest bands on the local music scene.

Twin Crystals started off the show with their huge, bombastic electro-heavy sounds. The digital punk-rock trio hybrid are best described as the kind of band that crafts tunes catering to an ADD-riddled generation—fast, catchy, and loud as hell. Drummer Jordan Alexander pounded his set with a superhuman like determination, while frontman/keyboardist Jesse Taylor repeatedly screamed “Go to sleep! Go to sleep!” before languishing in a pool of psychedelic, distorted sound waves.

Sandwiched between two heavy acts, Said the Whale came on quickly and entreated the audience to a warm plethora of sounds that were both soothing and invigorating. Playing fresh tunes from their re-released album *Taking Back Abalonia*, the indie quintet brought a late summer glow to the show. Caught somewhere between the coolness of the Shins and the spiritual ferocity of Broken Social Scene, Said the Whale was the best act of the night.

Ladyhawk was the most anticipated act at the Biltmore, but afterwards there was a sense of disappointment. In the alleyway leaving the

show one could overhear the conversations amongst the hipsters, one of whom was describing Ladyhawk's performance as “a huge plaid beardo brodown.”

Day two was tremendously impressive. More flavour and variety of sounds were played at the gutted-out Storieum basement in Gastown. Aside from being a bigger, newer space, the venue had two stages going on either side of the building which allowed for smooth set changes and less waiting time.

Prairie-raised Wendy McNeill played music for the heartbroken, using a variety of unusual instruments ranging from the accordion to tiny music boxes. McNeill's free spirit filled the dark venue as she sang songs about deception and illusion, begging the audience with thoughtful, voyeuristic lyrics such as “Tell me what it's like / When no one's watching,” while polishing off her experimental indie folk sounds with the clear “ching” of a triangle.

Another memorable act of the evening was Pacifica, an alternative rhythmic Latin group that incorporates subtle undertones resonating from their acid-jazz influences. Adding tremendous sensuality and softness to the blend, the trio combined dub, electronica and heavier beats while sweeping through the eclectic sounds of Latin America over nylon-stringed guitars. Anchored by Toby Peter, a rather dominant bass player, singer Silvana Kane's voluptuous voice added balance and feminine intimacy to the set list.

On the other hand, Woodhands' performance was blistering, deafening and amazing. With just two bodies on stage, the electro-pop duo filled the second stage space with relentless energy and impressive musicianship. Vocalist Dan Werb showed his mastery of two electric keyboards, synths and drum machines, while intermittently dancing around the stage without the slightest indication of fatigue. “Chocolate” Paul Banwart drummed demoniacally, adding more depth and fervour to the huge electro, heart-thumping beats.

Despite its quasi-corporate sponsorship, Transmission succeeded as a celebration of independent and local Vancouver artists who decorate the music scene across the whole gambit of genres. From the high strung, teched out electro fiends, the plaid-sporting greaseballs, or the quiet, bookish types, this three-day show had something for everyone. *VS*



Woodhands at Storieum



Said The Whales at the Biltmore



Radio Radio at Storieum

## NEKO CASE

MIDDLE *Cyclone*

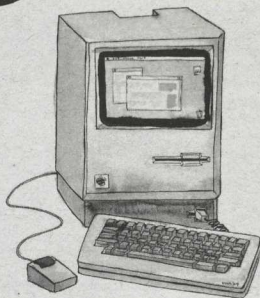


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finding  
things



# The music blog: haven for the new music addict

by Colin Throness

illustration by Colin Moore

**Y**ou stand on the street in the cold outside the music shop, gaze in at the warm scene inside. The customers' heads bob and shake, their foreheads furrowed in contemplation. They browse and peruse at random, perhaps following leads, perhaps just cover shopping, hoping for a jackpot. You contemplate, fiddle with the crisp 20 in your pocket, your last for the week. They look so happy in there, headphones on, wallets out, ready for the thrill of the purchase.

No. You can't afford it. Really, you can't. But wait, maybe you could just take one. Run! Shoplifting? No, you have options. Your laptop awaits you at home. You could just download it for free. Just this once, and from someone you don't know—it'll be exciting. We've all done it. Get that Radiohead discography while you're at it—it'll be yours. All yours. No one will ever know. We want it. We need it! Precious! We don't walk home, we fly.

It's a tough life, isn't it? These small dilemmas that torment us day in and out can quickly morph into insidious monsters. They whisper, they gnaw, they chew; we weaken. It's all part of the greater struggle, the existential angst within. Are we still good people? Are we punishing our muse—the poor half-emerged indie artist who struggles like us just to put bread on the table, unsure of what tomorrow will hold?

There are more options out there; loop holes and compromises. People out there who want to help us, online writers and communities who share our pain and offer guidance in our search for new noise. They're blogs. Music blogs, or MP3 blogs, are like havens, safe places that offer free downloads and wisdom for our music-collecting adventures. The authors put a track or two that piqued their interest for you to grab and listen to. They also put out their identities so they aren't anonymous like peer sharing. They provide informative and enthusiastic posts about emerging bands; and, most importantly, blogs offer many artists exposure they wouldn't otherwise get. Even the labels can make good use of blogs in their own talent scouting and often leak tracks to bloggers to spread bands they want to push to the masses.

Music blogs range in specificity and quality, but for most of the Internet-adept generation, mining out the good ones is easy. Among the pioneers of the audio blog are Fluxblog and Stereogum. You might also want to check Seattle radio station KEXP's blog and Obscure Sound out of New York. The music blog aggregators Totally Fuzzy, the Hype Machine and Elbowz, are particularly good as you can see what's got bloggers all over the place buzzing. A couple of good local music websites are From Blown Speakers and Chalked Up. And if you're interested in learning more about the legal piracy controversy, you can find some blogs specific to the issue such as The Recording Industry vs. the People or Canadian copyright activist Michael Geist's blog. If you want a more immersive experience you should check out web activist and filmmaker Brett Gaylor's new doc, *RIP: A Remix Manifesto*.

While the blog may not always offer you the entire album you were seeking, it does provide a variety of samples for your tasting pleasures—food for hungry ears. And from there, you can make that integral decision with more confidence and certainty. You can choose to say yes, this purchase is worth the pain—we want it, need it! Or you can opt to do "the dirty download" if you feel you need some more time to decide if you'll be in attendance at this band's next show to support them in person. And don't you worry, it'll be nice and toasty warm in there.



# tight solid

by Nafisa Kaptownwala

photo by Ryan Walter Wagner

**T**he two of them looked at each other intently. One pulled the smoke off his lips and banded it to the other. Ryan Walter Wagner (drums) and Burnside (guitar and vocals) tripped over one another's thoughts, finished each other's sentences as they brainstormed one night in a sizzly Vancouver dive bar in 2002. The two Langley souls had known each other in high school but were never friends. That night, Burnside was accompanied by one of Wagner's elementary school buddies and he approached Wagner enthusiastically, hoping to recruit him as a new musical confidant. For the past six years they have been crafting Burnside's pop melodies and cathartic lyricism with Wagner's forcible percussion. The result is Tight Solid.

After Burnside parted with his project Treacherous Machete last summer his musical drive was hindered: "I hung out and jammed with a couple people, but nothing panned out. I was bummed about playing music in a band." The prospect of playing solo didn't last long.

After their meeting, Wagner made some room between his side projects with Dylan Thomas and Jody Glenham to jam with Burnside. "We knew this was going to be something fun," said Wagner. "We enjoy being together. It's been easy and that's been new. Burnside brings the song that he's written and together we make the song."

"It's pretty different stuff," said Burnside. "Never has anybody added to the song." The material Burnside brings to Tight Solid is unlike the material he wrote for Treacherous Machete. He dropped the blues back splash and has undertaken raw rock and pop sensibilities. "He was playing a bunch of blues stuff, so I was caught off guard," said Wagner. "It's nice to see your friends get better."

After hanging out with the guys for a couple of days, I gathered their inadvertent objective is just to have fun, whether they're busting out Run-DMC's "It's Tricky" at a karaoke bar or playing a gig at the Cobalt on a Tuesday night. "I like playing with Burnside because we live to play music, have fun and hang out with our friends," said Wagner.

They said it best: "We didn't name our band. We named our friendship," and proceeded to go into a dorky, well-rehearsed hand shake.

The duo certainly banded at a good time in Vancouver, the music community itself has been so encouraging lately.

"Three years ago it was hard to find a place to play," said Wagner. "A lot of [new] spaces have opened up out of desperation."

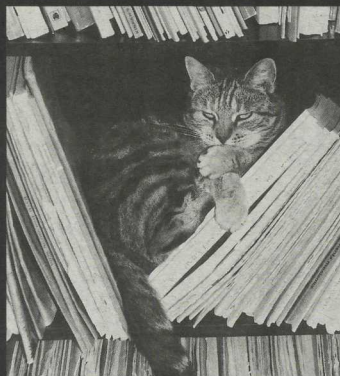
"I'm optimistic about Vancouver," said Burnside. "So many wonderful-hearted people, you want them to succeed. As long as I get to play music with people that I like and have fun with, I don't see it stopping."

Tight Solid is playing a show on Feb. 7 at the Cobalt with some of their favourite local acts White Owl, Terror Bird and Japandroids.





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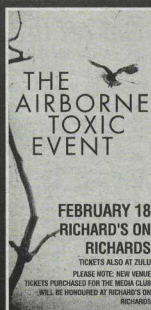
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finding things

# Mining Your Musical Lineage:

## With Help from Vancouver's Music Community

by Simon Foreman

**H**unting for recently-released music you haven't heard before is all well and good, but it's important to make sure that you're not missing out on a far richer endeavor: hunting for *old* music, those foundations upon which the artists of today have built their styles and sounds. There is a wealth of gems from the past that you may never discover if you dismiss the tunes of yesteryear as outdated or irrelevant. People of all musical stripes can attest to the doors you can open by examining and then seeking out the influences of artists you already listen to.

### Start small

Sometimes, starting with a single band can be an effective gateway into the past. For Quinn Omori, of *Discorder* fame, who blogs at From Blown Speakers, that band was **Pearl Jam**. "I got really into music when grunge was sort of at its peak, so Pearl Jam, when they were still new, were a big deal to me, and that fandom got me into a ton of older music. They're big on covers, and through those I was moved to check out everything from **Neil Young**, to **the Dead Boys**, to **the Las**, to **Otis Redding**, to **the Who**."

Jeff Knowlton at Dandelion Records began by trying to find out what **the Stooges** had been listening to. "That was it for me. Basically, once you get into '60s garage rock, it's a bottomless pit."

Often, you can be exposed to whole new subgenres through the artists you know. When I was speaking with Jeff, a customer piped in: "I remember I was into the **Sir Douglas Quintet**, which was garage rock, but it also had a real Tex-Mex slant on it, which got me into a lot of southern roots stuff as a spin-off."

CTR's own music director Luke Meat points to **Stereolab**, who's "never had any problems with wearing its influences on its sleeves... They were the first band to talk about **Neu!**, **Faust**, and these kraut-rock bands, but also all these lounge-pop guys like **Gilberto Gil**."

Shaun Cowan at Scratch Records drew connections between early '90s punk rock and seminal hardcore groups like **Minor Threat** and the **Cro-Mags**. A personal eye-opener for me was recently discovering the whole Scottish neo-pop phenomenon of the early '80s, with groups like **Josef K** and **Orange Juice**, through its effect on **Franz Ferdinand**.

### Work forward

Gaining this knowledge about artists from one time period can help to enhance your appreciation of the music of other eras, including the present day. Cowan noted that a much deeper understanding of modern punkers **the Gaslight Anthem** is possible once you can recognize the similarities to lyrical and song ideas from **Bruce Springsteen**.

Lasse Lütick at Red Cat Records pointed out how much of **Paul Simon's** guitar style you can hear in **Vampire Weekend**, and Luke Meat supplied a particularly interesting example, by discussing the **Flower Travellin' Band**, a progressive, sinister Japanese band that was an unknown contemporary of **Black Sabbath**. "[Their sound] is like a staple of anything in

terms of Japanese heavy rock. You can hear it in stuff like **Guitar Wolf**, you can even hear it in the **Polysics** and stuff like that. It's kind of an incredible record. But the funniest thing is, I was listening to it and was like, 'I know I've heard this one song. How do I know this?' He eventually realized that **Superconductor**, an early '90s Vancouver band started by Scratch Records founder Keith Parry, had covered the song (without crediting it).

This kind of "a-ha" moment, with its recognition of some kind of hidden link between the music of different times or places, is one of the most thrilling things you can experience as a music lover—and becomes more and more possible as your historical purview expands.

### Finding the traces

But how can you go about diving into the vault and uncovering the influences of your favourite artists? Cowan pointed to thank-you lists and liner notes as a source of information. If documentaries are available, they can also be quite educational—Meat mentioned the recent *Kraftwerk and the Electronic Revolution* film as providing background on what influenced **Kraftwerk** and other German groups of the time.

Interviews and articles about an artist are a valuable resource, too. Mike Andersen, a friend whose knowledge of music is approaching encyclopedic levels, recounted a story he read about how **the Phibes** found their bassist. "They wrote this ad looking for someone who liked **Hüsker Dü** and **Peter, Paul and Mary**. That showed that **Hüsker Dü** was a big influence on them, and that brought me back to those SST bands."

It's details like this—or realizing that, say, **Pretty Girls Make Graves** was named after a **Smiths** song—that can clue you into something great you've been missing.

### Get off the internets

Of course, the Internet is a fantastic tool for this kind of thing. Sites like Wikipedia or Allmusic allow you to trace back a long chain of influences and end up finding out about some very early pioneers. "I love listening to **Chuck Berry** and **Bo Diddley** records," Knowlton at Dandelion said. "I mean, they're every bit as vital now as they were then. That perspective comes clear because of the Internet. One human being can listen to all of that and see how it all fits in, and enjoy an album for what it is, instead of having the prejudice of the current pop culture against older pop culture things."

Lütick advises against being too Web-reliant, though. "A lot of it is still, believe it or not, coming into a record store and asking [about music]. The Internet's changed that a lot, but you can't just be glued to your screen the whole time. There's community involved in discovering music that goes beyond looking at a screen."

However you go about it, investigating the points of reference of your favourite artists can only enrich your musical palette, and might even introduce you to a new favourite band. As Knowlton said, "It's a rabbit hole you can fall down forever...[but] it's very rewarding."

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volcano... bloody volcano...  
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WOMEN'S MISERY

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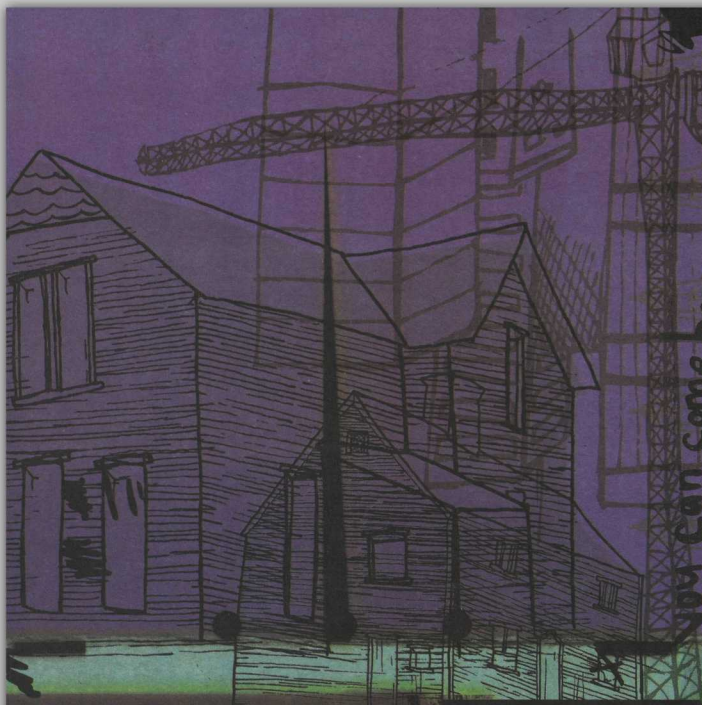
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(*Hardcore*) 11pm-1am

THE BROADCAST

(*Hardcore*) 11pm-1am





you can come home now.  
it's not cold here anymore  
that's a lie and you know it  
but i think i saw ~~for~~ new growth  
on the trees in the park  
you saw nothing don't be so obtuse  
but the ground hog and the shadow  
but nothing i'm not coming home,  
but i love you





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3  
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4  
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Live from a Bush of  
Ghosts  
@ Studio 16  
(every night until the 15)

5  
Dylan Thomas & Your  
Vascever Vipers, Minto  
Chipman, Red Cedar, the  
Ghosts  
@ the Biltmore  
Greff Band  
@ the Biltmore

6  
Broken Social Scene, Tegan  
& Sara @ the Orpheum  
Apollo Ghosts @ Pat's  
Hank Pine & Lily Fawn @  
Performance Works (Free)  
Jackfruit, Bend Sinister,  
The Biltmore  
Chris Smith, Woodpigeon,  
Jody Glenham @ Little  
Mountain Studios  
The Biltmore @ the Biltmore

7  
Gregg Kowalsky,  
Darwinsbitch, Sade  
Sade, Empress @ Little  
Mountain Studios  
Japandroids, Terror  
Bird, White Owl, Tight  
Solid @ the Cobalt  
Woodpigeon @  
Performance Works

8  
The Molesters  
@ Slickity Jim's

9  
Fuzzcat, Malcom Ease,  
and the Trees  
@ the Railway

10  
Tuesday's Gone, Chris  
Read & his Poolhall  
Gospel  
@ the Railway

11  
Lykke Li, Wildbirds &  
Peacedrums  
@ the Commodore  
Stolen Organ Family Band  
@ the Railway

12  
Nihilist Party, Stamina  
Manitis, Japanese  
Graffiti @ Honey  
Ruskin, Hawaiian  
Bibles, Combine the  
Victorious  
@ the Railway

13  
Murder City Devils, Past  
Live  
@ the Commodore

14  
Falcao & Monashee, the  
Magician, Unreliable  
Narrator, Kidnap Kids @  
Roko's  
O'Pain, Diadem, Aaron  
Richard, St. James Hall  
The Good News  
@ the Biltmore  
Pride Tiger, the Jolts  
@ the Sweetshop

15  
Rock for Insite Benefit  
featuring: Matt Camirand,  
the Pack A.D., Swank,  
Bocephus King, the  
Modelos, the Furies, D.  
Trevelon @ the Railway  
Live from a Bush of  
Ghosts @ Studio 16 FINAL  
NIGHT

16  
Stephen Fearing,  
Dave Gunning  
@ St. James Hall

17  
The Family Stump's  
Preposterous Valentine's  
Special with the Con-  
temporary Lovers, Very  
Good @ the Railway

18  
Rah Rah, Library  
Voices, Bel Rises, the  
Adorable Piglits  
@ the Railway

19  
Bell Orchestra, the  
Besnard Lakes, Beast @  
the Commodore  
Hello Sequence @  
the Biltmore  
You Say Party! We Say  
Diel, Hard Feelings @  
Yale Secondary School  
Kool Keith @ Richard's

20  
David Byrne, Brian Eno @  
the Queen Elizabeth  
AC Newman, Dent May &  
His Magnificent Ukelele  
@ the Biltmore  
Steve Aoki, Paul Devro @  
Celebrities

21  
Bison B.C., JAWS,  
hagatha  
@ the Cobalt  
Shad, Fond of Tigers  
@ the Biltmore  
Ra Ra Riot @ Richard's

22  
Agent Orange, life against  
death, Plus Perfect  
@ the Cobalt  
The Yardbirds  
@ Richard's

23  
The Submarines, the  
Morning Benders  
@ the Biltmore

24  
Annuals @ the Pit

25  
Gordon, Lawn Social,  
BRIDGES OUT  
@ the Bourbon

26  
Mishka, Dirty Heads  
@ the Biltmore

27  
Antony & the Johnsons  
@ the Vogue  
The Pack A.D.  
@ the Railway  
Hawkeye Workman,  
Chad Van Gaalen  
@ the Commodore  
Big John Bates  
@ the Bourbon

28  
Hard Feelings, Defektors,  
B-Lines, the Parallels  
@ the Peanut Gallery  
Cadence Weapon, Thun-  
derhoist @ the Biltmore  
The Modelos @ the  
Princeton

by lindsey hampton



Pull it out! Put it on your wall! Listen regularly!

# CiTR 101.9 program guide

You can listen to CiTR online at [www.citr.ca](http://www.citr.ca)

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
6am			BBC (News)	BBC (News)	BBC (News)	BBC (News)
7	BBC (News)	Pacific Pidin (Roots)				
8		Give em The Beat (World)	Suburban Jungle (Electronic)	End Of The World News (Talk)	Fill In	
9	Tina Radio (World)	Third Time's The Charm (Rock)	Fill In		Synchronicity (Talk)	The Saturday Edge (Roots)
10	Shookshookta (Talk)				Shit-T's Scent Drive (Sul)	
11	Kol Nodedi (World)	Morning After Show (Electronic)	Afroze (Noise)	Duncan's Donuts (Electronic)	These Are The Breaks (Hip-Hop)	
12pm	The Rockers Show (Reggae)	Laugh Tracks (Talk)	The Green Majority (Talk)	We All Fall Down (Electronic)	The Broadcast (Dance)	
1		Wings (Talk)	Democracy Now (Talk)	Ink Stuck (Talk)	Radio Zero (Electronic)	
2	Blood On The Saddle (Roots)	Native Solidarity News (Talk)	Runblatone Radio A Go Go (Rock)	Fill In	Nardwair Presents (Nardwair)	
3	Shameless (Electronic)	Prof Talk (Talk)	Arts Report (Talk)	French Connection		Code Blue (Roots)
4	The Ribs (Eat)					
5	News 101 (Talk)	Warner BBQ (Sports)		Cafe Radio (Iranian music/ language)	Nerve 101 (Talk)	The Leo Rammer Show (World)
6	Queer FM (Talk)	The Other Side Of The State Of Mon- day (Electronic)	Audient (Gak)	Stereoscopic Redout (Rock)	UBC Thunderbirds Sports (Sports)	Nasha Vahna (World)
7	Rhythms (World)	Radio Free Gak (India)	Samsquaint (Eat)	Equipe Corps (Experimental)		Shadow Jugglers (Dance)
8	Mondo Trasho (Eat)		Folk Gass (Roots)	Live From Thunderbird Radio Hall (Live)	Shine A Trail Pathway (Soul/R&B)	Synaptic Sandwich (Bioscientific/Electronic)
9		Crimes And Tressons (Hip-Hop)	Juicebox (Talk)	Fill In	I Like The Scribbles (Electronic)	Beats From The Basement (Hip Hop)
10	Transcendence (Dance)	The Jazz Show (Jazz)				
11			Hans Kloss Misery Hour (Jazz/R&B)			
12am						
1						
2				Aural Illusions (Electronic)		
3						
4	CiTR Retrocast	CiTR Retrocast	CiTR Retrocast		CiTR Retrocast	CiTR Retrocast
5						

**SUNDAY**  
**TINA RADIO**  
*(World)* 9-10am  
**SHOOKSHOOKTA**  
*(Talk)* 10-11am  
 A program targeted to Ethiopian people that aims at encouraging education and personal development in Canada.  
**KOL NODEDI**  
*(World)* 11am-12pm  
 Beautiful arresting beats and voices emanating from all continents, corners, and voids. East Asia. South Asia. Africa. The Middle East. Europe. Latin America. Gypsy Fusion. Always rhythmic, always captivating. Always crossing borders.  
**THE ROCKERS SHOW**  
*(Reggae)* 12-3pm  
 Reggae in all styles and fashion.  
**BLOOD ON THE SADDLE**  
*(Roots)* 3-5pm  
 Real cowbit-caught-in-ye-boots country.  
**SHAMELESS**  
*(Electronic)* 3-5pm  
 Dedicated to giving any local music act in Vancouver a crack at some airplay. When not playing the PR shirk, you can hear some faves you never knew you liked.  
**CHIPS WITH EVERYTHING**  
*(Pop)* 5-6pm  
 British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge. Book your jant-sest holiday now!  
**SAINT TROPEZ**  
*(Pop)* 5-6pm  
 Welcome to St. Tropez! Playing underrated music from several decades!  
**QUEER FM**  
*(Talk)* 6-8pm  
 Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver. Lots of human interest features, background on current issues and great music.  
**RHYTHMSINDIA**  
*(World)* 8-9pm  
 Explore the avant-garde world of

RhythmsIndia features a wide range of music from India, including popular music from the 1950s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.  
**ALL AWESOME IN YOUR EARS**  
*(Electronic)* 8-9pm  
**MONDO TRASHO**  
*(Electronic)* 9-10pm  
 The one and the only Mondo Trasho with Maxwell Maxwell—don't miss it!  
**TRANSCENDENCE**  
*(Dance)* 10pm-12am  
 Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.  
[transcendence@gmail.com](mailto:transcendence@gmail.com)

**breakfast WITH THE BROWNS**  
*(Electrics)* 8-11am  
 Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights. [breakfastwithbrowns@gmail.com](mailto:breakfastwithbrowns@gmail.com)  
**JAPANESE MUSICQUEST**  
*(Japanese Music/Talk)* 11-12pm  
 Syndicated from CJLY Kootenay Co-op Radio in Nelson, B.C.  
**ALTERNATIVE RADIO**  
*(Talk)* Alternative Mon. 12-1pm  
 Hosted by David Barsamian.  
**CANADIAN VOICES**  
*(Talk)* Alternative Mon. 12-1pm  
**PARTS UNKNOWN**  
*(Pop)* 1-3pm  
 Parts Unknown, an indie pop show that has been on CiTR since 1999, is like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.  
**LET'S GET BAKED**  
*(Talk)* 3-4pm  
 Vegan baking with "rock stars" like Laura Peak the Food Jammers, Knock Knock Ginger, the Superfantastica and more.  
**THE RIB**  
*(Electrics)* 4-5pm  
[queerfm@icloud.com](mailto:queerfm@icloud.com)



# clipse: more Common than Kanye?

by Leanna Orr

illustration by Aisha Davidson

For a hip-hop duo that is relentlessly pursuing commercial success, Clipse focuses on the quality of their music to the extent that it is almost idealistic. Pusha T, the younger of the two Thornton brothers who make up Clipse, declares that the new album, *Till the Casket Drops*, will "bridge the gap between the underground fan and the mainstream guys." In the same breath, he refers to the album as "a great body of work," sounding more like a curator than a coke slinger.

*Casket* will be the third studio album for brothers Terrence and Gene Thornton, a.k.a. Pusha T and Malice, respectively. Both brothers were born in New York and raised in Virginia Beach, a pedigree that is never far from their lyrics and production style. Clipse, along with rapper Ab-Live, are known as the Re-Up Gang. The trio released *Clipse Present: Re-Up Gang* last year, and boast three volumes of the *We Got It 4 Cheap* mixtape series. Clipse is best known for their lyrical prowess and defining the "coke rap" sub-genre. The duo's seemingly incompatible claims to fame create Clipse's unusual but rightfully earned reputation as blow-pushing poets.

In a Feb. 16 telephone interview, Pusha T explained the false dichotomy of Clipse's music.

"I call it ignorant intelligence. Like, even at our most ignorant, the most shocking things that we can say, there's a level of intelligence in it and the parallels drawn are probably drawn from something that's very intellectual. It's not all just dumb. To me, it's ignorance that's articulated intelligently," he said. Although the rags-to-riches, drug-dealer-turned-rapper story has been told countless times in hip-hop, Clipse is narrating that story with uncommonly clever wordplay and impressive lyrical aptitude.

This "ignorant intelligence" has certainly resonated with critics and music geeks (read: enthusiasts) of all sorts. *Hell Hath No Fury*, Clipse's 2006 sophomore release, received unprecedented critical admiration and blog attention. The album

## "It's amazingness"

was the sixth in the history of XXL magazine to receive an "XXL" rating and given a 9.1 by Pitchfork Media. With critical accolades flowing in from serious hip-hop magazines and highbrow Internet publications alike, it is somewhat mystifying that *Fury* sold a disappointingly modest number of copies. Pusha and Malice have publicly blamed this on poor marketing by Jive, their former record label.

With *Casket* dated for release within the first quarter of 2009, Clipse is taking no more chances. There has been significantly more publicity surrounding the release of this album than the previous one. The Re-Up Gang recently dropped a hype-building mixtape entitled *Road to Till the Casket Drops*. Additionally, Clipse have just launched a clothing line called Play Cloths and are playing a tour surrounding it. It will certainly not be due to lack of marketing if the sales of the upcoming album fall flat. "It's amazingness," said Pusha. "Every-



"I call it ignorant intelligence. Like, even at our most ignorant, there's a level of intelligence in it and the parallels drawn from something that's very intellectual... To me, it's ignorance that's articulated intelligently"

body go get that thing."

During the interview, one had the sense that this multipronged aim at commercial domination is not the path that Clipse would ideally like to follow. Instead, they seem to pine for localized stardom, a fame that is financially profitable but non-corporate. During the interview, Pusha laments the realities of the music business in Virginia. "I envy the South, and I envy, let me tell you, I envy the Bay Area. The independent hustle that those guys get to have is so amazing. For whatever reason, those markets are set up for that and I don't know why mine isn't."

By the sounds of it, Pusha would like Clipse to be able to succeed off the strength of their work alone. Unfortunately, *Fury* proved that within their market, exceptional music just isn't enough.

"A lot of people say 'Hey, I'll just put my music out and I don't give a damn about a label and all that, and I'll still make this type of money and blah, blah, blah.' A lot of people say that, but a lot of people don't mean it," he continued. "But the Bay Area, they mean it. When they really are releasing two, three and four and five albums and they really are selling 70 and 80 thousand, and they're releasing issues back to back to back, it is the most impressive thing in the world to me. Love it. I don't know why they get to do that."

Hyphy envy aside [ed. Hyphy refers to the up-tempo San Francisco Bay area rap genre], Clipse has clearly made the decision to court the mainstream market and branch out of their current blogger/hipster/hip-hop head fanbase. With respect to their music, however, the Thornton brothers are unlikely to dumb it

down in pursuit of the mass market, à la Kanye West. When asked if he ever feels the pressure to release an album every year with a couple of hyped singles and some filler, Pusha replied "I really don't feel it. I don't really know how to make records like that. I just know how to make what feels right."

If Clipse's Jan. 21 show at Richard's on Richards is any indication of the strength of the upcoming album, Pusha can be believed that *Casket* will be hot. Clipse opened, fittingly, with the intro from the mixtape *Road*. An engaged crowd knew the sharp-edged lyrics, ("It's the hood's Obama, shovelling McCain / Out the project windows, the drama's insane,") and rapped along appreciatively. Although the publicity machine is certainly in motion, the not quite sold-out show still felt remarkably intimate. Of course, if all goes as planned for Clipse, by the time they play Vancouver again, it will be to thousands at GM Place. Ironically, their performance was tight enough to exclude the possibility that Pusha and Malice still practice the lifestyle that they preach, so to speak. The roughest point of the concert came from the over-zealously remixed beat of "Grindin'," a poor judgment call that made Clipse's first hit nearly unidentifiable to the well-versed crowd. Overall though, the song choice was excellent and played like an anthology of the "coke rap" sub-genre. Judging by their albums and Vancouver show, whether it is pushing 'caine or making music, Clipse is focused on trying to show y'all who the fuck they are.

by



# Surveying Vancouver's Venues

a guide to finding live music in this fine city



by Shannon Gross  
and Becky Sandler

Seeing a band live is a complete sensory experience. Though much of what reaches your ears is the music, the rest of the sounds, sights, smells, touches and tastes that surround an evening result from the venue. Thus, when planning an evening, the venue you visit is almost as important as the band you see.

Even though the following list may seem daunting, it is not complete. Vancouver has more venues than can be named, but not enough to fulfill the needs of a city this large. Where appropriate we have listed drink prices. If we didn't list it, the drink prices either change day-to-day or they don't always serve. We've attempted to sort the venues into three different categories. There's some overlap in each one, but we have done our best.

## On Tour:

These venues tend to be bigger, glitzier and more expensive. The shows have promoters, roadies and earlier start times. Although sometimes quite corporate, these venues are great for attracting touring bands and pop stars that otherwise wouldn't bother crossing the border.

### BC/GM Place

777 Pacific Blvd./800 Griffiths Way

#### \$6.50 Pint of Canadian

These are the gigantic stadium venues. The JT/Rolling Stones/Nickelback venue. The tickets are expensive, but you generally get to see a whole circus when you come here. There is not just music, but all sorts of other entertainment going on up on stage. Buy a Weiner and watch the show! Usually all ages.

### The Commodore Ballroom

868 Granville St.

Since 1930, the Commodore has been charming Vancouverites with its classic good looks. Add a light show, fancy sound equipment and 999 of your friends and you're having a great time. Just be careful of the Granville crowd as you exit.

### The Orpheum

398 Richards St.

As a true concert hall, the Orpheum has some of the best sound in the city. It is a beautiful

in themselves. You have to sit or the people behind you get mad, making the whole experience kind of like watching television. Sometimes they open up the floor, which would be chaotic, but more fun. Usually all ages.

### The Plaza

881 Granville St.

#### \$6.25 Highball

Other than a band on stage, there isn't much about the Plaza that makes it a venue instead of a club. The expensive drinks and early end times remind showgoers that the Plaza puts

### The Vogue

918 Granville St.

One of few theatres remaining in Vancouver's traditional theatre district, the Vogue is a true classic, though it shows its age. History has its charm, and the theatre design has great acoustics and views from every seat.

## All Ages:

For the young (and young at heart)

For music fans, the best memories of high school are often from seeing a great all-ages show. In Vancouver, few places are open to youngsters regularly so it is lucky that so many great shows are held at the venues below. Each venue has a very particular sound and audience, but when you are just getting into music, watch these places and try a few out.

### Anza Club

3 8th Avenue West

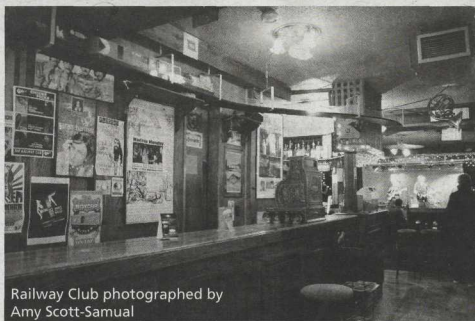
Every show here feels like a big house party! The sound is better than you would expect and the bar at the back isn't exactly stocked, but the basics are available. The atmosphere is flexible—the room could just as easily host a bar mitzvah as a garage show. The Anza has an open layout, with a lot of standing space in front of the stage, which enables good listening/dancing, and makes it easy to find your friends or make new ones.

### Peanut Gallery

#### Secret Location

#### and other underground venues

In the back of dark alleys and the bottom of long staircases, there thrives a crowd of perpetually broke musicians and equally broke followers. The hidden spaces that exist today are part of a long history of the City of Vancouver forcing music underground. There is a charm in being in on the secret that helps you wade through the fuzzy sound that is typical of these venues, as most are little more than cement boxes. If you go to one be prepared to stay since nights continue to the early morning.



Railway Club photographed by Amy Scott-Samual

space to enjoy music of all types as long as you don't mind watching from your seat. The Vancouver Symphony Orchestra offers student tickets for \$10 to many classical shows, so it is also one of the least expensive places to spend a night out.

### Pacific Coliseum

2901 East Hastings St.

#### \$6.50 Pint of Canadian

As far as stadium shows go, the PNE's Pacific Coliseum is about as small as you are gonna get. You could see the stage even from a far-away seat, and probably even the musicians' faces. Sound is loud and proud, as stadium shows tend to go. Not the venue for bands with lots of antics, pyrotechnics, or dancers; the bands that play here are usually the act

clubbers first. The crowd always seems misplaced, like a tour bus headed for the Peace Arch left its travelers out there instead. But, if you stand just close enough to the stage, it is still possible to get lost in a love song.

### Richard's on Richards

1036 Richards St.

The best part of Richard's is that you can hear some of the best sounds in the city and see the band no matter where you are standing. The downside is that drinks are expensive and they won't even give you water for free (asking for a cup of ice and filling it from the bathroom tap is a good way around it).



## Hoko's

362 Powell St.

### \$3 Pint

Hoko's makes it easy. You can have dinner, sing karaoke, and see bands in one place in the same night. Though the acoustics aren't the best, it is a great place to meet new friends and see new bands. And if you are a new band, you can easily book your own show.

## Punk Houses

These gems are scattered throughout the East Side. They are often transient. As they are just people's homes the sound is terrible, but the experiences are golden. Here is your chance to catch up with friends, see the newest bands play, hang out in spray-painted basements or get a stick-and-poke tattoo. A community first, then a venue. Always good times to be had, provided you can get an invite.

## Little Mountain Studios

195 E. 26th Ave.

Adjacent to a small gallery featuring a rotation of local artists, Little Mountain fosters a community around a softer, folkier blend of music than other Vancouver staples. The homey atmosphere perfectly complements the music and makes it an easy place to relax and enjoy the shows.

## St. Andrew's-Wesley

1022 Nelson St.

Music is glorified by the acoustics and ambience of this church. They always book shows that sound good in a church. When a concert is booked at St. Andrew's-Wesley, you should always buy a ticket and show up early to get a good pew.

## The Sweatshop Upstairs/Downstairs

1945 E. Hastings St.

### \$4 cans

A skate park during the day, the cavernous downstairs of the Sweatshop is somewhat intimidating as a venue. It regularly attracts an overwhelmingly large crowd—often people unseen at any other venues. The sound bounces off ramps and concrete, amplifying the grunge of most of the bands that play here. Sometimes this is perfect—just avoid the bathrooms.

The Upstairs spends its days as an art gallery. Sometimes a room for reside or a secondary dancing room during a busy downstairs event, smaller shows are also booked separately there. The dark boxy room is a surprisingly comfortable place to enjoy music. Couches line the walls, allowing for a rest between sets, and DJs are usually present to fill in the blanks.

## Ukrainian Cultural Centre

805 East Pender

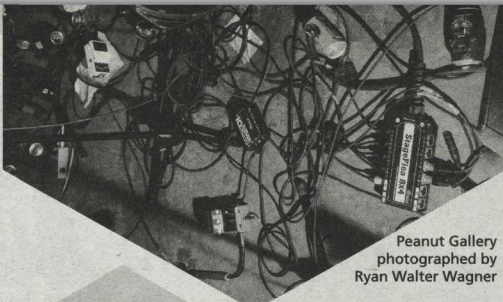
## Croatian Cultural Centre

3250 Commercial Drive

## Cambrian Hall

215 E. 17th Ave

These vary greatly depending on their size and what bands are playing. Rarely full, sound is testy at best. The best part is standing outside talking to your pals. Shows end early so the kiddies can go home.



Peanut Gallery  
photographed by  
Ryan Walter Wagner

## Hometown Heroes:

Though this list is longer than the rest, most of the venues below are always in precarious positions of survival. It should be noted that all of these are located east of Granville and are the strongholds of a long history of closings, regulation wrangling and persistent harassment. Yet, these are the venues where much of Vancouver music develops its flavour and grit.

## The Astoria

769 E. Hastings St.

Though out of commission for a few months (thank you City of Vancouver), the Astoria is rumored to reopen soon after this is written. The venue has a great stage, passable sound quality and a neighbourhood ambience. Utilizing great bookers and many free dance nights, the Astoria picked up much of the slack after this summer's shift at Pub 340. It is the mixture of touring bands, local bands and dancing that keep the reopening of the Astoria in event to await, and that maintains its position as a great venue, even as it isn't fresh in Vancouver's memory.

## The Backstage Lounge

1585 Johnston St.

Located on the edge of Granville Island, the Backstage Lounge is a great place to see your friends' bands. It isn't too big, too loud or too busy, just a simple bar that hosts a wide variety of music. It is a good place to meet up, play pool and gaze at the city across the water.

## The Balmoral

159 E. Hastings St.

**\$3.25 Pint of Pacific**  
Always the last resort of a band organizing a show, the Balmoral's decrepit facade matches its interior. Even the best band can be warbled into fuzz by the sound system and there is no warmth of atmosphere to make up for it.

## The Biltmore

395 Kingsway

After a long time as a total dive, the Biltmore recently unveiled red velvet, deer heads and a brand new sound system. Thanks to diverse booking, the Biltmore is a solid choice almost any night of the week, keeping live music a strong priority. There is a lot of floor space to inspire dancing, but be wary of jumping too high as it is easy to forget you are in a basement. After some troubles with the City, it is almost understandable why their bouncers are so serious.

## The Bourbon

159 E. Hastings St.

**\$3.25 Pint of Pacific**  
Despite the Bourbon's rectangular layout, which can make it hard to see the band from

certain vantage points, the stage is high enough and the sound good enough to compensate. Including a good sized floor, pool tables and plenty of sitting space, the Bourbon is good for the dancers, the casual watchers and the drinkers. There is a whole back space sometimes dedicated to art shows or make-outs.

## The Chapel

304 Dunlevy Ave

## The Grace Gallery

Main and 3rd Ave

## VIVO

1965 Main

## etc.

Art spaces sometimes get booked for musical events which is a pretty good excuse to check out some local art. There are too many to name, but the Grace's consistent support of unique events and the Chapel's auditorium make those two especially worthwhile. VIVO is also worth a visit if you are interested in music of a more experimental nature. These are often all ages.

## The Cobalt

917 Main St.

### \$3 Pints

Vancouver's resident punk bar lives up to its reputation. It's dark enough in there to hide all the slime and beer stains left by its regulars. The Cobalt is one of the only places to host live music almost every night, and will let pretty much anyone play, which is awesome. The bathrooms are unspeakably gross, and I would drink out of bottles only. The sound is good, though very loud. Home to Vancouver's most famed bartender/aspiring municipal leader Wendy13, the Cobalt is an institution.

## The Gallery/The Pit

UBC Campus

Shows at UBC are catered to students. The Pit hosts rowdier crowds and often has free shows that are sponsored by big beer companies. A quieter setting, the Gallery is an intimate place, usually welcoming smaller touring bands and every so often showcases some local music. The best part about trekking to UBC to see the shows is that you can come visit CTR in SUB room 233.

## Honey

455 Abbott St.

Honey is definitely not a club meant for live music. It is a dance venue, but the lack of venues in Vancouver has forced bands into any space available. The décor is nice in there, with lots of comfy seats and pretty chandeliers. But no stage and okay sound give the whole experience a strange vibe. Most bands that play there tone their performance down. The bar takes center stage, which is really too bad. More bands have been holding shows there lately, so I guess we have to bite our lips and take it.

## Media Club

695 Cambie St.

A very personal place to see touring bands. Sound is great. It can be really hard to see the band at times due to the extremely small space and the stage's lack of height. Sometimes, the crowd has the annoying habit of sitting on the floor in front of the band, inhibiting dancing and other fun. Why?

## Pat's Pub

403 E. Hastings St

### \$3.75 Sleeve of Pat's, \$1.75 Glass

Tiny stage, even tinier dance floor. Lots of tables and sitting space. So gritty, there is a lot of fun to be had in this bar. Pat's hosts a lot of rockabilly events, but the décor doesn't quite fit. The sound is alright, nothing special. Pat's special brew always gets us into trouble.

## Pub 340

340 Cambie St.

### \$3.25 Pacific Pint

With a packed house, Pub 340's cheap pints and central location could make it one of the best venues in the city. The dark and dingy pub has a classic character and a raw sound, topped off by an ample dance floor and (former) smoking room that remains a good place for conversation. Yet, a staffing turnover this summer changed the types of bookings being made at the pub and it is now rare to find a good reason to go there other than to see the bands 1/2 Alive books on Fridays.

## The Railway Club

579 Dunsmuir St.

Music belongs at the Railway Club. Though shaped like a barrel, experienced sound engineers have perfected the sound quality in the area around the small stage. With a mechanical train overhead, a dispenser of hot nuts and the best selection of beer of any Vancouver venue, the Railway remains true to its long history as a comfortable downtown gathering place for those weary of the working week. Become a member for \$10 and get \$2 off every show, a great value as the Railway hosts good music almost every night.

## Red Room

398 Richards St.

An unexpectedly big space that is quite dark with lots of lounge space. The stage is great, easy to see from anywhere in the room. It has a bit of a Top 40 vibe, making rock and roll shows there seem kind of silly. Multiple bars are open on some nights. A good place for stage theatrics, as the Red Room is well equipped. Shows can end fairly early here so they can put on dance nights afterwards.

## The Royal Unicorn

147 E. Pender St.

The Royal Unicorn has longevity going for it. It randomly hosts bands, sometimes to success, often naught. The atmosphere is great for dancing, especially when they drag out the lighted disco floor, but the poor overhead lighting dampers the mood at musical events.

## The Waldorf

1489 E. Hastings St.

Unfriendly to bookers because of high minimum bar sales, the Waldorf is sparingly used as a rock venue. It's not uncommon to see bouncers patting down a patron heading into an event as you pass by, but it is better bet to keep walking unless bar goers are headed into Vancouver's only Tiki Room, hidden in the basement.



le peanut by Ryan Walter Wagner





# her jazz noise collective

*“we are the  
majority”*

Interview by Mel Mundell  
Photos by Denver Lynxleg  
Art from posters by Aja Rose Bond

**W**ho mixes blanket forts and band practice, hand holding and harsh noise, circuit bent toys and dissonant solos, feedback and the female voice? Her Jazz Noise Collective.

Her Jazz is a group of self-identified (trans inclusive) women who are sound artists, noise musicians and those eager to learn in Vancouver, and more specifically, the Coast Salish Territory. Not in fact a band, Her Jazz is “a radical, post-core community interested in dialogue about equality, privilege, gender, power and personal experience,” according to their mission statement.

Founding member Aja Rose Bond (of Diadem, In Flux and DJ Tapes) said Her Jazz Noise Collective’s original inception was inspired by “a lack of women making noise in Vancouver.” Named in reference to Huggy Bear’s British Riot Grrrl anthem, ‘Her Jazz’ the collective hold the same motivations as early ‘90s American riot girls who formed bands in response to the male-centric DC punk scene.

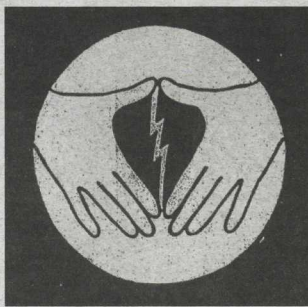
“As far as we knew there were no other ladies making noise in the city,” stated Bond and band mate Erin Ward (of Shearing Pinx and Les Beyond), who had been making noise in project In Flux for roughly four years. “There were ladies at our shows, there were ladies buying merch, so why were there never ladies on the stage?” Bond said.

In Flux members joined forces with Ora Cogan, Larissa Loyva (of Kellarissa, the Choir Practice and Piano) and Arlie Doyle (of Burrow Owl and the Internet) to form Her Jazz, but the spring after the collective began they were faced with the tragic death of a young audience member, musician and collective-friend. Although Her Jazz was already in action,

they couldn’t help feeling they had come too late. “What difference would a group of really supportive women peers do?” Bond recalled wondering at the time.

“There are less women in noise than other genres, especially harsh noise,” said Amberleigh Forsyth (of Red Clover and Dawr). “Noise is pretty much a dude fest.” Bond, who has a habit of tallying the gender ratio at noise shows, agrees. “It is one to 10 female to male performers on stage consistently,” she said.

Rachael Wadham (of Attn: Diamond Shoppers and Brooch Post) had never played with women prior to joining Her Jazz.



“[There is] a connection that women have with one another,” she says she’s found since joining. “[It] really creates a solid ground to stand on.”

“There really wasn’t any women to look up to,” Ella Collier said when asked about role models in the noise movement when she was growing up. The group agrees. Yoko Ono as well

as contemporary Finnish based Isajä, Bay area artists Grouper and Eva Incaore, and now defunct UK all female noise collective Leopard Leg, have all been sources of inspiration, however. Almost all the members cite each other as major influences in sound, too. Although Her Jazz has received negative backlash for not admitting men into their primary membership, the collective encourages men’s involvement in other ways and chose to “focus on the people that do support us” according to Bond. Collective member and Fake Jazz Wednesdays co-producer Anju Singh (of Ahna) has received a lot of interest from men attending workshops, for example, in the use of contact microphones, and welcomes their involvement.

Held at VIVO in conjunction with the VAG’s Wack! show on Dec. 12 This Summer’s Going to be a Girl Riot! showcased Her Jazz Noise Collective collaborating, DJing and making some fucking noise. Collective members Forsyth, Bond, Collier, Singh and ProPheye Sun sat on the floor in a circle facing one another. Each equipped with a microphone, they generated sound by manipulating their voices through effects pedals, loops, amplifiers and mixers. Distorted, at times magnified, and almost always partially looped, the statement “We are the majority, so where are we?” is repeated. Her Jazz performances are present with intensity, communication and curiosity, not volume wars. It’s like the soundtrack of an abstract painting that one would stand in front of for hours, absorbed.

Since spring ‘07, the collective have tripled their membership and organized a busy schedule performing 15 shows since their inception. They started a record label and produced three international/Canadian split cassette and CD noise releases. Her Jazz has also curated shows featuring female-noise experimenters Jenny Hoyston (of Paradise Island and Erase Errata) and Portland-based visual artist and musician Tara Jane O’Neil. In addition, they began a weekly jam session/skill share as well as conducting regular monthly meetings. Perhaps their highest achievement to date is the successful curatorial hosting of six interdisciplinary all-female art events



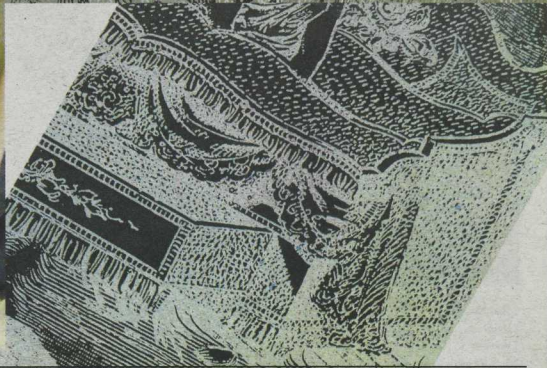
entitled "Women's Studies," which have been held at VIVO since last March. According to Her Jazz's blog, "This series has featured over 20 all female acts, many of which were debut performances." Shows vary and often incorporate improvisation, movement, video, installation and even wine glass orchestration.

Her Jazz Noise Collective have become part of VIVO's official events programming for 2009 and they will be co-curating with sister collective Dance Troupe. Installation and performance artist PrOphesy Sun said she holds membership in both collectives "experimenting with movement and sound" and is pleased to "encourage an exploration to open up in different mediums". An exciting interdisciplinary season lies ahead, beginning Saturday, Feb. 7 with performances and work by Ora Cogan, Dance Troupe, Her Jazz and more!

If you are stoked about submitting a proposal for the upcoming mailing list, need news about events and group practices or can't wait to donate a practice space to the collective you can get on the mailing list by emailing [herjazznoise@gmail.com](mailto:herjazznoise@gmail.com). There are three levels of membership on a scale of totally involved to the occasional update for you to choose from.

For further radical information visit: [herjazznoise.wordpress.com](http://herjazznoise.wordpress.com).

VD



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# real live action

## Mint Xmas Cambrian Hall December 5

Mint Records decked out the Cambrian Hall with lights, tinsel and one delightful spread of appetizers to welcome us all to the second night of their Ridiculously Early Xmas Party. Combine the above with copious amounts of Giant Pocky (which lives up to its name) and the crowd was set for the best ridiculously early Xmas they'd ever seen, courtesy of the fine bands of this fine hometown label.

Sadly, I missed *Vancouver*, so the first band I caught was Bella. They did a great job getting the crowd moving with exuberant synth pop and a couple of lineup switches. After one of several power outages, the *Awkward Stage* rocked the stage, and completely did not live up to their name. Their delightful indie rock and witty lyricism filled up the Cambrian, and a stunning rendition of "Heaven Is for Easy Girls" had the crowd clamouring for more. *Young & Sexy* was up next, with a far noisier sound than I remembered, with such tracks as "Turn on Your Weakness" moving from a delicate waltz to a feedback-laden rock song.

Edmonton's *Hot Panda* took the stage after a short break, and stole the show. Combining deft lyricism and tight musicianship with stary-eyed charm, the out-of-towners took the crowd by surprise, and the news of an upcoming album only left us wanting more. *The Ramblin' Ambassadors'* first act once getting onstage was to get everyone in the audience to take one big step forward, all the better to hear their spaghetti western surf rock. *Novillero* launched into a cover of the Peanuts theme song and didn't let up, closing out the night with a strong set.

As Novillero finished up their last song, the lights came up but the crowd kept wanting an encore that the venue's curfew just couldn't allow. The crowd exited into a rainy December night, ready to face weeks of stodgy fruitcakes and dull seasonal music, buoyed by the memories of an Xmas party worth revisiting.

—Gerald Dero

## Little Joy The Plaza December 12

Before Little Joy hit the stage at the Plaza, I overheard a young lady swoon, "I can't wait to see Fab [Moretti]! He is so hot—way hotter now without Drew [Barrymore]." I suspect that was one of the main reasons people were at the show—Strokes

sighting. This claim was strengthened by the gaggle of dudes who turned up with their leather jackets and tight pants who were reliving their first foray into hipsterdom in 2001 when that too-cool-for-school five-piece saved rock 'n' roll. I am one of those dudes so I should sound less sardonic (plus Fab is way hotter since he and Drew split).

But enough about the Strokes—the night was about Little Joy. I was compelled to attend this show primarily because I think their self-titled album is one of the strongest of 2008. With each song sounding like a cover of a touchstone classic song from the late '50s/early '60s, it was a record that I couldn't stop playing over and over again. Indeed, a time-cramped early show at the Plaza was not an ideal setting for a band that I want to play my dream beach wedding, but in their 45 minute set, they managed to keep people's feet tapping.

One of the finer moments of the show was the Binki Shapiro-led tune "Unattainable," which brought focus to the relatively unknown singer's coo (which sounds like Alma Cogan, if Alma Cogan was a cigarette smoked by Bridget Fonda's character in *Jackie Brown*). "Brand New Start" and "Keep me in Mind" were strong numbers in the succinct set, the former being one of the finer songs of last year, and with the latter's Rodrigo Amaranite vocals sounding alarmingly Casabianca-like. But enough about the Strokes.

—Gord McCullough

## Hooliganship Pacific Cinéma-thèque December 15

Pacific Cinéma-thèque, home of Vancouver's most thoughtful program of art-house, foreign and experimental cinema, played host to a rare night of live musical performance this winter. Hooliganship, a Portland-based "multimedia dance duo," performed in the theatre for the last night of the "Cartune Xprez 2008 AMRCAN Fall Tour," a collection of short animated videos that, according to the website, celebrates "the wilderness of imagination through motion pictures." After Hooliganship's Peter Burr introduced himself and his partner Christopher Doulergis, the duo performed in the front of the theatre and made use of a specially constructed stage set-up that included a stairway, allowing a bass-playing Burr to walk up in front of the screen while interacting with the fantastic animated scenes unfolding behind him. Doulergis, meanwhile, mostly stayed

put down on the floor in front of stage left, but he was no less animated, jumping and dancing around behind his keyboards, and busting out some high kicks as he belted out a few notes on the recorder.

As a strange narrative about a journey involving scary giants and tons of garbage carried out behind them, both Burr and Doulergis brought an infectious enthusiasm to their performance, which combined video game synths with angular post-punk guitars.

After Hooliganship finished, they showed a program of 11 short animated features from different directors, which ranged from "Wow, how did they think of that?" to "Oh man, why am I watching this?" Highlights included *Muto*, a visually entrancing animation unfolding in graffiti on the walls of Buenos Aires and Baden, Germany, from the Italian artist known as Blu, and *Adventure Land Fun Balloon* from Vancouver's Crystalbeard (who was in attendance that night), which combined the grotesquely cute with the cutely grotesque and featured music by Chad VanGaelen.

The event was presented as part of DIM, a monthly night of avant-garde cinema, intended in part to help fill the void in the local scene left by the closure of the Blinding Light Cinema. DIM takes place the third Monday of every month at Pacific Cinéma-thèque. Check out [www.dimcinema.ca](http://www.dimcinema.ca) for upcoming shows and events.

—Dan Fumano

## Monotonix Twin Crystals Gang Violence Biltmore Cabaret December 29

The slippery conditions of the black-icy streets down to the Biltmore were appropriate: two very promising local bands were slotted to warm up the stage for what was hailed as a live act that never failed to turn a venue upside down—Tel Aviv rockers Monotonix.

With Twin Crystals' live performance certainly living up to the hype and Gang Violence's meeting all satisfaction, the stage was set and the Biltmore Cabaret was abuzz. But Monotonix never actually took the stage that night. Instead they set up in the middle of the dance floor and let the audience gravitate around. Though gravity had nothing on these three: the mayhem we'd all been anxious for was upon us—literally.

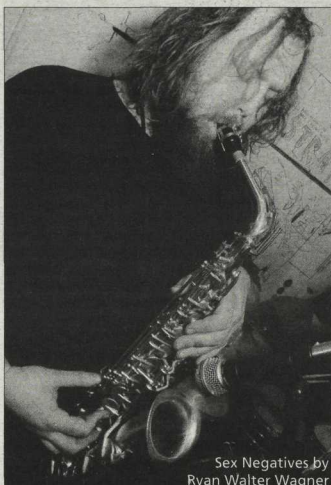


— Colin Throness

**The VPD**  
**Sex Negatives**  
**White Owl**  
**No Gold**  
*Emergency Room*  
*January 10*

On a night that would prove to mark the ER's ultimate end, it was rather fitting that No Gold too played a set advertised in their last. Yet for Vancouver's answer to Vampire Weekend, it turned out this wasn't the case. Later on, the band announced on their website that their rumoured breakup had been a ruse to get people dancing — a move that worked in spades, as the news of No Gold's demise got the crowd more than just a little moving to the group's Fela Kuti beats within an already bustling ER. You could argue it was their energetic set that got the job done, but in the end you couldn't argue with results.

White Owl may not be a staple in the ER scene, but they've practised in the space for most of its brief history and even played the odd show there. The four-piece, fresh off recording an album with Greg Ashley of Gris Gris infamy, played a loud



Sex Negatives by  
Ryan Walter Wagner

and mesmerizing set. Their unique brand of Spacemen 3 funneled through the melodic-yet-pummeling edge of early '90s post-hardcore eventually won over the crowd, many of whom had probably not seen or heard of them before—something that's hopefully about to change.

Sex Negatives followed with one of the best sets they've ever played, which is saying a lot because the band seem to be playing more shows with each ensuing month. They eschewed their tendency for long, tense build-ups and instead played short messes of jagged skronk, which quickly erupted into furies of assaultive punk uppercuts, causing the crowd to bubble over in excitement.

The trio instinctively knew that the jig was soon to be up and that this was their chance to help tear the ER down.

Well, they guessed correctly. Within minutes of Sex Negatives finishing their set, and with Nu Sense about to hit the stage, the police finally showed up, demanding the place be shut down. The trusty ER DJs quickly responded with the Dicks punk anthem, "Hate the Police." The cops finally shutting down an ER show in mid-swing was a sad but somewhat fitting end to the illegal venue. But if the police think that this is end of alternative venues in Vancouver, I have to say, "Not in my city."

— Mark Richardson and Iordie Yow

## Falcao and Monashee

### Fine Mist

*Pat's Pub*

January 15

You know how you get a bunch of kids together these days, and it's impossible to get them to move, or do anything? This show was not like that. Fine Mist were amazing. The members, Jay Arner and Megan McDonald appear to be a couple, and once were, but are no longer involved beyond their musical partnership. They emitted a '70s version of futuristic sound as they sang sweet melodies to each other. The spacey, dreamy, dancey synthesizer sounds got everybody moving. Fine Mist's female half was entrancing. I could write an entire article about her real vintage dress.

The next set was from Falcao and Monashee, a two person band from Nelson. A furry man played the drums while his girlfriend rocked out on a selection of folk instruments, creating an epic, gothy sound which brought to mind the Cure or Joy Division. A complete surprise. They told me their songs are meant to be uplifting messages of positivity in the world, but I found myself thinking about the end of man and the wars of the Romans as I listened to them play.

I should mention the first act, which I missed. But it elicited some real life gushing from a real live cute girl, who described Chris-A-Rific and Alison Therriault's show as "a tidal wave of love." She said that. She really did.

— Stacy Thomas

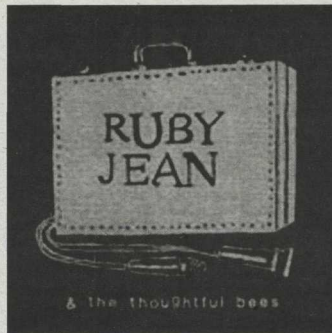
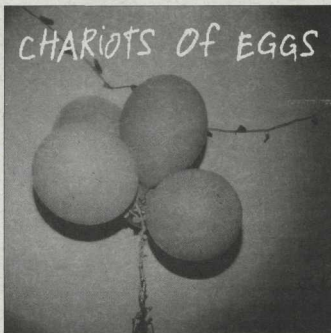
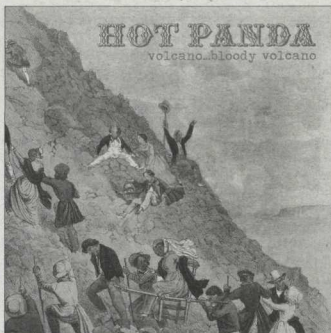
## citr 101.9 fm charts

## Strictly The Dopest Hits Of January

	Artist	Album	Label
1	Apollo Ghosts*	Hastings Sunrise	Independent
2	Shearing Pinx	Ultra Snake	Endless Latino
3	The Gruesomes*	Gruesomeania	Ricochet Sound
4	Fucked Up*	The Chemistry Of Common Life	Matador
5	Wintermitts*	Heirloom	Independent
6	The Maynards*	Date & Destroy	Independent
7	The Tvees*	s/t	Trendsetter
8	DD/MM/YYYY*	777	Independent
9	The Bicycles*	Oh No It's Love	Fuzzy Logic
10	The Bronx	III	Distort
11	The Tranzmitors*	Live A Little More	Deranged
12	Woman*	Mazes	Endless Latino
13	Jeremy Jay	Love Everlasting	K
14	Nu Sensea*	One Sided	Isolated Now Waves
15	Jenny Omnichord*	Pregnancy 'P	Independent
16	Safety Show	Blackwater	Independent
17	Peggy Lee Band*	New Code	Drip Audio
18	Max Richter	24 Postcards In Full Colour	Fat Cat
19	The Emeralds	Love is Rolling	Australian Cattle God
20	Animal Collective	Merriwether Post Pavilion	Domino
21	The Stolen Minks*	High Kicks	New Romance For Kids
22	B.A. Johnston*	Stairway To Hamilton	Just Friends
23	Margaret Thrasher*	Moderate Rock	P Trash
24	Crystal Antlers	s/t EP	Touch And Go
25	The High Dials*	Moon Country	Independent

#	Artist	Album	Label
26	<b>The Moondoggies</b>	<i>Don't Be A Stranger</i>	Hardk! Art
27	<b>The Waking Eyes*</b>	<i>Holding Onto Whatever It Is</i>	Coalition
28	<b>Land Of Talk*</b>	<i>Some Are Lakes</i>	Saddle Creek
29	<b>Isobel Campbell &amp; Mark Lanegan</b>	<i>Sunday At Dirt Devil</i>	Fontana
30	<b>Various*</b>	<i>Cult Figures: Electroacoustic</i>	CMC
31	<b>Various*</b>	<i>Musikworks 102</i>	MusikWorks Magazine
32	<b>Arrington De Dioniso</b>	<i>I See Beyond The Black Sun</i>	K
33	<b>Various*</b>	<i>Just West Of Something Big</i>	CFRU 93.3 FM
34	<b>Brian Eno &amp; David Byrne</b>	<i>Everything That Happens</i>	Todo Mundo
35	<b>One Night Band*</b>	<i>Hit &amp; Run</i>	Stomp
36	<b>The Organ</b>	<i>Thieves</i>	Mint
37	<b>Menahan Street Band</b>	<i>Make The Road By Walking</i>	Dunham
38	<b>Menace Ruine*</b>	<i>The Die Is Cast</i>	Alien8
39	<b>Defektors*</b>	<i>No To The Nite/Ten To Ploces</i>	Nominal
40	<b>Absolute Value Of Noise*</b>	<i>Magnetic Focus</i>	Independent
41	<b>Sir Finks</b>	<i>(Tres Mexicanos) 'Del Sur De Texas'</i>	Get Hip
42	<b>Fire On Fire</b>	<i>The Orchard</i>	Young God
43	<b>Wilderness</b>	<i>K)no(w)here</i>	Jagjaguwar
44	<b>Phillip Glass</b>	<i>Glass Box</i>	Nonesuch
45	<b>Bison B.C.*</b>	<i>Quiet Earth</i>	Metal Blade
46	<b>Brutal Knights*</b>	<i>Living By Yourself + Bonus</i>	Deranged
47	<b>Waylon Jennings</b>	<i>Live From Austin TX</i>	New West
48	<b>Lords Of Altamont</b>	<i>The Altamont Sin</i>	Gearhead
49	<b>Koren Holtkamp</b>	<i>Field Rituals</i>	Type
50	<b>Mark Trayle</b>	<i>Goldstripe</i>	Creative Sources





# under review

New releases critiqued by Discorder's music aficionados

## Animal Collective

*Merriwether Post Pavilion*  
(Domino)

Listening to *Merriwether Post Pavilion* is like chancing upon a dusty old suitcase, crammed with the photographs, cursive, and handwritten letters of a young and dreamy-eyed lover. It's like finding a lost journal tucked beneath your seat on the bus, and guiltily pouring over the pages of a stranger's most intimate and heartfelt secrets. It's like tapping into the night-time dreams of **Avey Tare** and **Panda Bear**, with each song offering an honest and raw portrayal of love, of life, of a fleeting moment or an object of desire.

*Merriwether Post Pavilion* proves to be just as visionary and heartbreaking a masterpiece as previous albums like *Strawberry Jam*, *Feels*, and *Sung Tongs*. The collection of 11 songs provides a euphoric and exotic mix of celestial beats, primal chants, tribalesque drum rolls, and spasmodic, blissful noise bursts. It's all layered over a multitude of heavenly vocals—oftentimes wailing, other times screaming or cawing like crows in song. It might be a little less crazed and raucous than their previous work, but it's as much of an ethereal and nirvana-inducing experience, albeit veering towards a more gentle, accessible sound. That being said, Animal Collective still come out top trumps, for this band of magical songsters cannot help but woo and inspire with their epic, heavy and woozy concoction of oh-my-God-I-must-be-dreaming songs.

—Amy Scott-Samuel

## Chariots of Eggs

*Chariots of Eggs*  
(Northern Elephant)

Local trio Chariots of Eggs take their name from an SCTV sketch from the '80s. This fact informs the listener of what to expect from the band, with quirky, often witty musings on pop culture delivered in Matt Caruso's overly earnest lyrical style—at times in high contrast to the accompanying instrumentation. Drums are an often overlooked instrument, but Eric Napier's talent is evident throughout the al-

bum, particularly on "Can't Live on Love" and "Waistcoat Willy," the latter accompanied successfully by Mike Kenney's very funky baseline.

Stand out tracks are "Robert Ludlum," a song about a man whose partner is more interested in reading best sellers than putting out, "Buffalo Bill," which opens with a punked up beach party sound and includes the lyrics "Jesus he was a handsome man," and the delightfully named short instrumental surf track, "All My Friends Are Robots."

Chariots of Eggs sound more like a Mint band than the usual rockabilly tinged offerings from Northern Electric (admittedly there are a few other exceptions) and perhaps represent a broadening repertoire of artists for the burgeoning local label. It was a clever addition to the mix as this baker's dozen of songs does not include a cracked one in the bunch.

—Melissa Smith

## Holy Ghost Tent Revival

*So Long I Screamed*  
(Independent)

From Greensboro, North Carolina, comes Holy Ghost Tent Revival offering their debut album titled, *So Long I Screamed*. From top to bottom this album pays homage to a time when music was simpler in form and plenty of fun, when the cream of the cool would gather in smoky jazz halls to take in the hottest sounds of the day. This is a taste of music's Deep-South golden days with a colourful and modern twist.

Riding the rails of big band and New Orleans jazz, HGTR breaks down ideas of genre by injecting folk, ragtime, bluegrass and even some punk rock ethics into their arsenal, switching gears with quick precision and absolutely shining with big-time talent. Take for example the super fun nod to Dixieland jazz on "Getting Over Your Love" complete with heart racing pace, simple breakdown and steady rise to an explosive finale or the vocally strong, rock tinged booty call of "Love Emergency." There's a little something for everyone here and it's played with an authoritative voice

that urges you to get off your seat and onto your dancin' feet.

With great vocal arrangements, skilled playing and a respectful borrowing from the genre pool, HGTR is like a New Orleans jazz band broken free of musical restraints. Coloured in with a little old time religion and rock-out seasoning. They make for a very enjoyable and holy revival indeed.

—Nathan Pike

## Hot Panda

*Volcano... Bloody Volcano!*  
(Mint Records)

Clearly, the folks over at Mint Records have a penchant for keyboard-heavy power pop. The Vancouver label found a winning formula in the **New Pornographers**, and have striven to replicate that success with subsequent signings such as **the Awkward Stage** and **Immaculate Machine**. Latest in line is Hot Panda, whose gritty guitars and goofy synthesizers make the Edmonton four-piece sound like the quintessential Mint band.

When describing *Volcano... Bloody Volcano!*, the operative word is "fun." Opening track "Cold Hands/Chapped Lips" emphasizes the group's quirkiness, with its cutesy yelped choruses ("Yeah yeah yeah yeah!"), music-box glockenspiel, and sudden bursts of random synthesizer squall. Vocalist Chris Connolly sings in a half-shouted, punkish slur, but rather than sounding imposing, it merely adds to the overall air of silliness.

Occasionally Hot Panda's wackiness can get a touch exhausting, most notably on "Afraid of the Weather," with its absurd carnivalesque organ and umbrella-condemning lyrics. On the rare moments when the group gets serious, it is with outstanding results - the guitar jam that makes up the final two minutes of "Gold Star Swimmer" is the highlight of the album, sounding a bit like a rocked-out take on the **Cure's** "Let's Go to Bed." Hot Panda has the sound, the personality, and the label support to do great things; now all it needs is that "Combat Baby"-sized hook to make the move from cult band to "next big thing."

—Alex Hudson

## Lucie Idlout

*Swagger*  
(Sun Rev Records)

Hailing from Nunavut, Lucie Idlout's album *Swagger* is full of sweet contradiction. She's one of those singers who can pull off the most soulful lines while sounding rougher than a train wreck—a sort of midnight whisky rasp that sounds uniquely feminine. Laden with predominantly heavy, distortion-rich guitars, Idlout manages to maintain harmonic integrity despite the harshness of her instrumental entourage. When she croons "Drunk last night / and got into a fight" in the track "My Shine," it brings to mind a pretty girl with soft hair who's much tougher than she appears. After a while, this album begins to sound a lot like late **Al-ice in Chains**, as both Idlout and Layne Staley both have the voice of a 300-pound trucker despite their deceptively slender builds.

The album peaks at "Belly Down," where Idlout tells a commonplace, but compelling story of alienation. Wailing lines like "She once was a beauty queen / in a small town world / she shattered all her dreams / hanging out with big city girls," our character becomes a junkie in a gritty industrial grotto. While Idlout has the technical skill and a fantastic voice, her lyrical integrity leaves much to be desired. Drinking and fighting certainly has its merits, but even in the world of rock and roll those aren't always enough.

—Mint Salkin

## Last Plague

*Last Plague*  
(Independent)

*Last Plague* is 20 minutes of strategic nuclear warfare, with each track meticulously crafted to melt your face off. The sound pours out of the speakers like a swarm of bees, as the deep buzz of guitars dip, rise and swirl around your head. The rock solid beat pounds through the floorboards, pulling the music into your neighbours' dreams and turning them into nightmares. Fenton Penthon's guttural vocals explode throughout this EP, escalating the confrontation to a full on assault. His growls,





howls and machine gun chattering will send any **Radiohead** loving roommate running for cover. With every track you'll find yourself turning it louder, the clack of the tin can snare drowning out the sound of an eviction notice being nailed to your door.

These six songs create a dynamic sound by merging heavy riffs and melodic breakdowns which pay homage to the many faces of '90s hardcore, from more mainstream acts such as the **Deftones** and **Korn**, to underground elites like **Botch** and **Fugazi**. With years of knowledge and an arsenal of great influences, *Last Plague* is not the work of zit faced, power cord peddling kids; but intricate and intelligent hardcore played by decorated veterans and complemented by the supreme production expected from the staff at the Hive Creative Labs. From first exposure, *Last Plague* will prove to be not just another rash, but a full-blown infection.

— Mark Paulbus

## Mutators

Kill Me

(Codify Recordings)

After the Mutators recent breakup, rumours flitted about that they might just be going through a lineup change. Though it seems pretty unlikely to anyone familiar with the band's history would know that it would not have been the first. Liane Morrisette previously fronted the band before Leif Hall was brought on board. Around the time the Mutators started dissolving for the final time Morrisette was bringing back a record from their past. According to the press release accompanying *Kill Me*, Morrisette, along with drummer Justin Gradin and guitarist/loopster Brody McKnight recorded several songs in Mushroom Studios in 2006. Shortly after, Morrisette left the band with some ill will felt. Upon hearing some sounds from those recordings showing up in newer Mutators songs, Morrisette decided to put together a 13-track album of the Mushroom recordings as they were "originally written and meant to be heard." It was released by Codify Recordings late this fall, two years after the fact.

Mutators' music has always lived in the realm of aggression, chaos and tension and though this album doesn't stray from those themes in the slightest, it's impossible to carry the energy of one of their urgent live performances. The tracks on the album are short and sweet, with McKnight's looping providing atmosphere for Gradin's skittering drum beat, and the vocals are a lot clearer than anything the band has played live. Morrisette's vocals are less screechy than Hall, but Gradin and McKnight's noisy backing is as solid as it is on any other recordings the band have put out. What is noteworthy about this album is that it might be their only release that isn't vinyl. For the first time, fans who don't own a record player can listen to the band outside of a venue. While this album may not be a

swan song for the band that just broke up, it's an excellent document of a point in their past. If you have trouble finding it at even the local record stores, you can get in touch with the label direct by emailing [codifyrecordings@gmail.com](mailto:codifyrecordings@gmail.com).

— Jordie Yow

## The Psychic Ills

Mirror Eye

(The Social Registry)

The dreamscape has become a cliché for electronic music purveyors, who rightly sense the genre's affinity for conveying the often unsettling feeling of modern life, resulting from the collision of self with the wired world. But most auteurs fail to see the cul-de-sac they're leading the listener down; dreams are reflections of real life, are a part of life, but are not the thing itself, and such an approach is unsuited to exposition. How many iterations of a "dreamy" feeling can there be? And how many can the listener put up with?

In any case, New York's the **Psychic Ills** have released their new electronic album *Mirror Eye*. As the title suggests, this is an album that looks both inward and outward, and in such a context the irregularity of the patterning makes sense. "Mantis," the album's first track, opens with an eerie, pulsing wash, and from there, songs just seem to happen; they drift in and out of each other, sometimes with a regular rhythm that you can keep the time by, but sometimes not. Structure and feel are at home with one another on this album, and that's a rare feat. *Mirror Eye* is not necessarily a landmark in the evolution of electronic music, but it manages to get things right.

— Jonathan Evans

## Brent Randall & his Pinecones

*We Were Strangers in Paddington Green* (Endearing Records)

In the liner notes of his debut album, *We Were Strangers in Paddington Green*, Brent Randall is depicted sporting a cheescloth shirt and a goofy walrus mustache, looking strikingly like a Sgt. Pepper'-era John Lennon. Musically speaking, however, Randall shares a lot more in common with Paul McCartney than John, as his theatrical cabaret pop leanings recall McCartney's mid-to-late '60s output (think the chirpy horns of "Penny Lane"). And like Sir Paul, he doesn't shy away from schmaltz or camp, with ornate instrumental arrangements that feature strings, horns, and marimba, among many, many others. The liner notes list 25 backing musicians (yes, I counted).

It's a lushness that borders on gaudiness, but Randall has one major factor working in his favour: his voice. Unlike the genteel crooning of most cabaret pop singers, Randall possesses a tense quaver that sounds distinctly like

**Devendra Banhart**. It's an oddball voice, and the perfect vehicle for Randall's piano pop songs. Best of all is the opening track/lead single "Strange Love (Don't be Lazy)," a vaguely tropical-sounding groove with dreamy harmonies, sweeping strings and free-association lyrics that vividly evoke the surreality of the Hollywood lifestyle. It's the ideal opener, leaving a warm afterglow that resonates throughout the entire album.

— Alex Hudson

## Miranda Lee Richards

Light of X

(Nettwerk)

Miranda Lee Richards refers to her musical genre as "Psychedic Chamber Folk Rock." While this moniker does indeed provide the potential listener with a rough idea of how *Light of X* sounds, it does not hit the mark entirely. The songs are a blend of '60s folk vocals, but married to a sense of angst still hanging on from the **Cobain** years. And while a few tracks do have a slightly psychedic sound, there is a fair bit of country to be heard as well. Not to mention the pretty piano on opening track "Breathless." All of these colliding influences may suggest an audio experience that is disconcerting at best, yet *Light of X* is actually a very chilled out listen. It is easy music that makes no demands and brings to mind warm fall days with sunlight dappling through the trees and creating patterns on the ground.

With the exception of "Early November," Richards wrote all the songs herself, and the references to nature which permeate the lyrics recall her hippie upbringing in San Francisco. While Richards has relocated to L.A. and now counts members of the **Dandy Warhols**, **Brian Jonestown Massacre** and **Metallica** as friends, her sound is very much her own. And friendly, this is where the album stalls, as the disc could use a bit of variety. The final track, "Last Days of Summer," is a spoken word piece which demonstrates how a little auditory diversion makes for a much more interesting listen.

— Melissa Smith

## Ruby Jean & the Thoughtful Bees

Ruby Jean & the Thoughtful Bees

(Youth Club Records)

Let's be honest: There's nothing more irresistible than a great big sizzling slice of dirty electro. Halifax's RJATTB know it, and they're out to remind us with this debut album packed with shamelessly infectious laws of beats, melodic synth and grungy guitar hooks matched pace-for-pace by Rebekah Higgs' versatile vocals. Although there's nothing thoughtful about this album, luckily, words like "effortless," "uncomplicated," and "fearlessly"

danceable" might spring to mind. Comparisons with **Daft Punk** or **Rhinôçérose** aren't too far off the mark, while the track "How To Win Friends And Influence People" sounds like **Moloko** at their best.

The band have already logged plenty of experience in other groups and acts, and it shows. From the high-decibel dance-floor delights of "Trustfund" and "Danse Danse Resolution" to the loose trippy lounge of "Not About To" and the immaculate '80s stylings of "The Best of All," RJATTB never put a foot wrong. The album kicks the listener up and onto their feet straightaway with the assertive opener "You Don't Miss Me" and just goes on getting better and better, finally playing out with the sweaty and mesmeric "A Thoughtful Letter." In fact, this album is so addictive it should come with a health warning. And if the rumours are true, they're even better live...

— E. E. Mason

## Woodpigeon

Treasure Library Canada

(Boompas)

On their sophomore release, Calgary-based folk-pop band Woodpigeon find stylistic firm ground while exploring themes of loss and movement through melody-rich, lush and sometimes surprising instrumentation. Singer Mark Hamilton's hushed choirboy vocals are reminiscent of **Sufjan Stevens**, and while Woodpigeon may incline towards ornate production, they seem to avoid the pomp of Stevens' orchestral pop in favour of a more intimate, folk-rooted sound. Despite the banjos, violins, glockenspiels and other now-familiar indie pop accessories clamoring at the edges, most songs are built on the foundation of Hamilton's acoustic guitar. In keeping with its thematic focus, the album plays with the sense of the familiar that comes along with the singer-songwriterly strumming, veering off from time to time into stylistically foreign territory. This tendency seems to pop up more often as the hour-long record goes on: the mournful violin introductions of "I Live a Lot of Places" and "The Hamilton Academicals" eventually giving way to whole tracks of departure, like the Latin jazz of "Emma et Hampus" and the baroque choral arrangements in "Bad News Brown." The album appropriately ends with a confused sequence of distorted electric guitar riffs and feedback, the different directions pulling on it throughout finally pulling it apart. Despite a tendency towards clichéd sentiment, *Treasure Library Canada* is a likeable and familiar strange and new, which is perhaps the most we can ask from any folk-pop record.

— Aaron Goldman





# SEQUESTERED IN SILENCE NO MORE Zulu answers the call.

## THOM YORKE The Eraser Remixes CD

Those arriving late should take care to come bearing gifts, as a wise man once said. No doubt that sage would be stoked on this release: Japanese import of the complete remixes of Thom Yorke's 2007 solo stunner, *The Eraser*. Collected here on one disc are the diverse efforts of the cream of the contemporary electronic crop. *Burial*, *The Field*, *Mos Defekt*, *Four Tet*, *The Field*, *Various Productions*, and *Christian Vogel* all appear, and virtually without exception, Yorke's songs of elegant alienation into entirely new and compelling compositions. *Burial*'s version of "It Rained All Night" works his trademark dubstep shuffle into a paranoid bass banger, *Four Tet* retorts "Atoms for Peace" with his usual subtle genius into an even-more-leftfield electro-pop heartbreaker, and *The Field* frames "Cynical Rush" into a hypnotic deep-space exploration vehicle.

CD 16.98

## BLACKOUT BEACH Skin of Evil CD

For Eyes frontman Carey Mercer has always been principally known as kind of a lunatic. His feverish delivery often earns him comparisons to *Pero Oury David Thomas*—beyond that, few rock vocalists sound anything like him: you have to turn to carnival barkers and speechifying dictators for parallels. When he's playing with his band, they add chaos to chaos, piling layers of racket on top of Mercer's prophetic oracles. *Blackout Beach* is his solo project, though, and it's a bit of a different animal: accompanied only by his guitar and the chilled, martial crackle of canned drums, his infernal inferno flames emit a cold heat. The elements of his songs have never been so clear or so sparse; his guitar playing is icy and devastating, carefully picked and processed in a manner reminiscent of the *Durutti Column*; his singing has never been so controlled or so intense. Haunted and obsessive, *Skin of Evil* tells the cryptic story of one woman and his doomed lovers with an anti-rock sense of theatricality only matched by *Scott Walker* (obviously a major influence). This is scary good.

CD 14.98

## A.C. NEWMAN Get Guilty CD

I've got buckets full. *New Pornographers* singer-guitarist Carl Newman boasts on "Submarines of Stockholm" and he's not kidding: between his solo output and his work with the *New Pornographers*, Carl Newman has turned out five records in six years—pretty prolific for a guy who seems to spend loads of time crafting his songs. Really, he's not about that: he's a finely-tuned pop machine. Like *Bob Dylan*, but even so much more sweet and lush. Cool Hard Carl can cast and polish the catchiest hooks in seemingly infinite quantities, passing only long enough to set them to gnomic verse. Borrowing a page from that even more arch and cryptic scribe, the educated imit of American letters, *Donald Barthelme*, Newman named *Get Guilty*'s hit single "The Palace of Four A.M.", after one of the master's best stories. Checky!

CD 14.98

## FRANZ FERDINAND Tonight CD

Tonight Franz Ferdinand is music of the night: to fling yourself around your room to as you pitch yourself for a night of hedonism, for the dance-floor, flirtation, for your desolate heart-sore, for losing it and loving losing it. For the classical singer in your bloodstream. It's for that lonely hour, gently rocking your wayling for dawn and it'll be over again. *Tonight* is Franz's boldest attempt at a full-on disco record. The synths on "Tonight Ours" recall *Glorio Romero*, while the bass line on "Can't Feel Anyone" is straight outta *Larry Levens*'s *Paradise Garage*. But because the dance floor is far less interesting when couples pair off and leave, *Tonight* is all about the art of the extended first. Like all flitting bookends, the pleasure comes not only from the consumption, but also from the knowledge that the whole process can start again tomorrow night.

CD 16.98

## ANIMAL COLLECTIVE Merriweather Post Pavilion CD/2LP

Based on the stunning success of our *Animal Collective* listening party as well as the unprecedented 9.8 review in *Time* making online music authority *Pitchforkmedia*, we are lead to believe that this release is easily the most anticipated new release of the year! And one seriously cool psychedelic poster campaign as well as one of the more controversial internet trading music scandals of recent and it all points towards *Animal Collective* taking the next big step ahead in their plan to shake up modern music. *Merriweather Post Pavilion* has already been discussed on ABC News as a definite example of direction the next generation's music is going, as with Boy Scout bewilderment, A.C. combine campfire bonzo jams with house party art rock jams to celebrate the liberating possibilities of music making. Like a welcoming storm to get lost in, *Merriweather Post Pavilion* is a dizzying hurricane of sounds that seems more magical, beautiful and uplifting than disorienting or haunting! *Animal Collective* too much!

CD 16.98 2LP 27.98

## ANTONY AND THE JOHNSONS The Crying Light CD

The Crying Light is the highly anticipated full-length follow-up to *I Am a Bird Now*. Here, *Antony and the Johnsons* explore the thematic focus and explores its relationship with the elemental and natural world, and the intimacy of the *Johnsons*: sound is enveloped by subtle symphonic arrangements. The first moments of "Her Eyes Are Underneath the Ground" set the stage, conjuring an arminist world with enigmatic lyrics, painterly details, and a lilting piano that cradles the listener over a menacing quarry of strings. The spiraling waltz of "Epitaphs & Dancing" and the joyful rousers of "Kiss My Name" are to follow. The record's centerpiece, "Another World" traces descent in the face of a vanishing landscape. The hypnotic vocal on "Dust and Water" unfurls like smoke, and the track "Everglades" co-arranged with *Mezz Moxy* concludes the album. Here, *Antony* realizes that his "Limbs (have) stopped Crying for Home..." and falls into a musical reverie that seems inspired in its sense of pastoral abandon by the legendary *Beatles* dancer *Kazuo Ohno*, whose eerie portrait graces the cover of *The Crying Light*. Not to be missed.

CD 16.98

## JON-RAE FLETCHER Oh, Maria CD

Scratch your heads friends...log your minds and you will remember the boozy days spent here in at the local haunts listening to this fine young crooner lead his jolly band through the paces between *Tonight's The Night and Days in the Wake*. Well, the wait is over as *Jon-Rae* comes out from his dark days exile with this amazing new record for *Wewerk Records*—home of eastern troubadours *Great Lake Swimmers*! Featuring 10 new songs that are a more matured songwriting confidence, a relaxed vocal delivery and incessantly more and more ornate instrumental arrangements. *Oh, Maria* is *Jon-Rae Fletcher* at his finest. Capturing a sort of *Big Pink* wilderness is extremely hard to do, but for *Fletcher* and his fellow Canadians the "sing your heart out direct to tape" aesthetic means that music this good cannot lean and the natural beauty of his songs is laid bare for all to see. A must have!

CD 14.98

## APOLLO GHOSTS Hastings Sunrise LP

You only get one chance to make a first impression! Vancouver's best kept secret, *Apollo Ghosts*, have done everything right to make a lot of noise in a short time! This, their debut release, was pressed in a limited run of 300 copies and captures the band in their formative regional glory—the songs have an infectious energy that comes across as both uplifting and liberating for both the players and the listeners. Rock and roll today lacks immediacy, instinct and impulse—all things this young band have in spades! While most history hungry rockers take years planning out their course to fame, fortune and that all important first record, *Apollo Ghosts* have taken the cue and heartlessly forced their way into the kingdom of songs. Awesome stuff and we haven't even told you what it sounds like yet!

LP 6.98

## JASON ZUMPANO Roses 9.99 A Dozen CD

A confessed self-taught piano virtuoso, the infamous Vancouver session cat *Jason Zumpano* is a real treat on the records and, by extension, throughout some of the more notable highlights of our local music scene. His signature keyboard chromatic slides have pushed the crescendo peaks of the likes of *Vancouver's* baroque footnote *Zumpano*, classic period *Destroyer*, as well as a host of others. But today, we don't speak of *Jason's* once-in-a-lifetime past catalog, no, we focus on his solo piano legacy and the arrival of another extremely limited release on taste-making blog-label *Catbird Records*! Complete with collectible local art from *Shayne Ehaman*, this latest offering furthers *Jason's* nimble, *Guaraldi*-esque forays. 12 solo piano compositions—a perfect dozen!

CD 12.98

## ANDREW BIRD Noble Beast CD

The cult of *Andrew Bird* has recently taken flight and is soaring to a lofty stratosphere! Gracing the Vancouver stage at last summer's *Stanley Park Singing Exhibition*, the solo Mr. Bird did everything artistically imaginable to steal the show with his truly virtuosic in tow! His deft use of tape loops, pedals, strings plucked and bowed, organs and whistles, creates an unmatched, highly evocative atmospheric sound that floats between folk, jazz and global hues, all while singing in the key of indie pop. The result is an idiosyncratic sound that, while first cemented on his lush and serene 2007 release *Arncrath*, *Apocrypha*, here, becomes the building blocks for an even more engrossing sonic architecture. *Noble Beast* is one of more ambitious records you will hear this year and perhaps on this measure alone it becomes one of the rarest birds of all.

CD 16.98

## BON IVER Blood Bank CDEP/12"

Ever once in a while a band comes out of nowhere to deliver one of the most startling releases of the year and with it renews everyone's belief that incredible music is possible outside of the main roster. *Bon Iver's* *Jessie Venus* spent three months in a remote cabin in Wisconsin recording his debut *For Emma, Forever Ago* and then released it quietly to his local indie scene. When uber-cool label *Secretly Canadian* heard this magnificently intimate folk rock release, they instantly recognized it as a daring document of fragile isolation, a la the celebrated works of *Killdeer Smith* and *Bon Iver*. The rest is, as they say, history and by now *Bon Iver's* local fanbase have worn out their copies—are you thirsty for a new batch of *Bon Iver* hand made maulin melodies? *Venus's* *Blood Bank* is open for business. Worth the price for *Woods* alone, as *Venus* puts a new twist on the auto-tune career with an all-scappella stunner.

CDEP/12" 12.98

## PHOSPHORESCENT To Willife CD

Dunk! High! Outlaw! *Willife Nelson* has been labeled a number of things over the course of his revered career. His legacy is firmly cemented as a man who did what he wanted, when he wanted and how he wanted. Like fellow country pioneer *Johnny Cash*, *Willife* has recently enjoyed a crossover appeal as his songs speak to a younger generation of listeners growing more and more disenchanted with the current music and socio-political climate. Enter *Zulu* *Phosphorescent* aka *Matthew Houck*, who himself being no slouch when it comes to penning a beautiful ballad, has now turned his attentions to the venerable *Willife Nelson* songbook! Like *Glenn Gould*, *Houck* does a masterful job of interpreting not only the songs themselves but also more importantly *Nelson's* particular vision. Taple these songs again for the first time as one of the finest voices of the new generation does his drunk-high-outlaw legend a magnificent service!

CD 16.98

## AND NOW FOR THE REST OF THE STORY...

Colonel Rex - *Chatterbox's Big Top* CD  
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Caledonia - *Live From Austin, TX DVD*  
Chad Kroeger - *Lily Padalis*  
David Bazan - *"American Flag" 7"*  
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Psychic Hills - *Mirror Eye*  
The Doves - *Reign of the Angels release*  
Royal Trux - *Yoko Infinitesimal vinyl release*  
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The Telephones - *Unlimited Second release*  
Brian Wilson - *That Lucky Old Sun DVD*  
Bruce Springsteen - *Working on a Dream*

Circle - *Songs About Dancing and Drugs*  
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Johnny Cash - *Johnny Cash Remixed*  
Kylie Minogue - *Everlasting: The Remix Album*  
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