

THAT PREGNANT WITH LISTS MAGAZINE FROM CTR 101.9 FM // SUPPORTING VANCOUVER'S INDEPENDENT MUSIC COMMUNITY FOR OVER 25 YEARS

DISORDER

THE BEST OF THE DECADE

DISORDER PICKS VANCOUVER'S 50 BEST BANDS OF THE DECADE. THE COVER IS A GOOD HINT FOR #2, BUT IF YOU WANT TO SEE WHO IS #1 IS YOU'RE GOING TO HAVE TO OPEN THE MAGAZINE.

ALSO: LILY FAWN / TYLER FEDCHUK / BLOGS / BEN JACQUES / THE MENTAL BEAST / NEVER ON A SUNDAY PT. 2

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EDITOR'S NOTE

Dear Discorder

Lists. Most music nerds love making them. They are always indulgent and subjective. Is one band really better than another or is it just a matter of personal preference? While it's easy to say that the Beatles are better than my buddy's bar band, are they better than Throbbing Gristle or are they just different?

Still certain bands and albums always seem to rise to the top. Obviously, we think lists are important. We made this issue all about a list. We asked a jury of our peers to make their own lists of the best local bands of the decade and they all sat down and agonized over who they thought deserved their votes. We wanted to honour the heroes of our scene. It's a list for someone who loves Vancouver and the bands that make our scene great. We focused it on the bands themselves and not albums because we wanted to keep the options open, but this list didn't do two things which are also important (though a bit less important in our pages given the mandate of the magazine). The first is that it does not recognize the album and secondly it doesn't recognize people from out of town. The following list attempts to make up for this. This is what I think are the best albums of the past decade. Maybe you won't love all of them, but if you love music you should probably have an opinion on each one. They're in alphabetical order.

Cheers,
Jordie Yow

Arcade Fire - Funeral

The Avalanches - Since I Left You

Bon Iver - For Emma, Forever Ago

Broken Social Scene - You Forget It in People

Crystal Castles - s/t

Death From Above 1979 - You're a Woman, I'm a Machine

Destroyer - Notorious Lightning & Other Works

The Flaming Lips - Yoshimi Battles the Pink Robots

Girl Talk - Night Ripper

The Hold Steady - Boys and Girls in America

The Hood Internet - The Mixtape Vol. 1

Kanye West - Late Registration

The Knife - Deep Cuts

LCD Soundsystem - Sounds of Silver

M.I.A. - Kala

Modest Mouse - The Moon & Antarctica

The New Pornographers - Twin Cinema

The Postal Service - Give Up

Sufjan Stevens - Illinoise

Radiohead - Kid A

The White Stripes - White Blood Cells

Yeah Yeah Yeahs - Fever to Tell

JANCE

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// DISORDER

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Discorder has put together a list of the best 50 bands Vancouver has produced in the decade. Check it out.

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Ben Jacques is an artist/ animator living here since 2005. Jacques started drawing at an early age to help escape the blinding reality of life. He plays noisy music in Haunted Beard and you can see his art here.

18 / BLOGS

Have you heard about the Internet? It's pretty sweet. Apparently some people use it to talk about music in Vancouver. This is about them.

20 / TYLER FEDCHUK

Radio Zero, Gang of Youth, 1/2 Alive, Ice Cream Social, Far Away Friday, Night Shift. Tyler Fedchuk is one of the best DJs and promoters in town. He speaks with our reporter in a laundry room.

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DISCORDER.CA IS HOME TO LOADS OF CONTENT WE CAN'T FIT INTO THE PRINT ISSUE OF THE MAGAZINE, LIKE EXTRA REAL LIVE ACTION AND UNDER REVIEW REVIEWS. THERE ARE FEATURES TOO! THIS MONTH YOU CAN CHECK OUT GRAEME WOOD'S INTERVIEW WITH PROPAGANDI, CHRIS-A-RIFFIC'S CHAT WITH DYLAN THOMAS, WHO RECENTLY GOT A CHEQUE THAT WAS SUPPOSED TO GO TO BOB DYLAN, AND TEN REASONS WHY EVERYONE YOU KNOW WHO MOVED TO MONTREAL MADE A TERRIBLE MISTAKE. CHECK DISCORDER.CA REGULARLY FOR NEW ARTICLES, PHOTOS AND ALL THINGS MUSIC RELATED!

// RIFF RAFF

TOP TEN 7" S OF 2009:
(IN NO PARTICULAR ORDER)

BY BRYCE DUNN

MOJOMATICS / ANOTHER CHEAT ON ME/DOWN IN THE GRAVEYARD (Douchemaster)

Italian garage-blues duo that kicks it up a few notches on this one, but everything else they've done to date is also stellar.

SEX CHURCH / DEAD END/LET DOWN (Sweet Rot)

Primal and pounding noise rock that begs more listens—from the spawn of a Defektor and Master Ape brain child.

B-LINES / BURNT CDS EP (Nominal)

Blink-and-you'll-miss-it punk pop perfection from one of Vancouver's liveliest acts going.

THE FLIPS / THAT GIRL STACEY EP (Bancroft)

Sexy Shirelles-style sextet knocks out some sweet soul grooves—looking forward to hearing more.

WOVEN BONES / YOUR SORCERY/HOWLIN' WOOF (Sweet Rot)

Sweet Rot grabs two terrific songs out of this Austin, TX trio's trick bag of sun-baked psych-punk and I'm smiling from ear to ear.

JOHNNY THROTTLE / STUKAS UBER SHOREDITCH EP (Wrench)

When you are only one of two acts that Crypt Records has signed to release a single in the last ten years, you know the stakes are high. With this their first, thankfully, the sound of 1977 has never been better than these U.K. street brats debut.

THE JOLTS / BORN SPEEDIN'/GIMME GASOLINE (Eat Shit & Die)

The song titles on this release will double as the epithets written on the tombstones of these local leather-clad greaseballs. While the four-on-the-floor muscle-car rock sound may seemingly be dead, their legacy as one of Vancouver's hardest rocking bands will never be buried.

MEAN JEANS / LICENSE 2 CHILL EP (Dirtnap)

If you like pizza, skating pools and the Angry Samoans, you will like this record—period. If you don't, you are not my brah, brah.

THE BON / STUPID QUESTION/ANCIENT TIMES (Boppa Do Down)

Toronto quartet puts out one of the snappiest and wittiest garage rock records in recent memory; it will make the guys jealous and the girls dance—guaranteed.

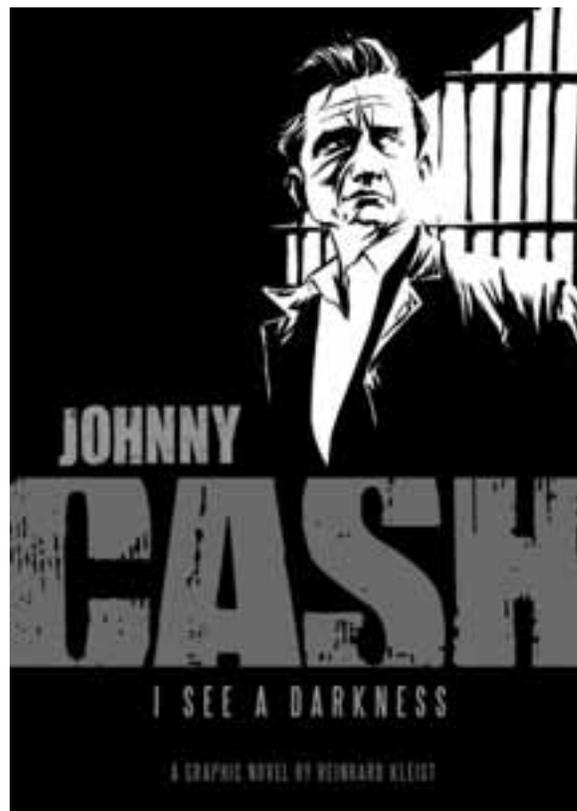
BUZZER / TEACHER'S PET/STUNNING FREAK (Tic Tac Totally)

California cavemen make a power pop racket that would make the Sweet sweat bullets—basement party music for the masses.

// TEXTUALLY ACTIVE

JOHNNY CASH: I SEE A DARKNESS.
ABRAMS COMIC ARTS, 2009.
BY REINHARD KLEIST

REVIEW BY ANDY HUDSON



The night before he gave the Folsom prison concert that made his career, Johnny Cash got a visit from his friend Reverend Gresset, who came to Cash's motel room to deliver a reel-to-reel tape. Listen to "Folsom Prison Live" and you can hear Cash's voice waver the next day, Jan. 13, 1968, when he tells the convicts gathered at Folsom that he got his closing song, "Greystone Chapel," from their fellow inmate, Glen Sherley.

"It was a terrible, terrible thing to point him out among all those cons, but I didn't think about that then," Cash said later in an interview with Time. "Everybody just had a fit, screaming and carrying on."

Most of the 224 pages in Reinhard Kleist's comic book biography lead up to the Folsom concert and the moment when Johnny Cash, 6'2" and millions of records strong, leaned down offstage to shake the hand of a man in prison clothes who couldn't help casting his eyes to the floor.

The way Kleist tells it, in black ink and with Sherley narrating, Cash's life looks shades darker than it did in *Walk the Line*, the 2005 biopic that centres on Cash's marriage to June Carter. Kleist's take is positioned in even sharper contrast with *Hello, I'm Johnny Cash*, a colour comic put out in 1976 by Spire Christian Comics to shepherd young rockers from sex and drugs to regular churchgoing. In one panel, a man runs out of a bright-lights Vegas casino yelling, "Johnny Cash is in there and he's singing about Jesus!!!"

Kleist, a German graphic designer with a studio in Berlin, has a proven eye for phantasmagoria. His comics include the *Berlinoir* vampire series, a biography of H.P. Lovecraft and *Amerika*, a wordless travelogue by a mute dwarf who lives within the New York underground. The way Kleist draws him, Cash is always The Man in Black, playing every gig in black jeans, a black jacket and an open, pointed collar.

Not only does he shade out the rhinestone cowboy outfits of Cash's early days, Kleist passes completely on what became Cash's biggest undertaking of the 1970s and the highlight of the Christian comic: a feature-length film shot in Israel with a matching double LP in which Johnny draws the story of Jesus Christ.

But if Kleist tends toward the darker episodes of Cash's life, it's not for lack of material. Kleist's noir style suits Cash's hard living days, days when he had burned through his first marriage with booze, amphetamines and one-night stands. Kleist lets the pages go to black when the troubled star nearly kills himself in Tennessee's Nickajack Cave, and later splits Cash's body into a tangle of lines and glass shards as Cash finally kicks his drug addiction with self-induced withdrawal.

Still, an edgy, noir vibe is not all that Kleist's comic holds over *Hello, I'm Johnny Cash*. Kleist punctuates the gospel of Johnny—floods on the cotton farm, lights in the cave—with a set of vignettes that imagine, in very different styles, the songs "Folsom Prison," "Big River" and "A Boy Named Sue." Some work better than others. But the kind of biblical psychedelia Kleist draws into his "Big River" sequence and, in the epilogue, a sequence drawn from "Riders in the Sky," goes a long way to explaining why this book won the highest awards for a graphic novel in Germany and sold out its first English-language print run.

And if Kleist sometimes draws an iconic Man in Black at the expense of a fuller, more detailed picture of the real-life Cash, the book does draw attention to a part of Cash's story that is often overlooked—the sad fame of Glen Sherley, who shot himself years after he won early parole, a job and a few records, by sending a song to Johnny Cash.

JOHN SAMSON AND CHRISTINE FELLOWS TALK

SATELLITES OF LOVE: A WRITERS' FESTIVAL TALK WITH HOST MERYN CADELL, WHO TEACHES CREATIVE WRITING AT UBC, ABOUT SONG-AND LYRIC WRITING.

// OCTOBER 21

Kicking back beside the stage before their Vancouver Writers' Fest talk, Christine Fellows and John K. Samson joked that they were not being very fashionable today, sporting "the Larry David look," i.e. runners and jeans. Fellows' chuckles were contagious. She and Samson laughed frequently together in word play or self-mockery. And that night at the UBC Robson Square lecture hall, the creative couple brought a welcome breath of fresh, frozen Winnipeg air to the Vancouver soundscape.

Fellows and Samson are something of a power couple in the Canadian music scene. Fellows, a solo artist since 2000, has worked with artists including Veda Hille and the Weakerthans, and is currently working on a project with the Pan-Canadian Folk Ensemble. Samson is currently singer, songwriter, and lead guitarist for the Weakerthans, and is a former punk artist with Propagandhi. Both folk rock artists are known for their lyrics, and that's what they're here to talk about.

The married couple work in harmony, so to speak, in the same house, but in separate rooms on separate projects. "When one person's writing it inspires the other," Fellows said, even though, as Samson added, they are "very different musicians."

Each artist approaches lyric-writing differently. When asked which comes first, music or lyrics, Fellows said that hers come together. Samson, on the other hand, will write his lyrics first, often long sentences or a sonnet, before setting them to music.

Both said editing plays an essential part in their process, and advised aspiring lyricists that lyrics are rarely perfect the first time around. Pared down words yield better songs, they emphasized. Sentimentality, on the other hand, is the kiss of death.

There's something bittersweet (not sentimental) about the Canadian ethos that Samson and Fellows both capture. Meryn Cadell, host of the talk and an assistant professor in the UBC creative writing program, pointed out that Winnipeg, the artists' hometown (native for Samson, adopted for Fellows), breeds a sense of longing in its music, and a sense of humour about death and tragedy. "It requires some fortitude to stay [in Winnipeg]," Samson said. The couple joke about the city's influence on what Samson calls "all our secular death songs."

Perhaps it's why Winnipeg has become a nest for fledgling artists. The city is "full of characters," according to Fellows. "Like dancing Gabe," said Samson, recalling an especially memorable Winnipeg personality. The couple claim that nowhere else they have lived have they encountered such a cozy community of artists.

To stay perky in Winnipeg's hibernatory, potentially depressing conditions, a sense of humour becomes a necessity. "I think whimsy is essential for all great art," Samson said.

Whimsy brings Samson and Fellows together as artists and, I suspect, as a couple. Though they say their musical styles differ, there are key characteristics they share. Samson and Fellows are highly verbal—in person and in their music. They use complete sentences in their lyrics—something many artists don't do.

Fellows and Samson don't spout the clichés and generalities you would hear from lesser lyricists. Each of their songs is a short story. Fellows performed one song she wrote from the point of view of a statue in a museum's archives that ached to be put on display. Samson sang his song about a cat disapproving of its depressed master. Together, Samson on guitar and Fellows on piano, they sang an ode to their former house. It was a dilapidated place in which poop from encroaching animals built up in the basement each winter. Every year they would have "another shit Christmas," Fellows joked. As an homage to the house's sinks, whose taps were installed backwards, Samson ended the song with military Taps, played backwards—playful, bittersweet, and thoroughly Canadian.





BEST of the DECADE



This is Discorder's final issue of the year and, what's more, the decade.

So as we say goodbye to 2009 and the awkwardness of not knowing what to call the ten years that preceded it ("The aughts"? "The 2000s"? "The zeros?"), let's get down to that favourite activity of compulsive music nerds (and indeed, compulsive nerds everywhere): making lists.

For Discorder's Best of the Decade, we contacted 33 local music journalists, DJs, critics and broadcasters to find out everyone's favourite ten local bands or artists of the past ten years. To be eligible, an artist simply had to play a show or release an album between January 1, 2000 and December 1, 2009. Each respondent to our survey rated their ten favourite acts in order, and out of more than 150 acts named, we have calculated this Top 50 using our highly

scientific polling methods.

It was quite a decade for Vancouver music, and a number of the artists on the list have achieved success and acclaim internationally. Some of the highest-ranking acts are virtually unknown outside the city, but well-loved by the local population. Meanwhile, some of the Vancouver acts to have gained the most notoriety (*cough*Nickelback*cough*) don't appear on our list at all.

Looking over these 50 names though, it's been a pretty rich decade with some really creative people doing some really cool things. It seems to suggest that when it's raining outside, lots of people are staying indoors, writing great songs, tinkering away at keyboards and pounding away on guitars, and making all kinds of cool, weird sounds. Here's to another ten years of more of this.

OUR ESTEEMED JURY:

JULES ANDRE-BROWN (CiTR, Crimes & Treasons)	BEN LAI (Discorder, CiTR, Thunderbird Radio Hell)
ANITA BEE (CiTR, Samsquantch's Hideaway)	GRANT LAWRENCE (CBC Radio 3)
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JENNA CHOW (CBC)	MICHELLE MAYNE (Discorder)
CHRIS-A-RIFFIC (Discorder, CiTR, Parts Unknown)	DUNCAN MCHUGH (CiTR, Duncan's Donuts)
SHAWN CONNER (Guttersnipe)	LUKE MEAT (CiTR, Anoize)
SHEA DAHL (AMS)	QUINN OMORI (From Blown Speakers)
AISHA DAVIDSON (Discorder)	TRISTAN ORCHARD (Winnie Cooper)
STEVE EDGE (CiTR, The Saturday Edge)	CAM REED (Music Waste, Only)
KAITLIN FONTANA (Spin, Exclaim!)	MARK RICHARDSON (CiTR, Pop Drones)
SIMON FOREMAN (Discorder)	AL SMITH (Discorder, Exclaim!)
DAN FUMANO (Discorder)	SPIKE (CiTR, Canadian Way)
DARREN GAWLE (CiTR, Stereoscopic Redoubt)	DAVID STANSFIELD (Discorder)
ALEX HUDSON (Discorder, Chipped Hip, Beat Route)	TANYA VANHOURNOUT (the Skinny)
MARIELLE KHO (CiTR, We All Fall Down)	CURTIS WOLOSCHUK (West Ender)
BOB KRONBAUER (Vancouver Is Awesome)	QUENTIN WRIGHT (CiTR, Chips With Everything)
	JORDIE YOW (Discorder)

50. ELIZABETH

Straight-up Joy Division revival of the best kind.

49. GANGBANG

Unabashedly lo-fi, charmingly fun and undeniably sexy, the two gals in Gangbang serve up a bratty mix of songs about heartbreak, robots and Elvis Stojko.

48. TAS 1000

The best music you will ever hear with an answering machine on lead vocals.

47. THE BE GOOD TANYAS

The three ladies who make up this acoustic folk trio sprinkle beautiful hints of blues and country throughout their music making each of their songs a gem.

46. NO GOLD

Audible sunshine. A tropical dance party.

45. THE GREEN HOUR BAND

'60s-inspired psychedelia in really tight pants.

44. SAID THE WHALE

Hugely likable pop-rock combo with a distinct Pacific NW vibe.

43. DOOMEASTVAN

The name says it all: death metal from East Van. Amazing.

42. MY PROJECT: BLUE

Now defunct, everyone still holds out hope for a reunion of these pop maestros.

41. BRASSTRONAUT

Hauntingly beautiful melodies, thoughtful lyrics and, yes, brass.

40. THE SMUGGLERS

Even at the tail end of their career they still kicked it this decade.

39. THE JOLTS

The Jolts rip shit up.

38. LADIES NIGHT

Noisy.

37. THE REBEL SPELL

Vancouver's finest politically motivated punk rock.

36. VANCOUGAR

Hook-filled pop, but with just enough edge to keep you coming back.

35. FOND OF TIGERS

More like fond of this band. Post-rock never sounded so good.

34. SNFU

Godfathers of the local punk scene. It's probably safe to say that they've influenced a good number of the other 49 artists on this list.

33. BEND SINISTER

Listening to Bend Sinister is like a lesson in the history of rock. There's a little bit of everything here.

32. B-LINES

Bus punk. They've been written up in the Buzzer. Who else can make that claim?

31. SECRET MOMMY

Andy Dixon takes everything from acoustic instrumental samples to the sounds of people at judo practice and makes brilliant electronic blends.

BEST OF THE DECADE



30. PRIDE TIGER

This beer-soaked, '70s-influenced riff-rock quartet (made up of former members of 3 Inches of Blood and S.T.R.E.E.T.S.) is, sadly, no more. If you never got a chance to see them live, you really missed out; rarely have you seen four guys having so much fun on stage. The crowd always had a pretty killer time, too.

—Dan Fumano

29. DAN MANGAN

Dan Mangan is one of those artists who comes around every once in a blue moon and is especially difficult to classify. Conveniently tucked into the "indie rock" genre by the media, Mangan's refreshingly folksy, poppy, rootsy sound complements insightful lyrics sung with a most righteous voice. It is best described as belonging in the musical genre of Completely Most Awesome.

—Bob Kronbauer

28. CHANNELS 3&4

Everyone involved with Channels 3&4, a band somewhat ignored in this city during their brief lifespan (though they garnered some attention overseas), has gone on to form some of the city's most recognized groups: Twin Crystals, Shearing Pinx and, recently, Gang Violence. Now that the above-mentioned bands have done well for themselves, the current resurrection of Channels 3&4 should reap the attention they have always deserved.

—Mark Richardson

27. TRANZMITORS

The Tranzmitors took the best sounds of decades past and brought them together in a harmonious union of sound. Blending power pop, garage rock and punk feelgoodery, the Tranzmitors are exactly what we've been searching for these ten long years. If there were a Best Dressed Band of the Decade category, they'd win that as well.

—Marielle Kho

26. KIDS THESE DAYS

Though this quintet collective only released one album in 2004, the folksy-proggy-synthy-tinged rocker *All These Interruptions*, is a definitive, yet still entirely unique, Canadian power-pop masterpiece. The members of Kids These Days accomplished this and banged out some mind-blowingly epic live shows too—all while maintaining high profiles in such other prominent local bands as Octoberman, Mohawk Lodge, Bells Clanging and Tailor Island. The fact that all five regularly took turns fronting Kids These Days and playing different instruments, live and on the album, added to their charm.

—Spike

25. TEGAN & SARA

Tegan & Sara (and their devotees) were teenagers in 2000. Hardcore fans remember them then: rounder, folkier—miles from the sleek, sexy rock machines they are today. Then, both (not just Tegan) called Vancouver home, and could be seen in multiple venues the year over. This was, for Vancouverite fans, a golden age. All those nights together, that confessional stage banter? As they get famous, it's like we're watching our cool friends get the attention they deserve.

—Kaitlin Fontana

24. SHEARING PINX

This No Wave/punk/noise trio have proven that you can have a successful band in this city without any management or label help. With countless self-promoted shows, handmade releases and several self-booked tours across Canada and the U.S., Shearing Pinx have inspired a new generation of local bands looking to do it for themselves.

—Mark Richardson

23. THE PACK A.D.

The Pack A.D. play gritty, soulful blues with the powerful thrust of garage and punk. The tight-knit duo of singer/guitarist Becky Black and drummer Maya Miller have released two excellent albums, but it's their live show that inspires religious devotion (or, fanaticism?). Leaving crowds with their hands in the air, whooping and hollering. Testify! Amen!

—Dan Fumano

22. FUN 100

There are so many memories I have about the Abbotsford pop-punk fivesome. At the Shindig finals, they wore Canucks jerseys and their friends waved towels throughout their whole set. On the final chord, singer Ryan Dyck dove over the drum set and onto his brother Bruce's lap. There was also the final show, Feb. 3, 2007. One hundred people too many flooded the Mt. Pleasant Community Centre, a guy busted a window with his head and had to be taken to intensive care, the cops came, and the sound guy cut the power before Fun 100's set even started. Then Johnny Hughes, at the top of his lungs, started singing a Fun 100 song, 200 people joined along, and four or five songs later, I'd just witnessed the best show of my life.

—Chris-a-riffic

21. THE CLIPS

Matterhorn is an under appreciated classic. The less than favourable Pitchfork review comparing the band's music to Radiohead (as if that's a bad thing), and stunted release didn't help. But the album feels like a rainy Vancouver night with its textured layers and Edo Van Breemen's ghostly voice over "dance to stay warm" drum beats.

—Tristan Orchard

20. AC NEWMAN

If you like the poppiness of the New Pornographers then you'll love Carl Newman's solo project in which he indulges his sugary side. His songs have everything you could ever want in terms of catchy hooks and memorable choruses. His two albums are so easy on the ears they can be called, without question, some of the best power pop you're likely to hear.

—Jordie Yow

19. TWIN CRYSTALS

A fixture in Vancouver noise-punk and the epitome of the scene's d.i.y. aesthetic, Twin Crystals boast a near-constant stream of cassettes, CD-Rs and 7" singles, as well as being our city's most reliably chaotic live act. Buy their shit and go to their shows, because this band fucking rules.

—Al Smith

18. THE EVAPORATORS

The Evaporators deliver energized garage punk that has nothing to do with serious and everything to do with fun. Notwithstanding a rock-solid recorded output, Nardwuar's righteous visual impact is unquestionable and it's onstage where they spread their joy thickest. No one can remember a time when this band was not peaking. To see the Evaporators live is to turn a sweaty mass of hair and nylon screaming about cheese into a cherished lifetime memory.

—Quentin Wright

17. BASKETBALL

Combining exotic Middle Eastern and World music sounds with cut up drum-machine beats, Basketball ends up tapping into something primal, creating

their own genre. You really have to see them live to experience it firsthand; like an orgy, it's very much a communal thing.

—Tristan Orchard

16. NASTY ON

What can you say about Vancouver's favourite drinkin' band? Remember when vocalist Jason Grimmer had us all chanting "Fuck The Pic" at said venue because the staff wouldn't let him drink his 26 of Crown Royal? Remember guitarist Allen Forrister barfing a neat little puddle onstage at The Brickyard without missing a lick? Remember the Nasty On kicking ass every time they played? If you don't, you were probably as drunk as them.

—Luke Meat

15. 3 INCHES OF BLOOD

Should you ever find yourself defending Helm's Deep against thousands of marauding orcs and facing almost certain death, put on some 3 Inches of Blood right before riding into the thick of things. You will fight valiantly and crush the enemy; you won't even need Gandalf.

—Scott Lyon

14. APOLLO GHOSTS

Perfectly crafted pop songs delivered by a band oozing with zest and spontaneity. When one considers the impressive collection of projects Adrian Teacher has previously been involved in, it's easy to see that Apollo Ghosts' swift ascension to the upper echelon of the Vancouver music scene was no fluke.

—Ben Lai

13. THEY SHOOT HORSES, DON'T THEY?

"Orchestrated chaos" might be the best descriptor for this dearly-departed oompa band's distinctive brand of circus pop. Their delirious live shows were awe-inspiring spectacles that not only traded in cacophonous melodies and mildly menacing anthems, but also some of the most frenzied playing this side of a music therapy session.

—Curtis Woloschuk

12. P:ANO

Nick Krgovich is the closest Vancouver has had to a pop genius this century. Starting with their debut in 2001 through three more albums, Krgovich, P:ano's lead songwriter, along with bandmates Larissa Loyva, Justin Kellam and Julia Chirka, showed remarkable range and inventiveness. These are albums worth listening to for the rest of your life. Though they've since broken up, P:ano's spirit lives on with No Kids (Krgovich, Kellam and Chirka) and Kellarissa (Loyva's solo project).

—Duncan McHugh

11. PINK MOUNTAINTOPS

The bearded Steve McBean's efforts as an individual songwriter have a more personal feel, and are definitely less riffy than his more famous project, Black Mountain. Pink Mountaintops have come a long way since their 2004 self-titled release, which had eight songs about sex (even so, some of them are quite good). With this year's *Outside Love* the band has cemented themselves as one of the best Vancouver has to offer.

—Jordie Yow

BEST OF THE DECADE



10. RED LIGHT STING

They were only a band for about five years and they haven't been a band for more than five, but I still haven't seen any band live more times than I saw the Red Light Sting. They inhabited the same sonic real estate as countless other early-'00s bands, mixing No Wave and hardcore in spastic fashion, but something about the quintet set them apart from their contemporaries. Maybe it was the tag-team attack of Gregory Adams' quiet-loud-then-louder vocals and the punctuating shouts of Zoë Verkuynen. Or maybe it was the way Verkuynen stabbed at her synth like she was soundtracking an 8-bit video game. Maybe it was the way Paul Patko and Geoff MacDonald held down the low end with the kind of precision that made all of the sonic chaos that was piled over top of it danceable. Maybe it was Andy Dixon's razor sharp riffing. Or maybe it was something that I'll never quite put my finger on. What I do know though, is that when Discorder asked me for a list of "the best local acts of the decade," it took awhile to decide how to fill spots 2-10, but I had "the Red Light Sting" penciled in at #1 immediately.

—Quinn Omori

9. BISON B.C.

Every bit as heavy, hairy and powerful as their moniker implies, this metal behemoth formed when James Farwell, leader of beloved skate-punk shredder S.T.R.E.E.T.S., found Brad Mackinnon, a drummer who had done time with some other much-loved Vancouver bands including Radio Berlin and Pink Mountaintops. Then, with Dan And, Farwell found a counterpart uniquely equipped to share the guitar/vocals/songwriting/beard duties with him. Finally, they found an accomplished avant-garde jazz saxophonist, Masa Anzai, to play bass, because why the fuck not.

They signed with metal powerhouse Metal Blade Records, changed from Bison to Bison B.C. (which stands for either Before Christ, British Columbia or perhaps Brutally Crucial, depending on whom you ask and when), and kept on rampaging.

Extensive touring over the last two years has earned Bison B.C. a fan base around North America, but back in Vancouver, they're revered as nothing less than hometown heroes. And the quartet has earned this well-deserved adulation the old-fashioned way: getting up on stage and just fucking crushing it. But that's not to belittle their recorded output—their upcoming third album (their second for Metal Blade) is probably one of the most anticipated local releases of the new year.

—Dan Fumano

8. MUTATORS

In the annals of No Wave-revivalist noise music, the Mutators exploits are writ large. Coming into their terrifying own with the addition of singer Lief Hall, the trio's 2008 full length *Secret Life* is perhaps the most fully-realized statement of the scene that emerged from the East Side's fly-by-night Emergency Room. They called it quits in 2009, much to the chagrin of the rest of us; during their run, they were the best band in Vancouver. There, I said it. The Mutators were without comparison in their ferocious energy, combining ear-shattering blasts of noise with remarkable songwriting, and Hall's Lydia Lunch-on-steroids bellowing was both genuinely frightening and kind of mind-blowing, given her small stature. With several North American tours under their belts, the Mutators were like noise-punk evangelists, preaching from ratty basement pulpits across the continent. Drummer Justin Gradin's new project, *Random Cuts*, is definitely worth keeping an eye on.

—Al Smith

7. YOU SAY PARTY! WE SAY DIE!

The trials and tribulations of You Say Party! We Say Die! has been well documented over the past few years. Aside from being banned from entering the United States in 2006 due to visa troubles, the band almost broke up in 2007 during a stressful European tour. Assertively proving true the old adage that what doesn't kill you only makes you stronger, the Abbotsford natives defied

all odds and put out one of this year's top albums.

However, it is through live performance that the quintet demonstrates its true potency. If you are going to name your band *You Say Party! We Say Die!*, you better kick ass on stage or people are going to leave your show disappointed. Fortunately the band has lived up to and surpassed all those expectations since their first gig in 2004. No one will ever question YSP!WSD!'s magical knack for whipping a crowd into a frenzy by performing their dance-punk anthems with unrelenting energy and enthusiasm. But equally impressive is their recent ability to captivate the same audience with low-key pop gems highlighted by dreamy vocals. YSP!WSD! is no one-trick pony—easily one of the best bands in town.

—Ben Lai

6. JAPANDROIDS

Japandroids are so huge that I went and got my hair cut and said “make it awesome” and they totally cut it like Brian's.

It's really empowering to hear songs about your hometown. I'm still waiting for the Vancouver version of “Oliver Square” but “Rockers East Van” comes very close. It's pretty ironic that a song about feeling frustrated in a dead-end music scene ultimately ends up finding a worldwide audience via Pitchfork.

All the attention has been well deserved—they have created something that is unique and extremely listenable. While I wouldn't describe their music as poppy, there are a lot of pop influences at work, everything from cheese ball '80s rock to grunge. And despite no one else backing me up on this, I swear I even hear a little Michael Jackson. They never go overboard (read: pop punk) with it, there's always an element of withholding through their lo-fi approach that leaves you wanting more.

It's a big success for all of Vancouver and the East Vancouver music community that this brings attention to. The average Vancouverite would be hard pressed to name ten local acts. The attention Japandroids elicited has introduced a lot of locals to their own music scene.

—Tristan Orchard

5. THE ORGAN

The Organ were able to capture melancholy and loneliness in a way that only one other band ever could. Amid jangling guitars in the style of Johnny Marr and a taut, focused rhythm section, the sonorous voice of Katie Sketch connected with listeners on both sides of the Atlantic. Lyrics were stark but evocative: confessions of secret feelings everyone shares or depictions of moments in time when emotional baggage is a lasting weight on the soul. The ladies never succumbed to hype; despite mounting pressure to release a full-length album, they scrapped an essentially finished version of 2004's *Grab That Gun* because they were unhappy with the result, instead opting to rerecord the entire thing. Continuing discomfort onstage was often misinterpreted as disaffection. Perhaps sharing intimately personal compositions could never be completely natural. The Organ was born in Vancouver, and while songs like “Memorize The City” and “Love, Love, Love” were informed by our own rain-soaked streets and the people who traverse them, they appealed just as easily to the alienation of any other urban landscape, and to love and loss in any location. This city's latter-day Smiths, theirs is music to cherish.

—Simon Foreman

4. LADYHAWK

Ladyhawk are a band that seethes with the Pacific Northwest vibe. They are Vancouver: the most beautiful city when the sun is out and the gloomiest place on earth when it rains for months. When their first self-titled album was released in 2006 I was instantly drawn to the fantastical artwork: weird objects

set amidst a forest. It was a solid album with “The Dugout” being the standout song. It was impressive. Then 2008 with *Shots* and upon hearing the opening notes from the first song, “I Don't Always Know What You're Saying,” Ladyhawk was my new favourite band. Their songs, as a whole, have a grey-washed, dark feel, like our winters. Their genius lies in balancing the dark with light. When their light breaks the clouds, you feel June 21—the most glorious day of blazing sunshine. The guitars can be sludgy, but just under the muddy surface you can feel the clarity of bright notes straining to be heard. Just when you feel you've pegged the band as being stoner rock or guitar-jam-errific, you hear an upbeat blood pumper and you realize this band cannot fit any one description except for breathtaking. That's how I feel when listening to them. Alive. Thank you Ladyhawk for making me feel alive.

—Anita Bee

3. DESTROYER

At times, Dan Bejar has seemed all too willing to embrace his Destroyer moniker. Ever prepared to shuffle his backing band, change musical course or unceremoniously abandon fan-favourite songs, the enigmatic songwriter has managed to entrance and confound listeners in equal measure. Despite the persistent changes, there's been one constant to Bejar's craft. Whether set to the bombastic squalls of *This Night*, spare synthesizers of *Your Blues* or “accessible” indie rock of *Destroyer's Rubies*, each new offering has solidified Bejar's status as one of the finest wordsmiths currently slinging a six-string.

Over the course of eight records, Bejar has developed a lyrical methodology so idiosyncratic that it's actually spawned an unofficial drinking game. For instance, listeners are invited to drink twice “whenever a ‘meta’ lyric refers to the song in progress or elements thereof.” Stridently self-referential and reflective, Destroyer's imagery-rich, labyrinthine compositions both demand and reward repeat listens. Furthermore, Bejar also possesses a knack for disarming candour, exemplified by such self-effacing (and utterly romantic) lines as: “I was looking good on the day you fell for the way I looked.”

Vancouver has produced an abundance of talented musicians in the past decade, but none of them can equal Bejar for fearless reinvention and inspired artistry.

—Curtis Woloschuk

2. BLACK MOUNTAIN

At Discorder, we normally tend to avoid rock clichés, but Steve McBean & co. make us want to throw up the devil horns and headbang like it's 1975. Black Mountain—or, as we prefer to call them, “fuckin' Black Mountain!”—channel the mountain-sized blues riffage of Led Zeppelin or Black Sabbath with an epic, almost theatrical bent. These face-melting guitar workouts are set against the chilling vocals of Amber Webber, whose shuddering vibrato ensures that the group can never be pigeonholed as a nostalgia act.

Black Mountain's self-titled debut was released in 2005, earning rave reviews with its combination of grandiose psychedelic rock (“Don't Run Our Hearts Around”) and peppy, Velvet Underground-inspired pop (“No Satisfaction”). Three years later, *In the Future* upped the ante with crisper production and more complex songwriting, including a four-part song suite clocking in at almost 17 minutes (“Bright Lights”). The album also featured more prominent keyboards than its predecessor, with the spacy atmospherics on “Wucan” and “Angels” earning the group the label of “stoner rock.” With an explosive live show to match these unforgettable albums (not to mention the band members' impressive work in the Downtown Eastside), Black Mountain is a local treasure, and the city's best source of '70s-style rock.

—Alex Hudson



BEST OF THE DECADE

#1 THE NEW PORNOGRAPHERS

There was a time when it didn't seem like the New Pornographer's were the biggest band in our scene; they were our scene. Hyperbole? A little bit, but between Carl Newman, Dan Bejar, Todd Fancey, Neko Case, John Collins, Kurt Dahl, Kathryn Calder and Blaine Thurier you captured members of Destroyer, Superconductor, Zumpano, Maow, the Evaporators, Age of Electric, Limblifter, Immaculate Machine and Cub. This band is the final product of bands that would probably have dominated a best of the decade list for the '90s. *Mass Romantic*, *Electric Version*, *Twin Cinema* and even the less-fantastic *Challengers* are some of the greatest albums ever to come out of our city.

This supergroup was the perfect melting pot of complimentary talents.

Carl Newman, the red-headed band leader should be mentioned first. Though he does the primary songwriting for the group, their songs always seem strongest when it feels like everyone is participating.

Neko Case's spectacular voice perfectly accentuated Carl Newman's elegant pop hooks. Lay this overtop of Dahl's fantastic drumming and occasionally have a song written and sung by Vancouver's indie poet laureate Dan Bejar, and there was a little bit of something for everyone. No member of the band ever slacked and those that shone were—and those that haven't moved still are—some of the brightest stars in Vancouver's music scene.

Their musical collective produced spectacular albums with amazing consistency and they've always been a bit of a critic's darling. They always had that magic formula that made them hit every song just right—their music is a little bit weird, but not weird enough to put anyone off. If you take a look you'll find them making appearances in many best of the year lists of music fans across the world.

The New Pornographers, while amazing, may be reaching the end of their Golden Era now though. Newman has moved to New York, Bejar has a second home in Italy and Case has had a lot of time to settle into her Arizona home. Their most recent album *Challengers*, is easily their weakest. The previous energy that made every song feel like it was an affirmation of this talented groups love for one another was missing. The addition of new members has shaken the roster and while vocalist/keyboardist Kathryn Calder is a very talented artist in her own right, this band's strength was their ability to create a sound of joyous camaraderie that was a product of their unique group dynamic. The members aren't the same anymore and the feeling isn't there. The love just doesn't seem to be there anymore.

This band will probably never reach the heights that they soared to, but we cannot think of any band more deserving of being named Vancouver's greatest band of the decade.

—Jordie Yow



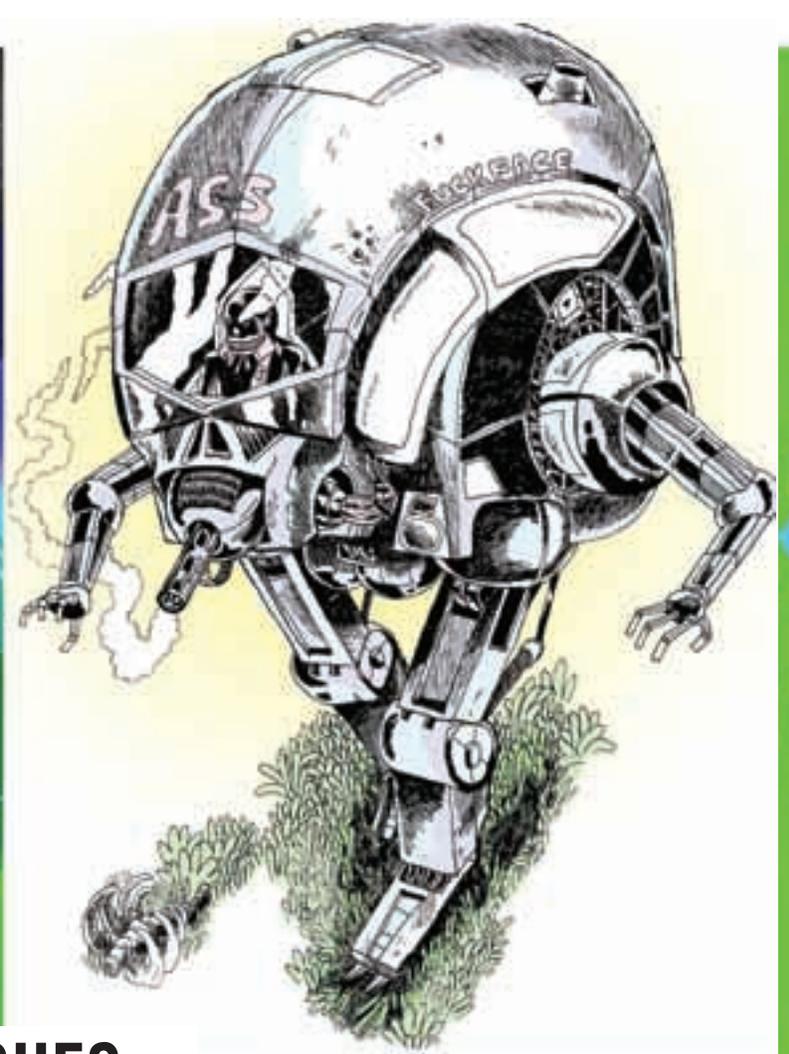
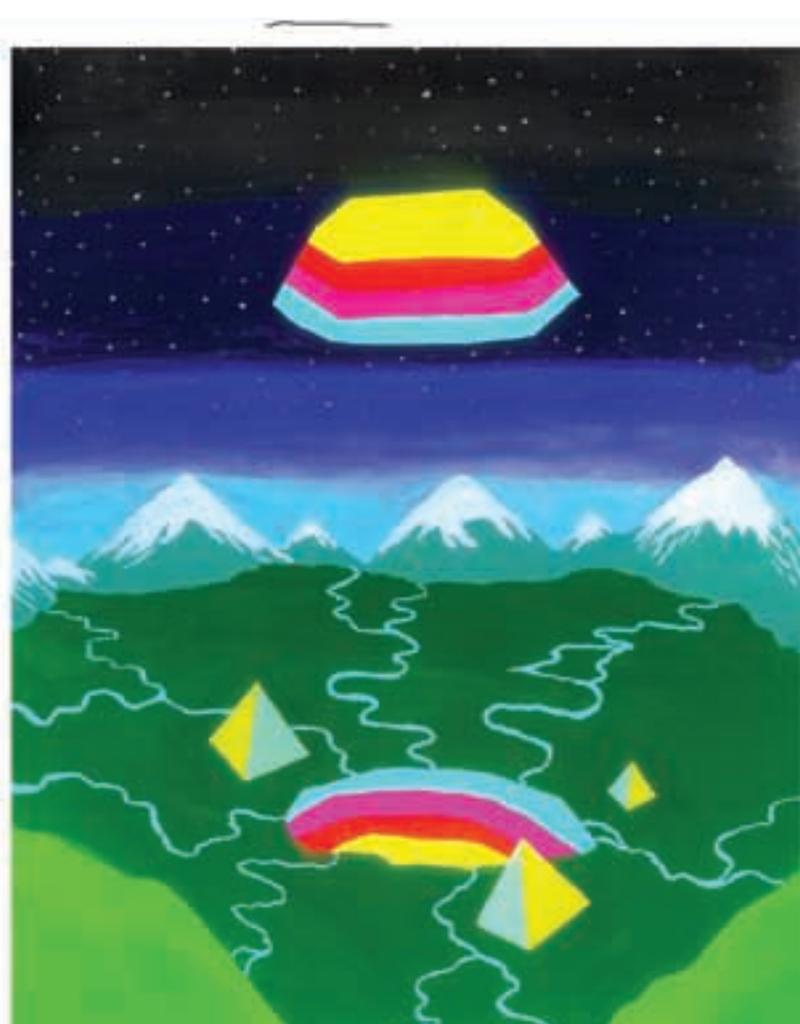
ART PROJECT // BEN JACQUES

BEN JACQUES IS AN ARTIST/ANIMATOR WHO HAS LIVED IN VANCOUVER SINCE 2005.

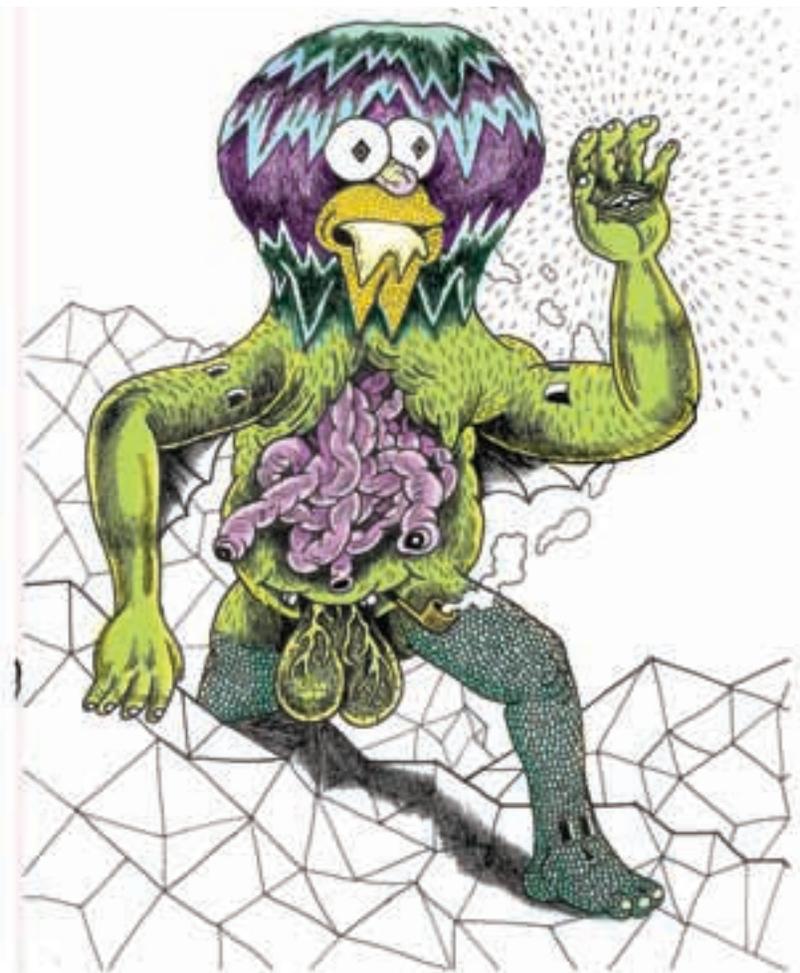
BORN IN CALGARY TO A FUNERAL HOME FAMILY, JACQUES STARTED DRAWING AT AN EARLY AGE TO HELP ESCAPE THE BLINDING REALITY OF LIFE. JACQUES PLAYS IN THE ELECTRONIC/NOISE/NEW AGE/PUNK BAND HAUNTED BEARD AND REGULARLY MAKES MUSIC VIDEOS FOR THE GROUP.

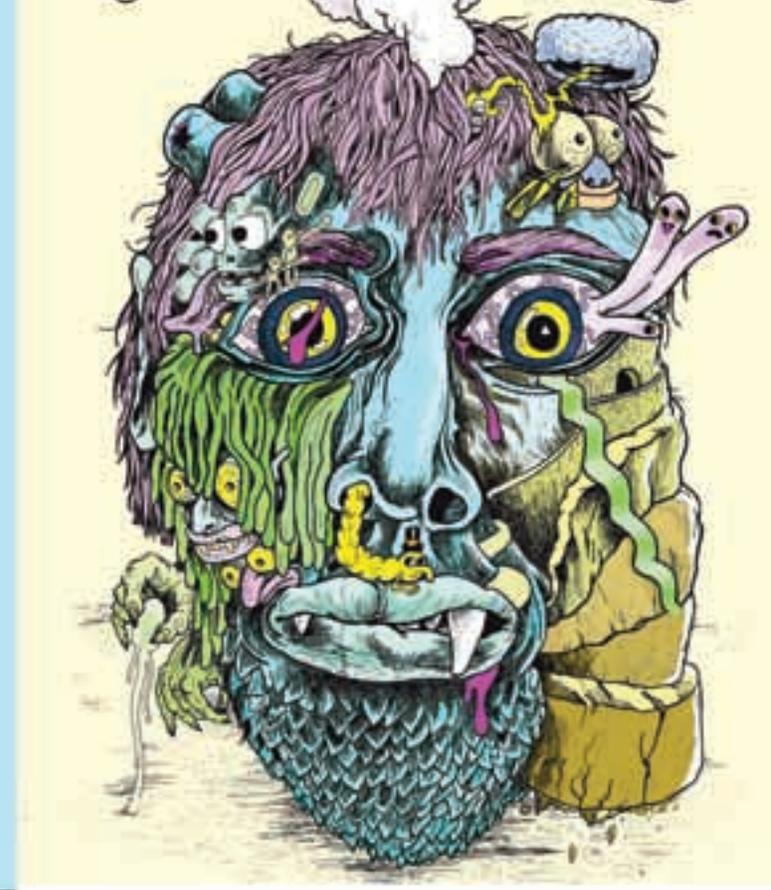
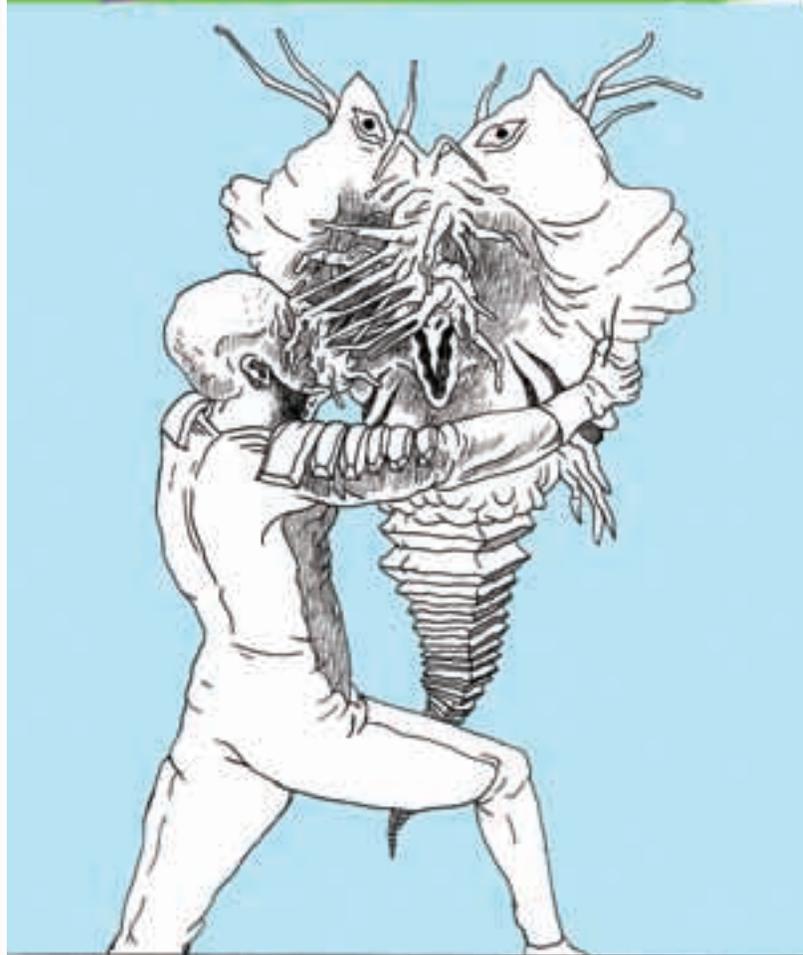
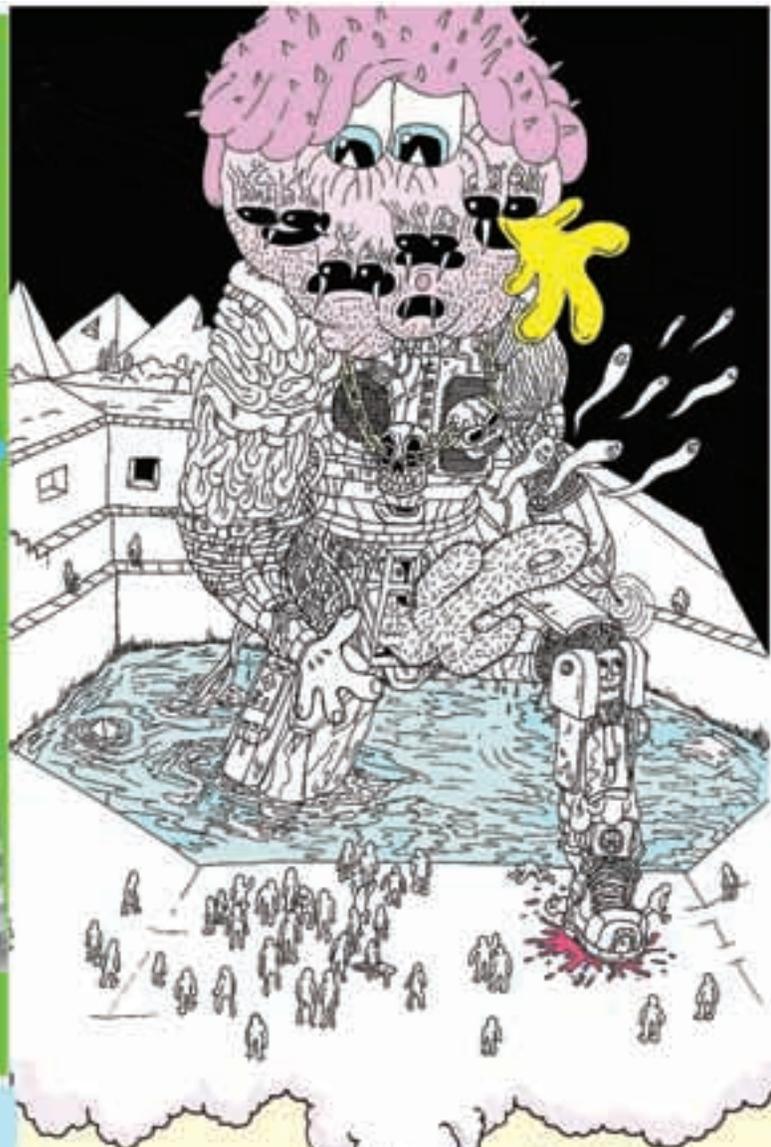
JACQUES HOPES TO ONE DAY LIVE IN THE FUTURE.





ART PROJECT // BEN JACQUES





ALL THE NEWS THAT'S FIT TO BLOG! OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BLOG

BY DAN FUMANO
ART BY TJ REYNOLDS



So the first decade of the 21st century is coming to a close, and I keep telling you guys, I seriously think the Internet is really going to catch on and be huge!

There are many different reasons to read local blogs: they have a distinct local flavour, and they support the best of Vancouver's music, arts and cultural community. Also, Pitchfork, Stereogum or Brooklyn Vegan aren't going to tell you about a last-minute punk show at a house in East Van, a Halloween party at a secret loft space in Chinatown or when they're serving free beer at the Royal Unicorn. [ed. That's Fortune Sound Club to you young 'uns.]

See what's going on in your neck of the woods at these sites: a half-dozen of Vancouver's best music blogs and websites.

VANCOUVER IS AWESOME vancouverisawesome.com

The mandate of Vancouver Is Awesome (VIA) is simple: to tell you about the awesome people who are doing awesome things in Vancouver (which is awesome, by the way).

And now, VIA is actually more than a blog—as of July, it's a fully registered, incorporated non-profit organization. Bob Kronbauer, who started it as a blog in February 2008, works full time as both the executive director and managing editor.

Music is a big part of VIA and they've done interviews with notable local musicians such as Joey "Shithead" Keithley, Tegan Quinn and Grant Lawrence. Kronbauer's favourite interview, however, was none other than CiTR's very own Nardwuar the Human Serviette, whom the website describes as "Not only a Vancouver, British Columbia, Canada institution but a shining beacon of awesomeness for our entire nation."

FROM BLOWN SPEAKERS itcameoutmagical.blogspot.com

Longtime Discorder contributor Quinn Omori (whose writing has also appeared in Chart and the Tyee) started From Blown Speakers back in February 2005. "I guess the idea was always to keep it local, but mostly it was just another way to procrastinate during my undergrad," he said.

From Blown Speakers is one of the best ways to find concert announcements, both for touring acts coming to Vancouver and local bands playing around town. You'll also find concert recaps and photos, Omori's news and views about the local music scene and the odd contest.

The blog also features a listing updated at the start of each week of regular weekly and monthly events, and once a month, Omori books the talent for Damaged Goods at the Astoria, bringing bands like MT-40, Manta Ray-Gun and Techromancer.

WINNIE COOPER winniecooper.net

Started in 2008, Winnie Cooper is a Vancouver-based music blog, coedited by two DJs, Tristan Orchard and Christian Flores with support from others. Orchard claims they "wanted to share our love for music with a high-school crush kinda vibe to it. We skew towards pop but are into all sorts of music, not just the newest stuff. We like to find old gems."

They're also about as active as anyone around town when it comes to making stuff happen outside of the interwebs: in addition to the DJ sets they've performed and the live acts they've brought to town, they've been putting on the fantastic weekly No More Strangers, where they've featured live music from some great local talent, in between sets by the Winnie Cooper DJs. No More Strangers has recently moved from Funky Winkerbean's to Smiley's and Orchard said they're also "looking to do a few shows at the reopening Balmoral on Hastings, so get your band to give us a shout."

CHIPPED HIP chippedhip.com

Chipped Hip is another one-man operation run by a Discorder writer. Alex Hudson started the blog earlier this year and does all of the writing himself, including album and concert reviews, alongside interviews and other writing with a decidedly local slant. "Like most bloggers, I also wanted to shine a light on some amazing, under-appreciated local artists," Hudson said.

In addition to running Chipped Hip and writing for Discorder, Hudson is the Vancouver contributing editor for BeatRoute and has also contributed news updates and show reviews for Exclaim!, music features for the Tyee and "various odds and ends" for Guttersnipe.

GUTTERSNIPE guttersnipenews.com

Guttersnipe might be the first good thing to come from Nickelback. Let the website's founder, Shawn Conner, explain: "Last November, I was angry about Nickelback; I'd heard a song with lyrics that were awful even by their standards. I had nowhere to vent, so rather than take out a pedestrian with my car I started Guttersnipe."

The site, which includes concert reviews and musician interviews alongside writings about art, books and pop culture, is mostly Conner, but with the support of a number of contributors. "One of the motivations for starting the site though was to get some of my favourite Vancouver writers in one place, which I've been fortunate enough to be able to do," Conner said.

Conner is currently working on a site revamp for Guttersnipe and is thinking about a party in January for the relaunch. "Of course," Conner said, "that depends on Nickelback's availability."

SCHITZ POPINOV schitzpopinov.com

Schitz Popinov is distinct from some of Vancouver's other music blogs because of its focus on dance and electronic music. The blog was started by Tyler Hazelwood and RC Lair about three years ago, with Dustin McNulty and Dan Hawkins coming on board shortly after.

In addition to DJ sets around town, the self-styled "schit headz" throw parties at their studio (www.schoolofmix.com). "As for the future we have lots in store," McNulty promised. "We are trying to get away from just being a blog and more like an online magazine ... We are looking at booking some West Coast mini tours as well as cross Canada shows, too."



COPYFIGHT!

BY JORDIE YOW
ART BY LEORA MORINIS

FEATURING: MARK HOSLER OF NEGATIVLAND

“DOWNLOADING CULTURE IS SO PREVALENT IN SOCIETY THAT DEBATING WHETHER IT IS RIGHT OR WRONG IS IRRELEVANT.”

For those who don't already know, Negativland is a group of sound collage artists whose "music" (and I'm using the term "music" very loosely here) is best known for containing elements of surrealism, blended with absurdist humour and "copyleftist" politics. Mark Hosler, one of the group's founding members, appeared as part of the "Copyright/Copyleft"-themed Vancouver New Music Festival.

Hosler definitely has some interesting things to say about copyright, and he's recently been sent to talk to Washington D.C. legislators to present another side of the copyright issue.

Downloading music isn't going away, and that should be acknowledged. "Is it good or evil? I don't care; it's gone really mainstream," he said, bringing up a good point. Downloading culture is so prevalent in society that debating whether it is right or wrong is irrelevant. Instead of constantly fighting people who download music, maybe we should acknowledge that it's going to happen anyway and try to find ways "we could actually make this work."

In his appearance at the festival, Hosler played the part of the storyteller more than the lecturer, while sprinkling his performance with music videos and a news broadcast from Negativland's catalogue. Hosler's talk was clearly a well-practiced set of stories that documented Negativland's inception as a young group fooling around with reel-to-reels, all the way to their transformation into copyright activists.

The best parts of the night were the stories Hosler told that bookended the videos he showed. Hosler talked in great detail of Negativland's duping of the media after they issued a fanciful press release saying that they had to cancel their first tour due to an FBI investigation which connected their song "Christianity is Stupid" with teenage axe murderer David Brom. (They'd

actually had to cancel their tour because they were broke and couldn't afford to go.) Through a bit of dumb luck and some shoddy journalism this story ended up in the evening news (a clip of which was shown during the talk) and gradually ballooned throughout the media until they revealed to NPR that the whole thing was a hoax.

Negativland's second claim to notoriety came after sampling U2's "Still Haven't Found What I'm Looking For" and using it in a track laced with profanity from well-known radio DJ Casey Kasem that was leaked to Negativland by a fan. U2 sued them, and after a four-year lawsuit they had succeeded, if not in winning in the courts, at least in making U2 look like assholes and putting together a conceptual art piece called Fair Use: The Story of the Letter U and the Numeral 2, which compellingly argues that remix and collage should be considered fair use.

While their actions may have been unethical or even illegal, Hosler said that these things (and most of the things Negativland does) were motivated by the principle of rebellion.

"It was something you weren't supposed to be doing, and that is precisely why we did it," Hosler said.

Hosler was forthright about the group's willingness to break the law and push boundaries, but also—and perhaps most importantly—how their personal experiences transformed him into someone at the forefront of the copyfight.

"We just keep doing this kind of work and by doing it, provoke change," he said.

For those of you interested in Negativland's work you can check out a lot of it on their website (www.negativland.com) or you could just go download it.



TYLER FEDCHUK

WORDS BY TREY TAYLOR

ART BY JORDIE YOW

FEDCHUK HEAD BY SWASHBUCKLE FROM THE FUTURISTS

“HERE IS A BOX OF RECORDS, YOU’RE GONNA PLAY THESE AND I’LL PLAY THESE ONES HERE AND WE’RE GONNA START THIS PARTY.”

Chances are you’ve seen the carefully coiffed stache of Tyler Fedchuk behind the turntables. This man started up from nothing, and is now one of Vancouver’s most popular DJs. Besides playing weekly nights such as Night Shift! and Ice Cream Social, he is in charge of Radio Zero on CiTR every Friday, and started the well-known DJ collective 1/2 Alive with friends Tony X and Jason Sulyma (a.k.a. my!gay!husband!). I caught up with Fedchuk and we jived to the vintage tunes at Ice Cream Social. We headed to a laundry room tucked away in the back of Gastown’s Honey Lounge, cold Stellas in hand, to discuss his venture into the DJ lifestyle. Initially, his primary focus was saving for photography school, but spinning vinyl proved more fascinating and quickly won him over. His love evolved into a trip to New York where he met Nadine Gelineau, founder of CBC Radio Two’s Brave New Waves. “I talked to her and she kind of lit a fire under my ass, and I came back to Vancouver, started a radio program, got a record label going and then, one thing led to another.”

“Yeah, I probably should have had some experience, somewhere, with that,” he joked in explaining how his record label, Gang of Youth, got started. “I did everything from scratch. It was super d.i.y. Then I made this really good mixtape to go along with that for the first 25 people who bought the record from Juno Records in the U.K.; they got a copy of the CD. That was sort of the first vinyl mixtape I ever made. It went over really well. The marketing director from MTV Europe emailed me saying how much he liked it, and I just thought that was really cool that he took that time out of his schedule.”

He learned the basics from Avi Shack, who is responsible for These Are The Breakson CiTR. He tried to mimic what Shack was doing with funk and hip-hop, but with New Wave, punk and disco records. “I ended up having this really strange style of mixing where I was using the start and stop buttons on

the turntables instead of slip-cuing, and people thought that was strange,” he noted. “Nobody ever showed me how to do it so that was just what I thought worked the best.”

His passion for music matured into an idea that would revolutionize the Vancouver party scene. “I was really not impressed with the calibre of parties going on around town, so I just recruited my roommate, who was the only other person I knew that had Fridays off. I was just like Tony, here is a box of records, you’re gonna play these and I’ll play these ones here and we’re gonna start this party.” Thus, 1/2 Alive was born. The group was then joined by my!gay!husband! two months after its formation. It has since dissolved, but with the edits they turned out, they proved to be a powerhouse.

Fedchuk can be found at any local hotspot any given night of the week. He plays Ice Cream Social at Honey Lounge on Mondays and Night Shift! at the Astoria on Saturdays. Whatever he decides to bring to the swarming crowds at the shows he plays, he always goes in with a certain mindset. “I guess I like to frame it up depending on what is happening that night,” he quipped. “Depending on what I’m doing, I’d like to be as professional as possible. So depending on what kind of night it is, I approach it that way.”

Of course, preparation goes hand in hand with the night’s theme, but you won’t find Fedchuk at a loss when it comes to new music. “I do a lot of reading. I get lots of records, albums, and plough through it. I mean, obviously I don’t DJ out thrash metal or psych music ever, except once in a while. But I mean I listen to a lot of oldies and disco and stuff like that as well at my house.”

Our meeting concluded all too quickly in the dank laundry room at Honey. I only had one piece of unfinished business: to join in the sock hop at Ice Cream Social and top off the night with a bowl of maple walnut.

Check out Fedchuk’s show, Radio Zero, on www.radiozero.ca

// CiTR 101.9 FM PROGRAM GUIDE

DISORDER SUGGESTS LISTENING TO CiTR ONLINE AT WWW.CITR.CA, EVERYDAY.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
6am		CiTR Ghost Mix	Pacific Pickin' (Roots)	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	6am
7	CiTR Ghost Mix							7
8			Sounds of Africa (World)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Fill In		8
9	Tana Radio (World)	Breakfast With The Browns (Eclectic)				Synchronicity (Talk)	The Saturday Edge (Roots)	9
10	Shookshookta (Talk)		Third Time's The Charm (Rock)	Pop Drones (Eclectic)	Sweet And Hot (Jazz)	Ska-T's Scenic Drive (Ska)		10
11	Kol Nodedi (World)	Fill In						11
12pm		Alt Radio (Talk)	Morning After Show (Eclectic)	Anoize (Noise)	Duncan's Donuts (Eclectic)	These Are The Breaks (Hip-hop)	Generation Anihilation (Punk)	12pm
1	The Rockers Show (Reggae)	Parts Unknown (Pop)	Laugh Tracks (Talk)	The Green Majority (Talk)	We All Fall Down (Eclectic)	Fill In	Power Chord (Metal)	1
2			Wings (Talk) Reel to Real (Talk)	Democracy Now (Talk)	Ink Studs (Talk)	Radio Zero (Dance)		2
3	Blood On The Saddle (Roots)	Shameless (Eclectic)	Lets Get Baked (Talk)	Native Solidarity News (Talk)	Rumbletone Radio A Go Go (Rock)	Japanese Musicquest (World)	Code Blue (Roots)	3
4			The Rib (Ecl)	Radio Freethinker (Talk)		French Connection (World)	Nardwuar Presents (Nardwuar)	4
5	Chips (Pop)	Saint Tropez (Pop)	News 101 (Talk) Career Fast Track (Talk)	Weners BBQ (Sports)	Arts Report (Talk)		News 101 (Talk)	The Leo Ramirez Show (World)
6					Audiotext (Talk)	Fill In	Nasha Volna (World)	6
7			This Side of Monday (Eclectic)	Flex Your Head (Hardcore)	Sam-squantch (Ecl)			7
8	Rhythms (World)	Awesome (Ecl)	Radio Free Gak (Eclectic)	Life On Jumpstreet (Dance)	Folk Oasis (Roots)	Exquisite Corpse (Experimental)	UBC Sports	Shadow Jugglers (Dance)
9	Mondo Trasho (Ecl)			Crimes And Treasons (Hip-hop)		Live From Thunderbird Radio Hell (Live)	Synaptic Sandwich (Dance/Electronic/Eclectic)	9
10	Transcendance (Dance)	The Jazz Show (Jazz)		Sexy In Van City (Talk)				10
11			CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)		Hypnotic Groove (Dance)	Shake A Tail Feather (Soul/R&B)	11
12am							Beats From The Basement (Hip-Hop)	12am
1								1
2					Aural Tentacles (Eclectic)	The Vampire's Ball (Industrial)		2
3	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix			CiTR Ghost Mix	3
4						CiTR Ghost Mix		4
5								5

CiTR 101.9 FM PROGRAM GUIDE

SUNDAY

TANA RADIO

(World) 9-10am

SHOOKSHOOKTA

(Talk) 10-11am

A program targeted to Ethiopian people that encourages education and personal development.

KOL NODEDI

(World) 11am-12pm

Beautiful arresting beats and voices emanating from all continents, corners and voids. Always rhythmic, always captivating. Always crossing borders.

THE ROCKERS SHOW

(Reggae) 12-3pm

Alternating Sundays

Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays

Real cowshit-caught-in-yer-boots country.

SHAMELESS

(Eclectic) 3-5pm

Alternating Sundays

Dedicated to giving local music acts a crack at some airplay. When not playing the PR shtick, you can hear some faves you never knew you liked.

CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays

British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge.

SAINT TROPEZ

(Pop) 5-6pm

Alternating Sundays

Welcome to St. Tropez! Playing underrated music from several decades! st.tropez101.9@gmail.com

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. queerfmradio@gmail.com

RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays

Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

ALL AWESOME IN YOUR EARS

(Eclectic) 8-9pm

Alternating Sundays

MONDO TRASHO

(Eclectic) 9-10pm

The one and the only Mondo Trasho with Maxwell Maxwell—don't miss it!

TRANCENDANCE

(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. trancendance@hotmail.com

MONDAY

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights. breakfastwiththebrowns@hotmail.com

ALTERNATIVE RADIO

(Talk) 12-1pm

Hosted by David Barsamian.

PARTS UNKNOWN

(Pop) 1-3pm

An indie pop show since 1999, it's 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

Now in its sixth season, come bake along with Matt & Dave and an always exciting array of Canadian musical talent—vegan cooking never sounded this good!

THE RIB

(Eclectic) 4-5pm

Explore the avant-garde world of music with host Robyn Jacob on the Rib. From new electronic and

experimental music to improvised jazz and new classical! So weird it will blow your mind!

NEWS 101

(Talk) 5-5:30pm

Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

CAREER FAST TRACK

(Talk) 5:30-6pm

THIS SIDE OF MONDAY

(Eclectic) 6-7:30pm

Fun and independent music supported by a conversational monologue of information, opinion and anecdotes focusing on the here, the now and the next week. becktrex@gmail.com

RADIO FREE GAK

(Eclectic) 7:30-9pm

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by the ever suave, Gavin Walker. Features at 11pm.

Dec. 7: Mulligan Meets Monk: The great baritone saxophonist, Gerry Mulligan meets pianist/composer Monk on a very musical one-off date. They were neighbours and friends and the date is swinging and fun.

Dec. 14: Drummer/composer/pianist Jack DeJohnette is heard here with one of his best bands. Special Edition has saxophonists David Murray and Arthur Blythe plus bassist Peter Warren. Innovative and timeless.

Dec. 21: Christmas time on The Jazz Show presents that famous Christmas Eve date with Miles Davis, Milt Jackson, Thelonious Monk, Percy Heath and Kenny Clarke. The immortal Bag's Groove session. Merry Christmas to Jazz fans everywhere.

Dec. 28: In Person: Clarinetist/tenor saxophonist/composer Jimmy Giuffrè

performs on a rare live date with his quartet that includes guitarist Jim Hall.

Jan. 4: Jazz Portraits: Bassist/composer Charles Mingus with the Jazz Workshop recorded in concert in New York with alto saxophonist John Handy making his recording debut and firebrand tenorist Booker Ervin. Happy New Years!

Jan. 11: The Centaur and The Phoenix: Tenor saxophonist/oboist/flutist/composer Yusef Lateef on one of his finest sessions. Trumpeter Clark Terry, pianist Joe Zawinul are just two of the stars here. Hot stuff!

Jan. 18: A very rare Blue Note record date with tenor saxophonist Clifford Jordan leading, trumpeter Lee Morgan, legendary altoist John Jenkins, trombonist Curtis Fuller and others. Simply called Cliff Jordan, it's never been issued on CD.

Jan. 25: Kelly Great: Pianist Wynton Kelly leads an all-star quintet featuring Lee Morgan and tenor saxophonist Wayne Shorter on one of his earliest dates. Bassist Paul Chambers and the great drummer Philly Joe Jones sparks the band!

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman. pacificpickin@yahoo.com

SOUNDS OF AFRICA

(World) 8-9:30am

Showcasing music, current affairs & news from across the African continent and the diaspora, you will learn all about beat and rhythm and it will certainly kick-start your day.

THIRD TIME'S THE CHARM

(Rock) 9:30-11:30am

Open your ears and prepare for a shock! A harmless note may make you a fan! Deadlier than the most dangerous criminals! borninsixtynine@hotmail.com

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. The Morning After Show has local bands playing live on The Morning After Sessions.

LAUGH TRACKS

(Talk) 1-2pm

Laugh Tracks is a show about comedy. Kliph Nesteroff, from the 'zine Generation Exploitation, hosts. generationexploit@yahoo.com, musicalboot@yahoo.ca

WINGS

(Talk) 2-2:30pm

REEL TO REAL

(Talk) 2:30-3pm

Movie reviews and criticism.

NATIVE SOLIDARITY NEWS

(Talk) 3-4pm

A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity.

RADIO FREETHINKER

(Talk) 4-4:30pm

Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis. The real world is a beautiful and fascinating place and we want people to see it through the lens of reality as opposed to superstition.

WENER'S BARBEQUE

(Sports) 4:30-6pm

Daryl Wener talks about the world of sports. Everything from the Canucks to the World Rock Paper Scissors Championship. ethanwener@hotmail.com

FLEX YOUR HEAD

(Hardcore) 6-8pm

Punk rock and hardcore since 1989. Bands and guests from around the world.

LIFE ON JUMPSTREET

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm
crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12am
For the world of Cabaret. Tune in for interviews, skits, musical guests and more. It's Radio with sass!

WEDNESDAY**SUBURBAN JUNGLE**

(Eclectic) 8-10am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Not to be missed!
dj@jackvelvet.net

POP DRONES

(Eclectic) 10-11:30am

ANOIZE

(Noise) 11:30am-1pm
An hour and a half of avant-rock, noise, plunderphonic, psychedelic and outsider aspects of audio. An experience for those who want to be educated and EARtited. lukemeat@hotmail.com

THE GREEN MAJORITY

(Talk) 1-2pm
Canada's only environmental news hour, syndicated by CIUT 89.5 FM Toronto or www.greenmajority.ca.

DEMOCRACY NOW

(Talk) 2-3pm

**RUMBLETONE RADIO
A GO GO**

(Rock) 3-5pm
Primitive, fuzzed-out garage mayhem!

ARTS REPORT

(Talk) 5-6pm

AUDIOTEXT

(Talk) 6-6:30pm
The juiciest Canadian writing: poetry readings, author interviews, short stories, spoken word, etc.

**SAMSQUANTCH'S
HIDEAWAY**

(Eclectic) 6:30-8pm
Alternating Wednesdays
All-Canadian music with a focus on indie-rock/pop.
anitabinder@hotmail.com

THE CANADIAN WAY

(Eclectic) 6:30-8pm
Alternating Wednesdays

FOLK OASIS

(Roots) 8-10pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997.
folkoasis@gmail.com

SEXY IN VAN CITY

(Talk) 10-11PM
Your weekly dose of education and entertainment in the realm of relationships and sexuality.
sexyinvancity.com/category/sexy-in-vancity-radio

HANS KLOSS' MISERY HOUR

(Hans Kloss) 11pm-1am
Pretty much the best thing on radio.

THURSDAY**END OF THE WORLD NEWS**

(Talk) 8-10am

SWEET AND HOT

(Jazz) 10am-12pm
Sweet dance music and hot jazz from the 1920s, '30s and '40s.

DUNCAN'S DONUTS

(Eclectic) 12-1pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.
duncansdonuts.wordpress.com

WE ALL FALL DOWN

(Eclectic) 1-2pm
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd.
www.weallfalldowncitr.blogspot.ca

INK STUDS

(Talk) 2-3pm
Underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

JAPANESE MUSICQUEST

(World) 3-3:30pm
Syndicated from CJLY
Kootenay Co-op Radio in Nelson, B.C.

FRENCH CONNECTION

(World) 3:30-5pm
French language and music.

EXQUISITE CORPSE

(Experimental) 7:30-9pm
Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane.

**artcorpse@yahoo.com
LIVE FROM THUNDERBIRD
RADIO HELL**

(Live Music) 9-11pm
Featuring live band(s) every week performing in the CiTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

HYPNOTIC GROOVE

(Techno) 11pm-12am

AURAL TENTACLES

(Eclectic) 12-6am
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.
auraltentacles@hotmail.com

FRIDAY**SYNCHRONICITY**

(Talk) 9-10am
Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun! This is not your average spirituality show.

SKA-T'S SCENIC DRIVE

(Ska) 10am-12pm
Canada's longest running Ska radio program.
djska_t@hotmail.com

THESE ARE THE BREAKS

(Hip-hop) 12-1pm
Top notch crate digger DJ Avi Shack mixes underground hip-hop, old school classics, and original breaks.
beatstreet@telus.net

RADIO ZERO

(Dance) 2-3:30pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood and whatever else.
www.radiozero.com

NARDWUAR

(Nardwuar) 3:30-5pm
Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo!
nardwuar@nardwuar.com

NEWS 101

(Talk) 5-6pm
See Monday description.

HOT MESS

(Eclectic) 6-7:30pm

On temporary hiatus. Will be replaced with UBC Sports.

AFRICAN RHYTHMS

(Eclectic) 7:30-9pm
On temporary hiatus. Will be replaced with UBC Sports.

RAINBOW GROOVE

(Dance) 9-10:30pm
On temporary hiatus. Will be replaced with UBC Sports.

SHAKE A TAIL FEATHER

(Soul/R&B) 10:30-12am
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

THE VAMPIRE'S BALL

(Industrial) 12-4am
Dark, sinister music to soothe and/or move the Dragon's soul. Industrial, goth and a touch of metal too. Blog: thevampiresball.blogspot.com.
thevampiresball@gmail.com

SATURDAY**THE SATURDAY EDGE**

(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits!
steveedge3@mac.com

GENERATION ANNIHILATION

(Punk) 12-1pm
A fine mix of streetpunk and old-school hardcore backed by band interviews, guest speakers and social commentary.
crashnburnradio@yahoo.ca

POWER CHORD

(Metal) 1-3pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff the Metal Pimp.

CODE BLUE

(Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul.
codeblue@buddy-system.org

THE LEO RAMIREZ SHOW

(World) 5-6pm
The best of mix of Latin American music.
leoramirez@canada.com

NASHA VOLNA

(World) 6-7pm
News, arts, entertainment and music for the Russian community, local and abroad.
nashavolna.ca

SHADOW JUGGLERS

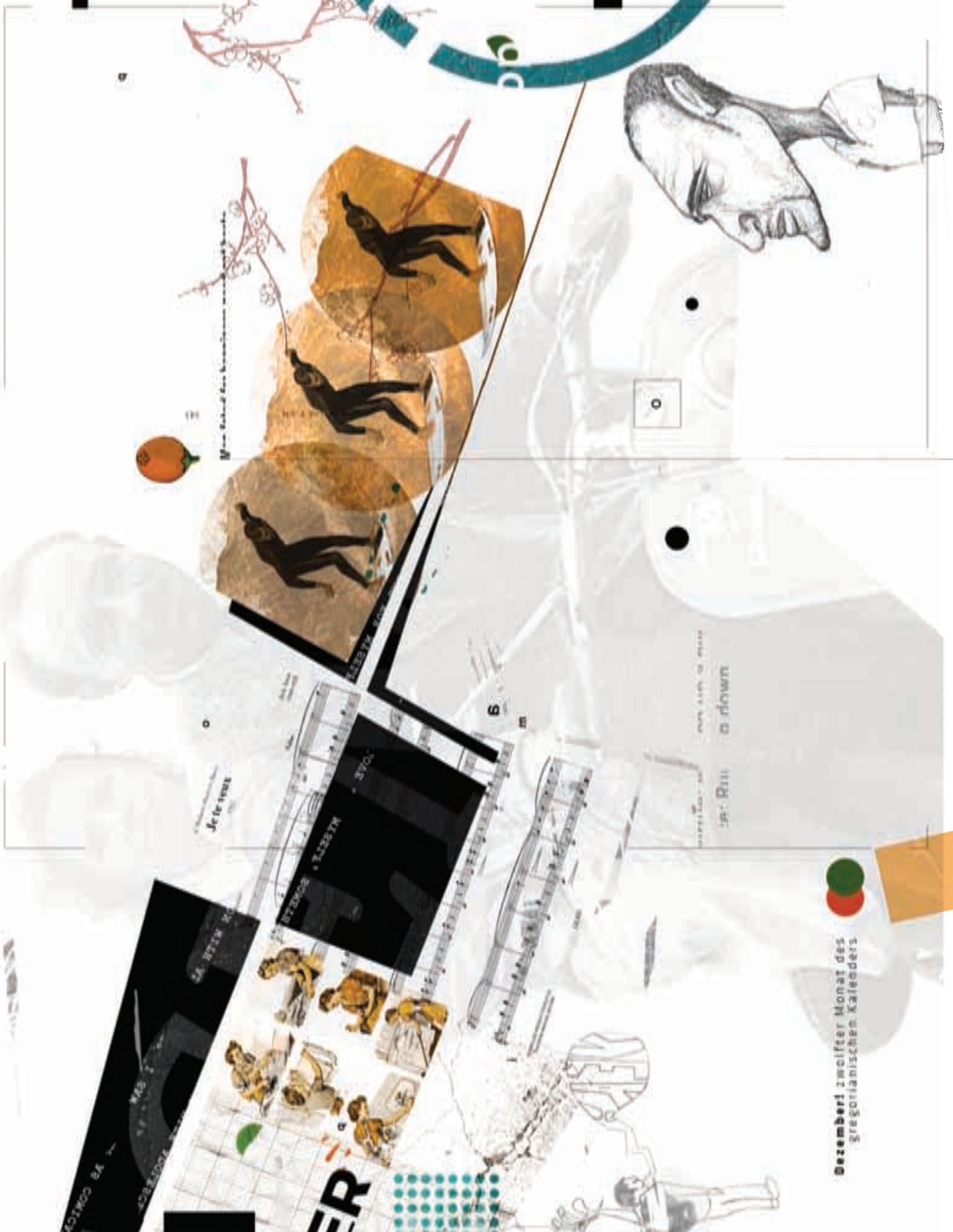
(Dance/Electronic) 7-9pm
Broaden your musical knowledge with DJs MP, So-cool, Soo and their guests. Working across music genres including electronic and club-based music.
shadowjugglers@hotmail.com

SYNAPTIC SANDWICH

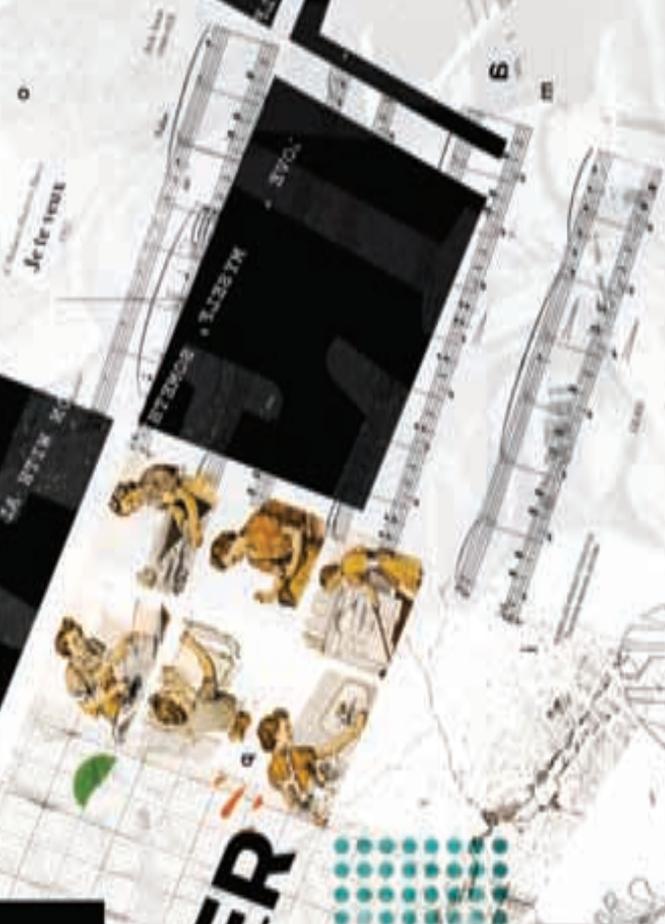
(Dance/Electronic/Eclectic) 9-11pm
If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you!
www.synapticsandwich.net

BEATS FROM THE BASEMENT

(Hip-hop) 11pm-1am
Mr. Joi, being a cinemaphile as well as a DJ, will surprise you with the likes of: French New Wave, Golden Age, Noir, Action, Adventure, Comedy, Coming of age Drama, Epic/Myth, Fantasy, Gangster, Horror, Romantic Comedy, Science Fiction, Social Drama, Thriller, The Art Film, The Black Comedy, The Musical and the Porno.



Man hat die Knochen von ...
1911



Je te veux

a down



Dezember, zweifelter Monat des gregorianischen Kalenders

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

<p>6 Tristeza, Drew Andrews @ Media Club</p>	<p>1 Shindig! 2009 Semis: Bleating Hearts, Pro Nails, Hidden Towers @ Railway Simian Mobile Disco @ Venue</p>	<p>2 Discorder Night: Makeout Videotape, Machu Picchu @ Astoria Japandroids, Basketball @ Biltmore Young Liars, Oh No! Yokos, the Tremulance @ Media Club</p>	<p>3 Blind Pilot, Laura Veirs @ Biltmore Twin Crystals, Modern Creatures, Pompoir, Tight Solid @ Honey</p>	<p>4 Mint Records' Ridiculously Early Xmas Party @ Biltmore Black Wizard, Stryker @ El Dorado Califone @ Rickshaw</p>	<p>5 Little Girls, Walter TV, Cat Attack @ Biltmore The Parallels, Illiterate @ El Dorado Baby Dee @ Roundhouse</p>
<p>7 Jandek @ Scotiabank Dance Centre Luke Top, Sun Wizard, the Shilohs @ Biltmore</p>	<p>8 Shindig! Finals: Half Chinese, Kidnap Kids, Semis #3 Winners @ Railway Intelligence, Twin Crystals, White Lung @ Fortune Sound Club Hardcore '81, Siggys Magic, Plus More @ Little Mountain</p>	<p>9 Stereos, the Midway State @ Vogue</p>	<p>10 J. Tillman @ Biltmore Patrick Watson @ Vogue Bend Sinister @ Venue</p>	<p>11 Hanukkah begins @ sundown Mew @ Venue Sorcerors, the Furies, Bonitos @ El Dorado Tyrant's Blood, Dayglo Abortions, Mr. Plow @ Biltmore</p>	<p>12 Ben Lai's Birthday: Fine Mist, Ben's Trip, the Safety Show, Chad Blue @ Railway Fanshaw, Lost Lovers Brigade, Bleating Hearts, Friendship & the Fawn @ Blim Half Chinese, Greenbelt Collective, Aunts & Uncles @ Casa del Artista</p>
<p>13 Zero 7 @ Commodore Dick Dale @ Yale Andrew Cash, Jason Collett @ Railway</p>	<p>15 Sloan @ Commodore</p>	<p>16 The Tranzmitors @ Biltmore</p>	<p>17 Wolfgang Gartner @ Modern</p>	<p>18 Magik Markers, Sic Alps, Shearing Pinx @ Rickshaw The Mental Beast Christmas Party & Eggnog Experience @ Biltmore</p>	<p>19 Cobra Snake, White Lung @ Biltmore Pointed Sticks, the Evaporators @ Rio Theatre</p>
<p>20 Steve Aoki @ Venue</p>	<p>22 Eat too many treats and get giddy with Laugh Tracks on CTR 101.9FM @ 1 p.m.</p>	<p>23 Stay warm and extra fuzzy with Pop Drones on CTR 101.9FM @ 10 a.m.</p>	<p>24 Make Christmas pudding to Sweet & Hot on CTR 101.9 FM @ 10 a.m.</p>	<p>25 Listen to Vancouver's own Eggnog Experience Christmas compilation with Brasstronaut, Fine Mist, Apollo Ghosts and more! Merry Xmas!</p>	<p>26 Kwanzaa begins: Make your own Kinara Centerpiece instead of Boxing Day shopping</p>
<p>27</p>	<p>28 Have Breakfast with the Browns on CTR 101.9FM @ 8 a.m.</p>	<p>30 Weekend Leisure Karaoke @ Biltmore</p>	<p>31 Ice Cream Social New Years Party @ Biltmore The Buttless Chaps @ Railway Club No More Strangers New Years @ TBA</p>		



ILLUSTRATIONS BY MÉRIDA ANDERSON

NEVER ON A SUNDAY // PART TWO

TUESDAY

HOUSE PARTY

VENUE // THE BILTMORE

MUSIC // RETRO(ISH) HIP-HIP

DJS // CAM DALES, MAN TEARS AND LIL BABY PEACE SIGN

COVER // \$5

DRINKS // GIN & JUICE AND GHETTO COCKTAILS \$4.50

Maybe I'm giving away my age here, but when I think of retro hip-hop, I think of Arrested Development, Maestro Fresh Wes and Dr. Dre—not Kelis' "Milkshake." They played it at House Party though, leaving me a little confused. But Cam Dales, organizer and DJ of the night points out that House Party is "just a rap night" and an opportunity for friends to hang out and have some fun with rap and hip-hop rather than a strict retro night.

House Party started in March 2009 with Andy Dixon, DJ Man Tears (Justin Gradin of the Emergency Room), DJ NOREMIX, Ian Wyatt and Lil' Baby Peace Sign (Andrea Lukic of Nü Sensae) and the intention was to exclusively play '90s rap. "It's loosened up now," said Dales, who got involved in July, and the night has broadened to include more modern tracks. The DJ-line up has also shifted with only Dales, Tears and Peace Sign manning the tables.

Despite the lack of Hammer pants, flat top hair cuts and people doing the running man, House Party was a lot of fun. You certainly get the feeling that you're at a friend of a friend's house and that friend has an extensive collection of hip-hop including Gang Starr, Jay-Z, Eric B. & Rakim, N.W.A and Salt 'N' Pepa. Those who are normally shy to dance will find the Biltmore's expansive dance floor a little intimidating, but there was still a substantial crowd that grew throughout the night, and perhaps after downing a few ghetto cocktails (a can of Extra Old Stock malt liquor topped with orange juice that was surprisingly palatable) or gin and juices (Snoop would approve), the floor will seem a little smaller.

—Debby Reis



THURSDAY

HONEY LUNG

VENUE // HONEY LOUNGE
MUSIC // GARAGE / PUNK / NOISE
DJ // RUNDOWN SOUNDSYSTEM & GUESTS
COVER // \$5
DRINKS // \$4.50 SLEEMANS

As so many live music venues in our dear city are thrown off the map and reworked into condos, Corey Woolger, bartender at Honey Lounge, has brought upon us a new spot for Vancouver's band-ridden but venue-starved music scene. This is Honey Lung. The night tends to feature garage, noise and nu punk, but with bands like Congress (a conglomeration of Sports, Jaws and 3 Inches of Blood members) Honey Lung doesn't discriminate.

Honey Lung could probably be the bastard child of Boosh Tuesday and Fake Jazz Wednesday, both of which happened at the Cobalt before its unfortunate demise. Amongst many others, Modern Creatures, Nü Sensae, Student Teacher and 99 Problems have made appearances here. It's really just a place for our oh-so-many bands to play and hang out. And though it's like the Cobalt for the scene it'll bring in during the week, the decor at Honey is a far cry from that of the Cobalt—chandeliers, clean bathrooms and red velvet chaise lounge chairs. According to Bridgette Gottschalk, who works the door and promotes Honey Lung, unlike at the Cobalt, here you don't need to wonder if that leak in the roof is coming from the above neighbours' bathtub, or worse, their toilet.

Just as the bands vary at Honey Lung, so too does the DJ's record collection. From week to week, DJ Rundown Soundsystem will play whatever genre he's into for the night. Think Quentin Tarrantino soul to surf rock, and you'll get a feel for DJ Rundown's theme on Nov. 19—the night of Timecopz and Sex Negatives. He's also been known to play hip-hop, noise or dance for a night.

The combination of DJ, bands and atmosphere makes Honey an excellent place to spend minimal dollars and revel in local talent on Thursday nights.

—Sarah Charrouf

FRIDAY

WOT DO U CALL IT

VENUE // GOLDIE'S PIZZA & BEER LOUNGE
MUSIC // UK GARAGE / 2-STEP / DUBSTEP
DJ // SELF EVIDENT
COVER // \$5 / LADIES FREE BEFORE 10:30 P.M.
DRINKS // \$5.75 BEER OR HIGHBALLS

Featuring members of Vancouver's dubstep/dancehall/grime crews, Lighta! sound and SUB OSC, Wot Do U Call It replaces what used to be the closest thing to a weekly dubstep event in the city with a change of format highlighting UK garage and 2-step.

Walking through the front door, you'll see no signs of the party (it's a pizza place), but you'll feel the bass. Walk downstairs, and you'll be greeted by Self Evident spinning 2-step garage, a major influence on the dubstep genre. The place reminded me of someone's parents' basement. At the edges of the hardwood dance floor, there are couches to chill on while you have a drink, but not for long: the music will get you dancing. Halfway through the night I attended, special guest Michael Red took the decks and brought the familiar, dark, bassier sound, playing some of the newest tracks out of the UK, including a Mala track from the new Hyperdub compilation. The music continued until well after the scheduled end, as long as people were dancing.

The drinks are pricey, but this isn't a bar. Come here for the music and a crowd that's into it. This is a small space, and it does get packed, as some regulars testified.

Despite Red's set, don't expect a focus on dubstep. This will be "people that know dubstep back to front trying to do something different. Less of the constant [wobble] that everyone's playing," said Self Evident.

—Sancho McCann



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THE MENTAL BEAST // BY DOROTHY NEUFELD ILLUSTRATIONS BY MÉRIDA ANDERSON LAUGHING MUSIC TOGETHERNESS



Conner Holler and Cameron Reed, sat outside the CiTR studio last month for their latest project, *The Mental Beast*, a 12-episode holiday-themed radio and video compilation, which is paired with *The Eggnog Experience*, a compilation of holiday-themed music from local bands. *Mental Beast* follows a fictional radio station on the brink of collapse featuring a smattering of bands from across the city.

At first blush, the holiday-themed project seems like a feel-good gathering of Vancouver artists. Unlike many Christmas albums that find their way onto the shelves, from Bob Dylan's Christmas themed album, featuring kitschy celeste in songs from "Do You Hear What I Hear?" to "Must Be Santa," this compilation bears a cozier tradition: the fertile tangle of cultures, communities and artistic ambitions from the local natives of Vancouver. A dozen specimens are compiled on the album with tracks including a traditional middle-eastern song and one with a Ramadan spiced theme.

The sprawling family of Vancouver artists featured on the album include Lightning Dust, Apollo Ghosts, No Kids, Basketball, Dandi Wind, Vancou-

gar, Hard Feelings, Rose Melberg, Machu Picchu and Nardwuar the Human Serviette.

Helped along by Jay Arner, who recorded a number of the tracks for *Eggnog Experience*, the project instantly garnered a lot of interest among Vancouver artists. "It's a way for bands to get noticed, to draw attention to Vancouver's music scene," said Cam Reed.

Holler is the producer, writer and actor in the radio and video collaboration and is partnered with Reed, the executive producer. "[The songs] are holiday-themed, but not limited to traditional holiday songs," Holler said.

I met Holler and Reed at CiTR where they were still early in filming for *Mental Beast*, and you could instantly see the studio was aglow with the romp and raucous of some genuinely good times in the studio. They both care about things like lighthearted cheer and promoting Vancouver artists. Holler is also involved in a number of projects throughout the city including acting as one half of comedic duo Bronx Cheer with Craig Anderson. Bronx Cheer offer a wistful collection of sketches originating in 2008 that can be found at



withfriendslikethese.com. He is also a comedy curator for a number of independent festivals, such as Olio and Music Waste. Reed is also an integral part of Vancouver's creative community as the festival director for Music Waste, a five-day independent music festival in June. [ed. It's the best.]

The unique nature of the project instantly helped the duo get other people involved. For example, the video companies Awkward Moments Productions and The Shots have helped Holler and Reed with filming. "I think that any project that goes outside of the normal music experience is a positive one. I suppose I hope that more people will try to put on bigger, multimedia projects in the future," said Reed.

"Each episode features the characters and the lives of the people working on the show. The radio-drama features 12 episodes alternating between radio and video," said Reed. The first episode will be aired Dec. 7 on CBC Radio 3. You'll be able to find it via Radio 3 or the project's website mentalbeast.com. Leading up to the first episode they plan to have a series of interviews with the characters of *Mental Beast* and a prologue for the series was scheduled to have

aired already. A new holiday song will be aired at the end of each show.

The Eggnog Experience will have many of the bands involved in the project out at the Biltmore to perform their holiday songs and originals with proceeds going to The Greater Vancouver Food Bank on Dec. 18.

Ultimately, this is a chance for a handful of Vancouver's kindred spirits to come together and share some stories from the heart. A refreshing departure from the mainstream, it lets you get to know a little bit more about some great bands in a magical sandwich of video and radio. And what could be better than a collection of yuletide tunes to spread a little Christmas cheer? Anyways, in the weeks that lead up to Christmas, why not guide your Internet browser (or satellite radio) to check out this project and get a taste of some beautiful musical offerings, not to mention a hilarious mix of sketches.

“ IT'S GOING TO BE LIKE [THE VANCOUVER ART GALLERY'S] FUSE ... BUT EVERY NIGHT ”

Though it's been a year in the making, the new venue in the old A&B Sound location on Seymour (a.k.a. the new Richard's) is shaping up in time for an exciting opening in January.

Discorder was granted a tour of the unfinished new venue, which will contain a basement bathroom party room, two lounges and three art galleries in addition to the main floor which will have a good-sized stage, dance floor and bar. It will have a capacity of 500 and the building's design will allow a multitude of event types to happen there, possibly simultaneously.

Two of the galleries, accessible by elevator or stairs on the second floor, will be used solely for exhibitions and will give UBC's Morris and Helen Belkin Art Gallery and North Vancouver's Presentation House Gallery a downtown presentation space.

"I know they have trouble getting people out to UBC and North Van," said Vince Alvaro, who owns the space. Alvaro is offering them the space for displays free of charge.

Blanket Gallery will also be selling art from their space on the third floor of the building.

The current plan is to name the place A&B which pays homage to old A&B Sound store that used to occupy the space, but also stands for Art & Booze. Alvaro plans to use the space to host big events that will use the entire building. He intends the space to be used by all types of artists, not just musicians.

"It's going to be like [the Vancouver Art Gallery's] Fuse ... but every night," he said.

The main floor will have a lounge open during the day also displaying art and functioning as a lounge with a small kitchen. It will be attached to the main performance room, as will a special VIP lounge that will look down on the stage through glass walls.

Though the building will have an industrial aesthetic with cement floors and brick walls, there is plenty of glass between many of the rooms allowing people to voyeuristically keep an eye on what's going on elsewhere. The basement party room will have three large square glass windows in the ceiling looking up at the dance floor of the main room. You may want to avoid wearing a skirt when hanging out here, unless that's your thing. The basement's ceilings are not the most unusual part of its design, though, as the room will also double as a large unisex bathroom lounge, which will have artistically coloured stalls installed in the middle of the room across from the bar. At this point in time it is hard to pass judgment on this concept, but it'll be interesting to see how it turns out.

The plans for A&B have been in the works for a long time. "We bought Richard's [four] years ago to do this," said Alvaro. "It took us two-and-a-half years to find a location."

Due to permit and licensing delays from city hall the building's opening has been delayed until January, at which point Alvaro plans a soft opening in order to work out the kinks during a number of Olympic-related events in February, followed by a grand opening in early March.

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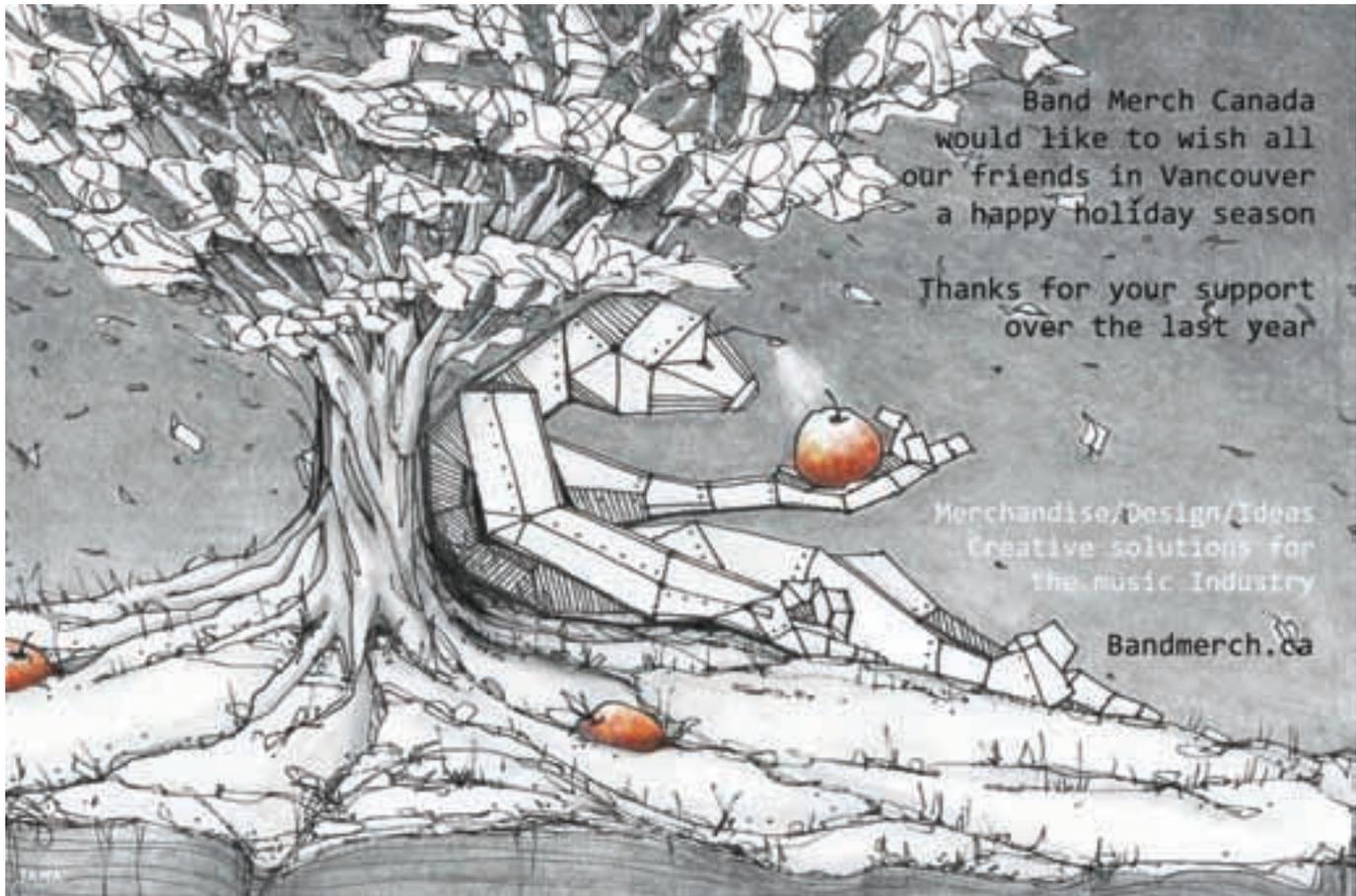
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LILY FAWN //

LILY'S SECRET STORY

INTERVIEW AND PHOTOS BY ROBERT FOUGERE
DRAWING BY CHRIS DOW



.....

ONCE UPON A TIME, DEEP IN THE FOREST, THERE WAS A SMALL DEER GIRL NAMED LILY. WHEN SHE WAS A BABY, HER PARENTS WERE TAKEN FROM HER AND SHE WAS LEFT IN THE FOREST ALL ALONE. AS TIME PASSED, LILY GREW TO BE CLEVER AND STRONG. ON WARM SUMMER NIGHTS, SHE WOULD SIT FOR HOURS BY THE STREAM AND WONDER IF IT WOULD BE FUN TO LIVE IN THE WATER. LILY HAD MADE A SMALL SHACK FOR HERSELF IN THE WOODS, AND CALLED IT KISSIN' TELL. SHE WAS NO LONGER AFRAID TO BE ALONE. SHE KNEW HER ENEMIES BY SIGHT, AND BY SMELL, AND SHE KNEW HOW TO ENTER THE NEARBY VILLAGES UNSEEN. THERE WERE MANY NIGHTS WHERE LILY WOULD SNEAK INTO A VILLAGE TO STEAL BABIES, CLAIMING THAT THEY STILL SMELLED FRESH, SO SHE HAD BETTER BURY THEM IN THE FOREST QUICKLY. ALTHOUGH SMALL, LILY HAD LEARNT TO DEFEND HERSELF AGAINST THE TOWN'S PEOPLE. SHE WAS QUITE DANGEROUS...

(Lyrics from "Lily's Secret Story")

Lily Fawn is a musician and performer from Victoria, B.C. She plays various instruments, most notably the singing saw, with various bands including Hank & Lily, MeatDraw and Deer Legs, and she has recently released a solo album with Lily's Lullaby Band entitled *Brightest Darkest*. Lily does not play the character of Lily Fawn; she is Lily Fawn. The antlers that adorn her head during

live performances sit as naturally as spots on a baby deer's back. Discorder photographer Robert Fougere interviewed Lily via email as she prepares for a European tour, kicking off with a 10 year anniversary party for Hank & Lily's European record label (www.labelman.be) and a tour of Belgium with Black Heart Procession.

.....

DISCORDER: Can we tell people your real name?

LILY FAWN: Lily Fawn...

D: Is it normal for female deers to have antlers?

LF: Both male and female reindeer [caribou] have antlers. The female retains her antlers during the winter and males do not. This gives women a higher status in the herd during winter so she can beat up the male if he eats too much of the food. Which is a good thing 'cause boys always drink all the juice and eat all the cereal! Lady caribou historically lose their antlers after a special event like childbirth. I have rejected this sexist stereotype, but still lose my antlers periodically. It usually happens if I have been crying. A few days later, my antlers fall off. With the help of yoga, magic and proper diet I think I can learn to control my rutting. This way I can take my antlers on and off whenever I please.

D: Would you recommend playing your new album for children? Some of the lyrics are really dark.

LF: Yup—I don't have any children of my own but

I already have some young kiddies and baby fans.

A friend of mine says that her kids roll around on the floor and listen to my album all the time. "They love it," she says. I have also played a few of the songs at a kids' show for the Fringe Festival [in Montreal] and it went over very well. I guess all the balloons and the guy in the dancing bear costume helped a little.

D: How long have you been playing the singing saw? Would you care to describe your first musical saw experience?

LF: About seven years ago I was walking through the woods one day and I swung my saw at a tree. But instead of cutting the tree it bounced off, making this amazing, haunting, yet beautiful sound. The most beautiful sound I've ever heard. I knew right then and there that I had finally found my voice. Then I started playing it when I was the drummer in a band called Blue Pine (now called Frog Eyes).

D: How do you find living on the island influences

your music?

LF: The locals call it Fantasy Island. Aptly named, the island is a place where I feel free to compose according to my fantasies. Plus, the regular cowboy/hippy jams are suited to my improvisatory nature. When I am writing songs at home on Fantasy Island, I am in another world. Check out the Hank Pine & Lily Fawn comic book!

D: Magic and fantasy, and now lullabies and dreams seem to play a really big role in your work. What sorts of things do you dream about?

LF: Some dreams I just can't tell you about, I can't tell anyone. But one that I can tell you happened just last night. I dreamt that someone ate my stash of chocolate bars and Belgian beer. I woke up very thirsty and a little miffed. Maybe I am excited for my upcoming tour of Europe that starts Nov. 25.

D: Wow that's exciting. Who are you playing with over there?

LILY FAWN //

LF: Hank Pine and I are planning to perform some new songs, and some songs off our North America album as a two-piece. This tour is fairly short, but we hope to make the next one longer. It is so lovely there. We will be playing in Holland and Belgium, the land of chocolate and beer. The dates and venues are listed on our website main page: www.hankandlily.com.

D: So, I've heard Lily Fawn has a thing for babies. What attracts you to the babies? Who or what are you saving them from?

LF: The babies? Well, who wouldn't want one? I mean, they are just so soft and cute and squishy! Hank Pine says that I shouldn't talk to people about my baby stealing. In fact, he says that I shouldn't steal babies anymore, but I know of a better place for the babies and they want to come with me, too. They tell me so, when they are sleeping.

D: Heavy. How did you and Hank meet?

LF: We were both running from the same things, in the same direction, for different reasons. We were headed to New Orleans, and five years later, are still trying to get there. Musically, I love playing with Hank Pine. I am so lucky we found each other when we did.

D: Why does Hank choose to keep his identity secret?

LF: Hank is a renegade assassin, on the run from the Avatars of the Second Sun cult, as well as the cops. Not only that, but any guy who carries his dead girlfriend around in a garbage bag probably has some other good reasons for keeping his identity under wraps.

D: Are there any special bucks that like to hang around your forest cabin, Kissin' Tell?

LF: No bucks, but I have my eye on a weasel.

D: "Pigeon is a Dirty Bird" is such a great title for a beautiful song. What inspired it?

LF: Pigeons, like many other birds, fall in love and mate for life. In this case, we can't help these birds. Love is dirty, murderous and forever. That song was written by Dave Wenger of Daddy's Hands.

D: Do you have a special connection with animals?

LF: Yes. Benjamin Bunny is the only one I can really talk to. I feel like he is the only one who really understands me. However, just yesterday, I caught Mr. Raccoon stealing cookies from my secret cookie hiding spot even though he knew that those were for the tea party.

D: Does your drummer, Benjamin Bunny, play with some other bands?

LF: Yes! Benjamin Bunny gets around. He is so good at thumping on those drums. He is also playing in

Frog Eyes and Chet. What a busy bunny.

D: The piano track on "Animals Grow Horns" is amazing, who laid that down?

LF: Yes she is amazing—glad you asked. That is Susan Farmer tinkling those ivories.

D: Do you have any other projects on the go? How are the musical saw workshops going?

LF: The workshops are going great, however, finding serious students is harder than I thought it would be. I am surprised that not everyone is as charmed by the singing saw as I am. I guess it might be another thing to add to a list of oddities under the heading "Lily Fawn." Plus, on occasion, I do a Siamese twin act with my friend Fibula (acoustic sea shanties about going to Hell and wishing wells, etc.). While attached at the hip, we are called Deer Legs. It is rare to catch a performance, but if you do get the chance I hope you wouldn't miss it.

D: Where can people buy your new album?

LF: Oh, thanks for asking. You can buy my albums from CD Baby or on my website—www.lilyfawnmusic.com.

D: Thanks a lot Lily! Have fun in Europe!



DEEP IN THE WOODS I BUILT A HOUSE AND NO ONE KNEW THE WAY / I CARPETED THE FLOOR WITH MOSS SO I COULD SIT FOR HOURS AND PLAY / THE HOWLING OF MY SAW WILL TELL THE STORY BEST / AS IT SINGS TO THE BABIES SO THEY CAN REST / FEEL THE NIGHT SINKING IN, CURL UP IN BED AS THE SAW SINGS / SLEEP MY LITTLE ONES, DON'T BREATHE TOO DEEP / FOR I WILL SHOW YOU ALL THE HORRORS THAT COME FROM SLEEP



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// UNDER REVIEW

ADJECTIVE / FAKE SHARK-REAL ZOMBIE! / THE GOOD NEWS / JUNIOR MAJOR QUADRUPLE DARE
(Self-Released)

Four local bands have embraced the Vancouver indie scene by taking part in a four-tiered collaborative experiment, and released it on warm, fuzzy vinyl. Playing covers of each other's songs, Fake Shark-Real Zombie!, Adjective, Junior Major and the Good News have re-invented the idea of the mixtape and have transformed it into a family-like affair. It's part thrash, part garage and oh so very indie, with a touch of shared affection mingled with jealousy—a bit like watching sibling rivalry being played out.

Adjective is a post-punk trio fueled by alcohol and insomnia. Female guitarist and singer Luna Tic has a distinctive **Karen O** quality about her that adds the right amount of female ferocity to the collection, and coupled with Ryan Riot's booming voice, it's downright magical. Junior Major is a little softer, but not by much. Fronted by Suzy Sabla, their epic, distortion-heavy tunes sound like a better, more anthemic version of **Autolux**. Their song "Drunk Lip" gets covered by Fake Shark, adding a grungy flavour to the mix.

The Good News is a promising indie pop group that sounds a bit like **the Decemberists** in their heyday. The song "Backstage Underage" sounds like the soundtrack to early love—awakening and inspiring at the same time with the strong suggestion of

soon-to-be heartache.

Overall, **Quadruple Dare** is a force to be reckoned with: an army of fearless indie musicians enjoyed best in the flesh.

—Miné Salkin

BLOCKHEAD THE MUSIC SCENE (Ninja Tune)

Blockhead scours the bargain bins of Brooklyn's record stores for, obscure treasures, hauling them home to his turntables and sampler to craft his art. There, he sifts through the music hidden in the grooves and extracts the phrases that speak to him—a drum break here, some of that blues guitar, maybe a bit of harpsichord or flute arpeggio, breathy jazz vocal verse and sitar.

If it fits the framework in his head, it goes into the sonic stew, to be arranged and manipulated into these otherworldly juxtapositions that follow an invisible logic.

In the past, Blockhead has worked with **Aesop Rock**, whose crazed, hyperactive flow demands relative restraint of any backing beat. More recently, Blockhead has focused on building himself up as a solo artist. His production is complete and would stand alone without the need for an MC. He stretches himself, and one is reminded simultaneously of a jigsaw puzzle—where a predetermined

picture is composed of many pieces—and a collage, wherein a new picture arises from the careful placement of fragments of others.

And what pictures. For a self-professed non-songwriter, Blockhead produces some great songs; one standout track is "Four Walls." Its vibe is intense and yet relaxed. Processed vocals float atop a steady, bumping 6/8 beat, slowly swelling cello and one-note xylophone. It all builds to a climax of shredding blues guitar blended with R&B vocals.

As a whole, **The Music Scene** is an ear-pleasing blend of every kind of music you've ever heard (or, as likely, not heard), with organic tone, colourful sound and compelling rhythm. You'd never know it, but you will like hearing echoing, gently-plucked koto with a hip-hop beat and bowed sitar, not to mention strings and big bass.

—Doug Mackenzie

COLLAPSING OPPOSITES IN TIME (Self-Released)

Collapsing Opposites is a Vancouver original with an unforgettable band name, and an even more unforgettable sound.

This local indie pop-rock group started as a one-man band, but over the years it has rotated through nearly a dozen members, slowly becoming something of an artist's collective.

Their newest record **In Time** has a funky, nostalgic flashback feel, all the while remaining current, fresh and playful. The album artwork, also a **Collapsing Opposites** original, is a creative 2-D collage depicting life in an artistic community. While they may craft their art according to simple aesthetics, their music is refreshingly unpretentious and reminiscent of childhood.

One standout tune is "Diamond Mind," the record's opening track, which promises quirky surprises to follow. Overall, the album is fun and certainly catchy. After listening to it a few times, their unique pop sound and intelligent lyrics will stick in your brain.

—Claire Dickson

D.O.A. KINGS OF PUNK, HOCKEY AND BEER (Sudden Death)

Joey "Shithead" Keithley just might be the hardest working man in punk rock. For 30 years he has tirelessly fronted the legendary Vancouver punk group **D.O.A.**, pumping out brain-splitting albums and delivering unstoppable live shows. A tribute to Canada's three most beloved pastimes, **Kings of Punk, Hockey and Beer** marks the 24th album from the hardcore originators. It's a compilation of 13 punk rock tracks spanning their long and memorable history. The song credits in the liner notes are made to read like hockey

commentary, as you scroll through the band's ever changing roster, with Shithead always present.

Kings tracks weave through the history of the Vancouver street punk scene with anthems like "Donnybrook," "Beer Liberation Army" and hardcore classics like "Deadmen Tell No Tales." There are a few previously unreleased goodies here too, including an appropriate cover of **Stompin' Tom Connor's** "The Hockey Song" and a rewrite of professional wrestling legend "**Classy**" **Freddie Blassie's** "Pencil Neck Geek." Finally, the album rounds off with another D.O.A. classic, their 1987 cover of **BTO's** "Taking Care of Business."

In the end, this compilation (along with D.O.A.'s feats on stage and on the ice as the D.O.A. Murder Squad) proves the thesis contained in the title, and it does it well. In the end, the album is essentially a well-packaged mix tape, saving you the work from making a punk party tape yourself.

—Mark PaulHus

THE HYPNOPHONICS THE LAST BAND ON EARTH (Stomp)

Paper 3-D glasses bespectacled and genre-bending band the Hypnophonics debut full-length, *The Last Band On Earth*, offers some high intensity cuts. With irreverent musicality and caustic vocals, it grabs hold of the listener, shakes them up and doesn't let go until the end. The staple distorted guitars layered with the straight forward rock drums and upright bass give ample opportunity for head nodding and banging.

With a song inspired by the 1950s CIA mind control experiments and chemical interrogation research ("MK-Ultra"), the intended evoked emotions come through loud and clear: chaotic, confused and wholly mind-smashing. The lyrics tell the story of a fortunate research participant who, thanks to some surreptitious governmental chemical ingestion, transcends the CIA's spooky motives. Feel free to sing along with the three-letter acronym chorus ("CIA, LSD, CIA, LSD")

The track "Tea Time" barely allows

time to catch your breath, especially if chanting the chorus with the punk-hooligan backup choir. Surf-guitar interludes delightfully.

Twelve tracks deep, *The Last Band on Earth* is well done, and retains a lot of the energy from their pumped up shows, managing to maintain the appropriately rough-edged exteriority. The Hypnophonics have been rocking eastern Canada and the U.S. since their live show debut in 2007, and finally made it out west this fall. They already passed through Vancouver on their current cross-country tour, but fans of conspiracy-ridden, raw, neo-rockabilly can check out their website and MySpace for more distorted conspiratorial goodness.

—Adam Mannegren

KINGS OF CONVENIENCE DECLARATION OF DEPENDENCE (Astralworks)

The makers of *Ambien* [ed. *Insomnia medication*.] could go out of business if artists like Kings of Convenience were further popularized. But really, fans couldn't hope for more from the long awaited third album by the Norwegian folk duo. With just two guitars and two comely voices, Erlend Øye and Eirik Glambek guide their listeners through an acoustic soundscape. *Declaration of Dependence* is devoid of any percussion and would be well suited between **Belle & Sebastien's** *The Boy with the Arab Strap* and **Bon Iver's** *For Emma, Forever Ago*.

The album opens up with a single classical guitar melody and two kind voices that will make you stop what you're doing and remind you of your favourite lover. Pretty like an autumn leaf, this song is made of nothing more than finger picking and gentle lyrics of escape. Unfortunately, this alluring and peaceful track is stomped on by the next, which is much more upbeat in a place where upbeat just doesn't belong. Lyrics like "Hey Baby / Mrs. Cold / Acting so tough / Didn't know you had it in you to be hurt at all" are not soothing, but rather distracting alongside the poppy finger plucking jazzy beats that you get tired of well before the three-minute

song expires. If you don't turn off the tape, you'll be greeted by "My Ship Isn't Pretty," the sad sixth song that's remarkably hard to turn your attention away from. It's slow, melodic, deserted and hungry. The song, featuring the perfect harmony between Øye and Glambek's voices, leaves you feeling heart-wrenched and empty, yet not unhappy to be so.

Just as it started, and just as throughout, the album ends on a delicate note with "Scars on Land." How much can two people really do with two guitars and folk fingers? The album isn't dynamic enough to leave you wanting more, but there's enough content to hold the attention of anyone looking to feed their heartbreak—enough to keep you content while drinking wine and bantering with an old friend.

—Sarah Charrouf

POINTED STICKS THREE LEFTS MAKE A RIGHT (Northern Electric)

Better late than never. After 29 long years since the release of the classic *Perfect Youth*, Vancouver pop-punk pioneers Pointed Sticks have finally released a second full length album. *Three Lefts Make A Right* is a collection of brand new tunes written and recorded by the band, dating from their very successful reunion in 2006. Released in early November on Northern Electric Records, the album doesn't have a rusty feel as you'd expect. Rather than trying to relive the glory of their youth, the album sounds as vibrant and energetic as anything they released in their heyday. It showcases the same bratty, melodic pop-rock that had them riding on the top of the Vancouver punk tsunami of the late '70s and early '80s—the same sound that scored them a record deal with legendary English punk label, Stiff Records (original home of **the Damned** and **Elvis Costello**), before the label went belly up. *Three Lefts* is a living document of what could have been, despite their massive hiatus, but these guys haven't missed a beat. Aside from disappearing into some sort of **Love & Rockets** trance

on "Leave Me Alone," they cling to their classic sound formula. Full of fun, lovesick boppers, rockers and ballads, the tunes are all delivered in unmistakable, lovable punk style. The album is sure to satisfy fans that have been patiently waiting all these years, and could possibly charm a new generation of punk devotees.

—Mark PaulHus

SOLARISTS COAST SPIRIT (Darling Records)

Coast Spirit, the latest release from Vancouver band Solarists, is aptly titled: even at its more energetic moments, the band's sophomore album has a sedative effect, uniquely suited to the torpor of the band's native city in winter. The project of Cameron McClelland, former member of Vancouver shoegaze outfit **Hinterland**, Solarists forgo the usual lush, sparkling sound for a more subdued breed of pop. Gentle, restrained guitar riffs throw a glamour over the landscape of the album, lending it a muted surreality. McClelland himself constantly sounds as if he's just been dosed with 200 mg of codeine, inspiring an almost fetal sense of calm that calls to mind **Hayden** or **the Magnetic Fields** at their most gentle.

At its best, this atmosphere is soothing and muscular for all of its sparsity. At its worst, it slows the pace of the album to a grinding halt, inspiring lethargy rather than reflection. At these points, the songs creak and groan along, and the lyrics, which should be soaring, sink into obscurity.

Still, it's worth being patient for the moments when the band manages to throw off this inertia. On standout track "New Sound for a New Town," pulsing guitar and drums propel McClelland forward as he drones, "There's no need to feel the fire, because the buildings will alter but not you and me." There are enough of these cathartic moments to give hope that Solarists will wake up and start feeling the fire on their next album.

—Miranda Martini



STATE RADIO LET IT GO

(Ruff House)

No one can accuse Boston Massachusetts-based State Radio of being lazy after listening to their third album titled *Let It Go*. The band continues its calls to action by pricking the ears of the listener with its proactive, politically-conscious music. Indeed, State Radio operates on the agenda of making this planet healthier, more aware and well-fed through worldwide lyricism coupled with their tireless efforts in social action. Combining public service within their touring schedules, whether it be working soup kitchens during their off time or riding bikes to their gigs in the name of environmental sustainability, State Radio walk what they talk. The music they play has the keen ability to shake you up and falls somewhere between fuzzy rock and reggae/ska, whether it be in dance beats or in crashing waves of social change that will make you think, and get you moving. Some personal favorites are the reggae-infused tune "Calling All Crows," a

simple call out to the people to take initiative action while "Doctor Ron the Actor" and "Knights of Bostonia" are super energized and anthemic as ever. State Radio is a band that is as dynamic as it is diverse and no doubt have a live show worth its weight in gold. Keep your eyes peeled for this musical revolution.

—Nathaniel Bryce

SUFJAN STEVENS & OSSO RUN RABBIT RUN (Asthmatic Kitty)

This is not really a Sufjan Stevens album. And it's not really new, either. *Run Rabbit Run* is a sometimes-epic classical reworking of Stevens' 2001 release *Year of the Rabbit*, composed and performed by Osso: a New York-based string quartet. Like the original, Osso's interpretation offers an entirely instrumental take on each year of the Chinese zodiac calendar.

It's not the atmospheric indie rock fans might expect, but all the nuanced characteristics of a Sufjan record remain present. Cinematic swells are punctuated by arty irreverent hooks,

and followed up by long bouts of round chaos. Instead of ethereal digital sounds, ears are met with sweeping chromatic scales and other flares of virtuosity. Soaring violin squeals replace shrill electro-glitches, and cello-taps stand in for sequenced back-beats.

One might recognize Osso's modernist symphonic tendencies from Stevens' critically acclaimed 2006 album *Illinois*. The foursome have also collaborated and performed with the likes of *Antony & the Johnsons*, *the New Pornographers* and *the National*. While both interesting and skillful, *Run Rabbit Run* feels more like a translation of an old text, rather than a fresh work of staggering genius.

—Sarah Berman

TV HEART ATTACK LOST IN THE SWAY (Thorny Bleeder)

The press release that comes with TV Heart Attack's new EP *Lost in the Sway* reads:

"Part ballad, part bitch-slap, TVHA's new single is an explosive, danceable temper-tantrum draped in a toga of epiphany. An anthem for recovering masochists."

If that sounds intriguing and appealing to you, then you may very well be the intended target market for this band. Heaven knows, there is certainly a market out there for this kind of music; this is the kind of CanCon that one might find on modern rock radio and MuchMusic.

But unfortunately, my impressions upon reading the press release were very similar to my impressions upon listening to the music: overwrought, needlessly dramatic, kind of dumb.

So you can't blame TV Heart Attack for misrepresenting themselves. But if your reactions to reading the above press clipping are similar to mine, then you may want to avoid this disc.

Of course, it wouldn't be fair to write off a band because of their media material (which in TVHA's case outlines their 12-point "Sales/Marketing Highlights") but, while *Lost in the Sway* isn't abjectly terrible, there isn't really

any reason to recommend it either. Its six songs are slickly produced, but pretty much forgettable. The music itself is synth-tinged, goth-lite rock, like a poor man's *Killers* (who TVHA have actually shared the stage with).

Still, if the Vancouver quintet's songs do end up finding a home on the radio and TV, I wouldn't begrudge the local boys their success. At least they're markedly better than *Nickelback*.

—Dan Fumano

VARIOUS ARTISTS COOL SOUND DEATH (Vidkid)

Cool Sound Death stands out as a compelling argument for getting to know Vancouver's bizarro digi-noise scene. With healthy doses of '80s nostalgia and kindergarten humour, the mixtape is best listened to in over sized headphones, or perhaps out of a Fisher Price cassette player.

You could probably listen to these songs while watching muted YouTube videos of *Sesame Street* and still feel like you've walked into a slightly-awkward dance party in space. Released by Vidkid on analog tape only, the compilation features a number of clever ways to recycle synthesizer demo beats.

That's not to say this album is juvenile. It would be presumptuous to assume the "Nutmeg Pancake Peapod" remix of *Treasure Mammal's* "Unicorn" is just a bunch of random samples and inside jokes. There's actually some dramatic bits of precision piano hooks, punctuated with bitter swells of complex dissonance. Deep, right?

Bands like *MT-40*, *DJ Gin 'n' Braggs* and *Haunted Beard* offer a mash of spooky sounds, evoking images of computers beeping in caves or science experiments recorded under water and played in reverse. In ten short minutes, *Stamina Mantis* reignites a heated argument from everybody's childhood: namely "*Gremlins 2 vs. Home Alone 2*."

—Sarah Berman



Stuff White People Like

JAN. 25TH, NORM THEATRE

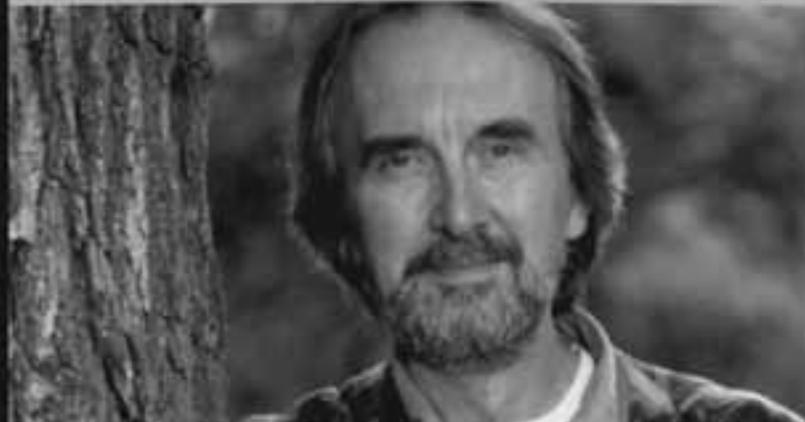
Christian Lander



GREAT LAKE SWIMMERS

WITH JON-RAE FLETCHER

JAN. 29TH, VOGUE THEATRE



Fred Penner

MAR. 4TH, PIT PUB

students/guests only

BASIA BULAT

MAR. 5TH, ST JAMES HALL





// REAL LIVE ACTION

Machu Picchu / photo by Kate Henderson

CHAD VANGAALEN / CASTLE MUSIC

October 15 / Rio Theatre

It was clear from the moment I walked down the aisle of the Rio Theatre in search of a seat that this night would hold some magic. Toronto's Jennifer Castle (Castle Music) was onstage, just her and a ukulele, playing hushed pretty songs about wayfaring lovers, knowing each cloud by its first name and bottled ships lost at sea. Her songs brought imaginings of standing on deck of a small boat with the cool breeze of her voice gently caressing the skin and hair as an old wise ocean nymph cradles you and tells of her storied travels through life. It was all so romantically contemplative, it made me want to share every moment with the people I love.

After a short break between sets, Chad VanGaalén and his band made their way to stage, VanGaalén in a long black wig and his drummer in a silver party hat. The band, clearly comfortable with each other and the music they play, gave a performance that felt less like a popular band holding court and more like four really talented people you know who decided to play a show in some movie theatre. VanGaalén played a captivating set, consisting mostly of new material and the odd older favourite, the gems being a goofy cover of Techno-tronic's "Pump Up The Jam" as a birthday request song, and the gorgeously sad "Willow Tree," played during the encore. The perfect setting made all the difference, too. Not having to vie for a position just to see the band was really nice—it felt like we were all equally sharing this beautiful performance. It was comfortable, unpretentious and definitely one of the best shows I've been to in a while.

—Nathaniel Bryce

SHINDIG #6

WEATHERED PINES

MANTA RAY-GUN

WITCH WATER

October 20 / Railway Club

Night six of That Annual Local Music Competition from CTR 101.9 FM saw Weathered Pines, Manta Ray-Gun and Witch Water face off in an epic showdown to end all showdowns! Well, not really, but it was a fair fight with a surprising—but not undeserved—result. The room wasn't packed. But for a

rainy Tuesday in mid-October, it was respectable, peaking during the second set at a comfortable level of standing room only. I never sensed that special spark that makes a memorable show but, unlike night five, I left the Railway sans beer on my shirt.

Weathered Pines started off the night, playing their modern version of early Cash and Cline country: plaintive, but with a strong heart and a sense of humour. They were the tightest act musically but, as this short paragraph shows, I was left unenthused.

Next up was Manta Ray-Gun, who share my love for oddly placed hyphens and feisty female lead singers. Looking like they'd need a fake ID to see other Shindig shows, the duo and their drum track had post-punk ambitions that fell short, but not for lack of trying or talent. Axing the She Wants Revenge backup vocals—and a little growing up—will see these guys through. It saw them through to winning the night, and that's a pretty good start.

Finally, Witch Water—my failed prediction for winner—were a more sophisticated pair, with a drummer that drove the duo and a piano running the bass line. The pianist's vocals were haunting and the drummer was totally ruthless, if imperfect. Style-wise, they were the most intriguing by far, but song to song, they need to mix it up.

Having experienced the radical differences of night five, I was a little disappointed with night six. Each band was good, but not inspiring. I like a blaze of glory—going up or down—but this night just simmered.

—Maegan Thomas

ISLANDS / PLUS PERFECT

October 20 / Rickshaw Theatre

The crowd arrived early at the Rickshaw Theatre, and the anticipation was tangible by the time openers Plus Perfect took the stage. Filling in after a last minute cancellation by Be Your Own Pet's Jemina Pearl, the Vancouver four-piece had big shoes to fill, but they powered through their set with crowd-pleasing indie rock. Vocal harmonies by guitarist Andrew Candela and bassist Jesse Gander made each chorus stand out, and they were backed up by an energetic performance by Lane Small on drums. Mike Gittens played along on keyboard, adding another layer of depth to their sound.

Next up were Islands, one of the biggest acts to emerge from the Montreal indie music scene. Frontman Nick "Diamonds" Thorburn stole the show as soon

as he walked onstage wearing a rhinestone-studded cape with “DIAMONDS” written across the back. He lost the cape a few songs later, but never lost the crowd’s attention. Thorburn was joined onstage by Jamie Thompson as well as newest members, Evan and Geordie Gordon. Thompson, a collaborator of Thorburn’s since the Unicorns, recently returned to play with Islands after a three-year hiatus.

Islands opened their set with “Switched On,” the first track from their September release *Vapours*. They showcased their new electronic-inspired sound by playing most of their latest album, with Thorburn reaching out to touch hands with fans during the title track. The energy in the room rose substantially for older fan favourites such as “Where There’s a Will, There’s a Whalebone,” “Don’t Call Me Whitney, Bobby” and “Creeper.” Islands took a short break after their set before returning to the stage to play “Rough Gem” and the nine-minute epic “Swans.” They may have changed their lineup and style, but on this night they showed why their motto is “Islands are forever.”

—John Bartlett

COPYRIGHT/COPYLEFT FESTIVAL NIGHT 3

DAVID SHEA

SCANNER

HOLZKOPF

SONARCHY

October 23 / Scotiabank Dance Theater

Minus a lacklustre set by local trio Sonarchy, this third evening of performances from Vancouver New Music’s Copyright/Copyleft Festival was a remarkable gallery demonstrating the deconstruction and reconstruction of contemporary music.

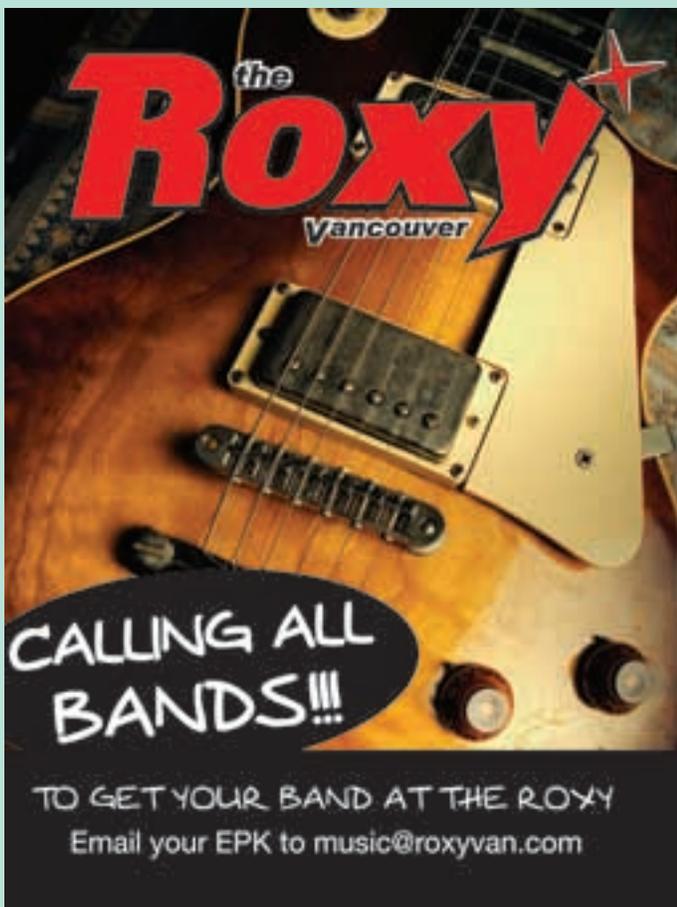
Vancouver’s Holzkopf (a.k.a. Jake Hardy) lit things up with a majestic set

of sample-twisting beat alchemy. Hardy hovered over his arsenal of broken tape players, mixers and microphones with an air of divine madness, pulling out blended shards of sudden noise, obliterated vocals and found loops to thrill the austere crowd.

With the momentum set in place, famed UK electronics experimentalist Robin Rimbaud (a.k.a. Scanner) took the stage for a sprawling set. Layering his beats with sheets of pulsating static, Rimbaud invited radio transmissions from the past, discarded cell phone messages and morbid, droning synths in, amassing a boundless cloud of sound. Framed by candy-stripe mutations on the screen above the stage, his music had an ethereal, meditative quality that left the audience rapt.

American/Australian composer David Shea closed the evening with two stunning audio-visual compositions. An “all out mixathon,” according to Shea, the first was an electronic revival of early 20th century consciousness. Images of western industrial adolescence cycled through in film above, while Shea brought the past to life with a ghostly assemblage of forgotten film and television soundtracks. His second piece, an enchanting remixed Javanese version of the Hindu tale Ramayana, nearly lulled the audience into a trance. These were visionary multi-media works, but the most interesting portion of Shea’s performance, and perhaps the evening, came in the form of his tribute to forgotten Canadian experimental film director Arthur Lipsett.

A filmmaker in the employ of the National Film Board in the 1960s, Lipsett was responsible for developing seminal sound and film collages that were influential to avant-garde and remix culture all over the world. Shea trumpeted Lipsett’s great legacy to experimental film and music, lamenting the fact that Lipsett is often left unrecognized for his achievements in the history of subversive art. And with that, Shea departed the stage, leaving the crowd to





Islands / photo by Michelle Mayne

handling material from the group's near 30 year history. Newer songs like "Super Group" (off of the new album of the same name) and "Giant Kitty" felt right in place alongside classics like "Banana Chips" and "Twist Barbie." Shonen Knife brought a powerful rock sensibility to such impossibly cute and fun songs, ensuring every single body in the building was moving. Kurt Cobain once said that seeing Shonen Knife live transformed him into a hysterical nine-year old girl at a Beatles concert, and that's exactly what happened to the crowd this night. After the show, the band signed autographs at the merch stand, including a copy of their new CD for this writer; he was most definitely grateful for the experience.

—Sean Nelson

PROPAGANDHI

October 27 / Rickshaw Theatre

Vancouver is enveloped in multiple shit-storms of moderate social unrest right now with Olympic controversies, vicious H1N1 hysteria and general economic disarray surrounding us. What better time for Winnipeg's favourite radical sons to swoop in, sell out the Rickshaw and fan the flames a little? Even with a legion of anxious/drunken/ravenous punks hovering at the edge of the stage, hungry for Propagandhi's trademark anti-authoritarian anthems, the Prairie punk legends insisted on a quick tutorial on the terrors of the forest industry before playing, courtesy of a mouthy hippie named Josh from the Rain Forest Action Network. He quickly lectured the crowd on the rape and pillage of Canada's old growth forests, persuaded everyone in attendance to record a unison "fuck no" message to premier Gordon Campbell, and then, finally, it was on.

Under a massive banner displaying the cover art for their new album *Supporting Caste*, the band gave the raucous Tuesday night crowd every penny of their money's worth. Playing songs from the majority of their albums, but drawing heavily on the new album and the classic *Less Talk, More Rock*, Propagandhi performed with the total political devotion, boundless energy and humour that they're known for the world over. The Beave (bearded guitarist Dave Guillios), vocalist/guitarist Chris Hannah, bassist Todd Kowalski and drummer Jordan Samoleski issued attack after attack of heavily distorted melodies, propelling the crowd into a seething mess of well executed stage diving and shouting along.

Between songs, members of the band took the opportunity to riff on current affairs and encourage participation in local politics. Particularly poignant was Samoleski's overt praise of local civil rights advocates like the Pivot Legal Society. Belligerent howls of "who cares" sometimes ensued from these bits of moral oratory, but for the most part, they got cheers of unhinged approval from the centre of the mosh pit to the back of the balcony. "I like your spirit," said a sweat-drenched Hannah midway through the set. "You're way better than Regina." [ed. For more on Propagandhi check out the interview Jordan Samoleski did with us at discorder.ca]

—Justin Langille

BROADCAST / ATLAS SOUND

October 30 / Biltmore Cabaret

This was one of those shows where you know it will be good, but you're not sure what to expect. Apparently, Broadcast often plays Vancouver around this time of year, and attending their shows has become a tradition for their Vancouver fans.

Atlas Sound is Bradford Cox. And he's usually accompanied by a touring band. But when the lights dimmed, sharing the stage with Cox was Broadcast's James Cargill where his band should have been. "This is a little awkward since the band didn't show up," the sound guy told me. Turns out the band's van broke down 50 miles outside of Seattle, en route to Vancouver. Luckily, Cox

the blaring juxtapositional truths of Lipsett's landmark 1961 short film *Very Nice, Very Nice*, without which the innovations of the evening may not have been possible in the first place. [ed. You can check out *Very Nice, Very Nice* and other Arthur Lipsett films on the NFB website. http://www.nfb.ca/film/Very_Nice_Very_Nice/]

—Justin Langille

SHONEN KNIFE / STRANGE MAGIC / APOLLO GHOSTS

October 25 / Biltmore Cabaret

What an amazing show. Vancouver's finest opened for Japan's finest as our own Apollo Ghosts started the show off. Fresh from the release of their *Forgotten Triangle* EP on vinyl (only 25 copies!), the band played a vibrant set to a crowd that was not quite ready to move their bodies. Though the Ghosts' rock-solid songs and singer Adrian Teacher's charisma definitely won applause, though. Teacher aptly dedicated audience favourite "Little Yokohama" to Shonen Knife, and also introduced some new material. As usual, call-and-response choruses were in effect with the Ghosts, guaranteeing that a good time was had by early arrivals.

Next were the good-feeling rhythms of the *Strange Magic*, with a sound that was quintessentially Vancouver. The band's Mint Records-ready rock was joyfully playful, especially on the raucous "May You Live in Interesting Times." The sextet would be well advised to place Kayoko Takahashi's vocals at the forefront, as this is where the band truly shines. The *Strange Magic* seem to have a knack for opening for legendary bands (Os Mutantes already and the Pointed Sticks in December), and this night was no exception.

Finally came everyone's favourite "Super-Cult Punk-Pop Band," Shonen Knife. Knife collectors young and old erupted when the curtains were drawn, and they were treated to a stunningly energetic set spanning an hour. The band's current line up (original guitarist Naoko Yamano, drummer Etsuko Nakanishi and new bassist Ritsuko Taneda) proved more than capable of

decided to make the trip himself.

Maybe he was grumpy that he had to go it alone, or perhaps Cox is, well, a cock. Either way, he became increasingly upset as his set progressed. Despite his tantrums about people talking, the small “g” musical genius that he is, managed to mix feedback with pop as effortlessly as he came up with complaints to rail at the audience with. He was infectious and ridiculous at the same time.

Coming off the well-received *Logos* album, Atlas Sound was actually the bigger draw here. Regardless, Broadcast, who are now a two-piece, were a great example of a group wanting to progress and not coast on their past achievements. James Cargill set the tone with loops of sound and belches from his Korg while Trish Keenan accompanied with her numerous electronic devices and ‘60s-inspired vocals. Like their recent releases, this was the collage-of-sound Broadcast rather than the studied-pop-songs version of the group that gained them notoriety. Broadcast were a lot noisier and more musically challenging than expected, while Atlas Sound wasn’t as sonically noisy as his demeanour was.

—Robert Robot

SHINDIG #9 BLANK CINEMA HIDDEN TOWER MACHU PICCHU

November 10 / Railway Club

Hecklers, jokes for beer, a battle of the bands: yep, it’s Shindig. The night started off strong with the finely-honed indie rock of Blank Cinema. The band played to a packed house ready to party on the holiday and didn’t disappoint. With a set of songs so polished you could see (and hear) their sheen, Blank Cinema’s music was undeniably fun, feel-good, accessible and audience-pleasing. This is one Radio 3 recognized band to watch out for.

Next came the metal stylings of Hidden Tower. The group played some epically lengthy instrumental tracks that displayed their technical prowess. It was this prowess that won over the night’s judges, but it didn’t quite win over a thinning audience, who, on a Tuesday night before a holiday, were more ready to party to straightforward pop. Still, the band managed to gain some audience applause when they announced that their track “Great Conjunction” was inspired by the Jim Henson favourite *The Dark Crystal*. A sign of success for the set was spotted as devil horns confidently adorned the air.

After an interminable sound check, Machu Picchu finally took to the stage with one very impressive set. The band delivered a noisy slab of rock punctuated by solid melodies and a perfectly pop core. With a hefty dose of reverb and poignant use of buzzsaw guitars, the group played to everything that’s right in independent pop music today. Though not the winners of this night’s competition, Machu Picchu undeniably won over members of the audience. After their set, a member of the band asked, “Ain’t it nice to be wasted on a Tuesday night?” With the talent seen this Tuesday, the answer was assuredly yes. [ed. Machu Picchu will be playing at Discorder’s night at the Astoria on Dec. 2 opening for Makeout Videotape.]

—Sean Nelson

DINOSAUR JR. / PINK MOUNTAINTOPS / LOU BARLOW

November 10 / Commodore Ballroom

Currently, it’s easier than ever to dust off an old act with some new, half-inspired material and milk the old nostalgia for some ticket sales. On their latest tour stop in Vancouver, former underground legends Dinosaur Jr. managed to do just that. The tired prestige of the Commodore’s high ceilings and an impressive weekday crowd turnout couldn’t dress up the fact that Dino is only a faint ghost of their former rock glory.

Disheveled and playing like he was doing some deskwork, Dino bassist and all around indie rock god Lou Barlow opened the evening with a cursory set of old standards and a few new tunes. It was impressive to be in the presence of a voice that has spawned the style of a whole generation of d.i.y. rock, but the set was mostly forgettable, save for his rendition of “Spoiled,” an underappreciated gem from the soundtrack to Larry Clark’s 1995 film *Kids*.

Black Mountain front man/Vancouver rock mainstay Stephen McBean and his cleverly titled Pink Mountaintops took the stage next and proceeded to stultify the crowd with their tight yet painfully blasé jangle-pop songs. It might have seemed like a good idea at the time, but there is a multitude of Vancouver bands that would have fit this bill better... like Dino’s label mates Ladyhawk, for instance.

When Dino lead guitarist J. Mascis and his mass of long white hair finally took the stage with Barlow and drummer Murph in tow, they did little to save the evening from the sedate atmosphere that had been established. There were a few raucous shouts of approval and everyone seemed to get a kick out of classics like “Feel the Pain,” “Freakscene” and “Little Fury Things,” but it wasn’t enough to rekindle even a bit of the flame. Mascis worked the whammy bar with little enthusiasm and the crowd returned the favour, showing their devotion with mild applause.

I’m not naïve enough to think that a band like Dinosaur Jr. is going to sound as good as they did on record 20 years ago. However, I did see them on their initial reunion tour in 2006 at the Phoenix Theater in Toronto and was privy to a show of virtuosity that made this outing seem like a rehearsal night instead of the real deal. Unfortunately, it seems that growing up and watching your favourite bands ape the spectacle for a pay cheque might be exactly what the Eagles and your parents made it out to be.

—Justin Langille

BUILT TO SPILL / DISCO DOOM / FINN RIGGINS

November 18 / Commodore Ballroom

Seventeen years and seven studio albums into their career, Built To Spill have become like good old buddies you used to kick it with back in the day, just hanging out, smoking weed, playing video games and listening to tunes. Nothing ever too wild or memorable happened but somehow it was always just perfect. Their show on another miserably rainy night in Vancouver was like reuniting with your old best dudes: an effortlessly good time.

Before they hit the stage, however, the packed house at the Commodore was treated to a couple of admirable opening acts. First up were fellow Idahoans Finn Riggins. They were clearly excited to be playing the big room, and that energy translated well into playfully heavy, ramshackle power pop with a reliance on ecstatically shouted “Oh-oo-Whoa-oo” choruses. Next up were Switzerland’s Disco Doom, which were neither disco nor doom. Though more technically adept than Finn Riggins, they were also more boring. Ultimately, their straightforward shoe-gazer rock left me feeling like Switzerland: neutral.

After a short break, the five travelling members of Built To Spill ambled onto the stage, sporting slept-in t-shirts and varying degrees of paunch. There was nothing showy here, just some of the best indie rock of the past 20 years. With a meek “hello,” Doug Martsch and the boys launched into their set, which leaned heavily on their impressive back catalogue, featuring crowd favourites like “Dystopian Dream Girl” and “Car.” Much of the packed house unabashedly sang along as if the songs were written just for them. After a thoroughly satisfying 11-song set and the warm gravy of a three-song encore, it was clear that Built To Spill are playing themselves into the pantheon of rock.

—David Stansfield

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— AND —
CONTRASOMA



SAT 19 DEC

DJs
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— AND —
R-LEX
THE ROBOT



SAT 26 DEC

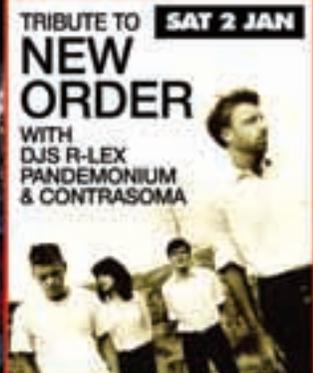
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PANDEMONIUM
& CONTRASOMA



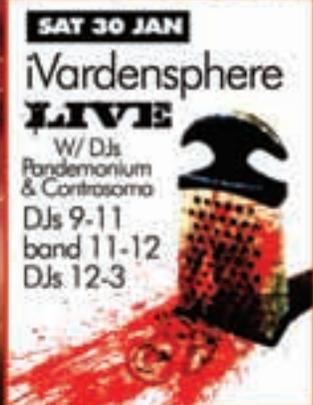
SAT 16 JAN

**SPACE MADNESS
SCI-FI THEME PARTY**
DJs PANDEMONIUM & R-LEX



SAT 30 JAN

**iVardensphere
LIVE**
W/ DJs
Pandemonium
& ContrasoMa
DJs 9-11
band 11-12
DJs 12-3



**CLUB 23 WEST / 23 WEST CORDOVA
WWW.SANCTUARYSATURDAYS.COM**

// CiTR 101.9 FM CHARTS STRICTLY THE DOPEST HITZ OF 2009

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Pink Mountaintops*+	Outside Love	Jagjagwuar	51	Nadja*	The Bungled & the Botched	Blocks
2	Bell Orchestre*	As Seen Through Windows	Arts & Crafts	52	Jenn Grant*	Echoes	Six Shooter
3	Tranzmitters*+	Busy Singles	Deranged	53	Animal Collective	Summertime Clothes	Domino
4	Apollo Ghosts*+	Hastings Sunrise	Indie	54	Jeremy Jay	Love Everlasting	K
5	Wind Whistles*+	Animals Are People Too	Indie	55	Jay Reatard	Watch Me Fall	Matador
6	King Khan & The Shrines	What Is?!	Vice	56	Twin Crystals*+	s/t	Needs More Ram
7	Nü Sensae*+	One Sided EP	Isolated Now Waves	57	Chain & the Gang	Down With Liberty...	K
8	Evaporators/Andrew WK*+	A Fine Pear	Mint	58	Destroyer*+	Bay of Pigs EP	Merge
9	Various*+	Vancouver's Punk as Fuck Vol. 2	Indie	59	C. Mark/N.Q. Arbuckle*+	Lets Just Stay Here	Mint
10	You Say Party! We Say Die!*+	XXXX	Paper Bag	60	Nasty On*+	Squid	La Ti Da
11	Dan Mangan*+	Nice, Nice, Very Nice	File Under Music	61	Kidnap Kids*+	You Would Run ... Grave	Geographing
12	Ohbijou*	Beacons	Last Gang	62	Maynards*+	Date & Destroy	Indie
13	Clues*	s/t	Constellation	63	Pretty Vanilla*+	Seven Inches Deep	Indie
14	Easy Star All Stars	Easy Star's Lonely Hearts Dub Band	Easy Star	64	Do Make Say Think*	Other Truths	Constellation
15	Neko Case	Middle Cyclone	Anti-	65	Ty Segall	Lemons	Goner
16	Julie Doiron*	I Can Wonder ... Day	Endearing	66	Falcao & Monashee*	s/t	Indie
17	Peaches*	I Feel Cream	XL	67	Nü Sensae*+	Three Dreams	Critiscum
18	Plus Perfect/Hermetic*+	Split EP	Plans To Make Plans	68	Apollo Ghosts*+	Forgotten Triangle	Catbird
19	Malajube*	Labyrinthes	Dare To Care	69	SSRIs*+	Teems EP	Indie
20	The Hylozoists*	L'Île De Sept Villes	Outside	70	Hidden Cameras*	Origin: Orphan	Arts & Crafts
21	Black Mold*	Snow Blindness Is Crystal Antz	Flemish Eye	71	Shout Out Out Out Out*	Reintegration Time	NRMLSWLCM
22	Safety Show*+	Blackwater	Indie	72	B.A. Johnston*	Stairway To Hamilton	Just Friends
23	Rich Hope*+	Is Gonna Whip It On Ya	Sandbag	73	Green Go	Borders	Pheromone
24	TVees*+	s/t	Trendsetter	74	Lightning Dust*+	Infinite Light	Jagjagwuar
25	Adjective*+	I Am Sorry For Your Loss	Indie	75	Various*	Le Son 666 Audio	Canada Council
26	B Lines*+	s/t 7"	Nominal	76	Wintermitts*	Heirloom	Indie
27	Japandroids*+	Post Nothing	Unfamiliar	77	Timber Timbre*	s/t	Out of This Spark
28	Shearing Pinx*+	Ultra Snake	Isolated Now Waves	78	Electroluminescent*	Measures	Black Mountain
29	Torngat*	La Petite Nicole	Alien8	79	Various*	Nothing on ... CJSW 90.9	CJSW
30	Various*	Friends In Bellwoods 2	Out of This Spark	80	Various	Score! 20 Years ... The Covers	Merge
31	Charles Spearin*	The Happiness Project	Arts & Crafts	81	Bonnie "Prince" Billy	Beware	Drag City
32	Little Girls*	Concepts	Paper Bag	82	Extra Happy Ghost!!!*	How the Beach ... Feelings	Saved By Radio
33	Pissed Jeans	King of Jeans	Sub Pop	83	No Age	Losing Feeling EP	Sub Pop
34	No Bunny	Love Visions	1234 Go!	84	We Are Wolves*	Invisible Violence	Dare To Care
35	Black Lips	200 Million Thousand	Vice	85	Role Mach*+	Offresques & Fuges	Indie
36	Dirty Projectors	Bitte Orca	Domino	86	Various*	Cult Figures: ... Canada	CMC
37	Black Dice	Repo	Paw Tracks	87	Islands*	Vapours	Anti-
38	Obits	I Blame You	Sub Pop	88	Fortunately Everything Dies*	Censored	Indie
39	Sonic Youth	The Eternal	Matador	89	Various	Copyright/Copyleft	Vancouver New Music
40	Various	Musicworks Vol. 104	Musicworks	90	Mirah	(a)spera	K
41	Swan Lake*+	Enemy Mine	Jagjagwuar	91	Great Lake Swimmers	Lost Channels	Netzwerk
42	Bran Flakes	I Have Hands	Illegal Art	92	Micachu & the Shapes	Jewellery	Rough Trade
43	Pony Up*	Stay Gold	Indie	93	Flipper	Sex Bomb Baby! (reissue)	Water
44	Throbbing Gristle	The Third Mind Movements	Industrial	94	Gruesomes*	Gruesomania (reissue)	Ricochet Sound
45	The Woolly Bandits	Women of Mass Destruction	Citation	95	Land of Talk*	Some Are Lakes	Indie
46	Animal Collective	Merriweather Post Pavillion	Domino	96	Los Straitjackets	The Futher Adventures of...	Yep Roc
47	Tortoise	Beacons of Ancestorship	Thrill Jockey	97	Pre	Hope Freaks	Skin Graft
48	Kronos Quartet	Floodplan	Nonesuch	98	Love Is All	Play 5 Covers	What's You Rupture?
49	Acid Mothers	Temple Lord of the Underground	Alien8	99	Jandek	Not Hunting For Meaning	Corwood Industries
50	Rural Alberta Advantage*	Hometowns	Saddle Creek	100	Neil Young	Fork In The Road	Reprise

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with *s are Canadian and those with +s are local. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CiTR's music coordinator a shout at (604) 822-8733. His name is Luke Meat. If you ask nicely he'll tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.

BABY, YOU'RE THE BEST

ZULU STAFF TOP TENS OF 2009

In no particular order here is what rocked our year!

All regular priced staff top tens are now on sale 10% off until Jan. 31st 2010.

ERIN

Yoko Ono and Plastic Ono Band – Between My Head and the Sky

Fever Ray – s/a

The XX – XX

Death – ...for the whole world to see

Zola Jesus – The Spoils

Nick Cave & Warren Ellis – White Lunar

Bat for Lashes – Two Suns

Bill Callahan – Sometimes I Wish We Were an Eagle

Mariane Faithfull – Easy Come Easy Go

Rodriguez – Coming from Reality



Mayyors – The Deeds' 12"

Dave Phillips – They Live" LP

The Rita – Shark Knifing" 7"/w/book

Sian Alice Group – Troubled, Shaken, etc.

The XX – XX

NIC

Blackout Beach – Skin of Evil

Nick Cave & Warren Ellis – White Lunar

Tim Hecker – An Imaginary Country

Richard Hawley – Truelove's Gutter

Swan Lake – Enemy Mine

Apollo Ghosts – Forgotten Triangle

Fuck Buttons – Tarot Sport

OST – Where the Wild Things Are

Bill Callahan – Sometimes I Wish We Were an Eagle

The Horrors – Primary Colours



JOSH

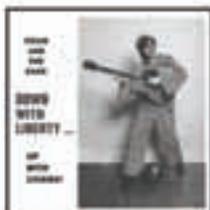
Chain & the Gang – Down with Liberty...Up with Chains!

Cold Cave – Cremations

Jacques Dutronc – et moi et moi et moi 1966-1969

Hecker – Acid in the style of David Tudor

Kneit Role – From Without LP



MELANIE

Cass McCombs – Catacombs

Yo La Tengo – Popular Songs

The Fresh & Onlys – Grey Eyed Girls

Pink Moutaintops – Outside love

Neko Case – Middle Cyclone

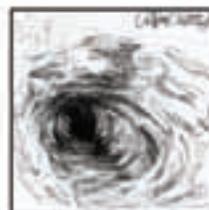
The Big Pink – A Brief History of Love

The Oh Sees – help

Dinosaur Jr – Farm

Atlas Sound – Logos

The Flaming Lips – Embryonic



Zulu Art News!

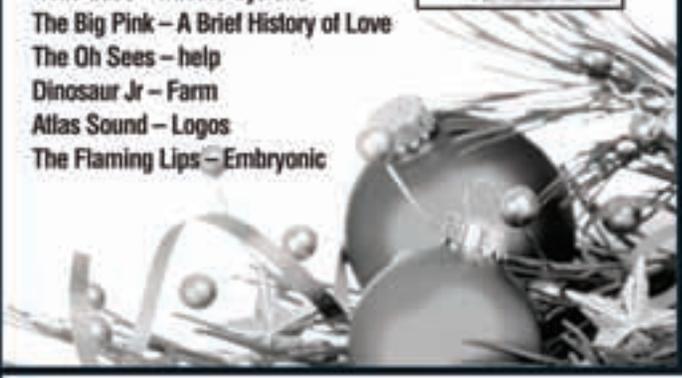
Lee

Hutzulak

Improvised Distractions

November 4-31, 2009

Opening reception 3-5 pm — Sunday December 6, 2009



Zulu Records

1972-1976 W 4th Ave

Vancouver, BC

tel 604.738.3232

www.zulurecords.com

STORE HOURS

Mon to Wed 10:30 – 7:00

Thurs and Fri 10:30 – 9:00

Sat 9:30 – 6:30

Sun 12:00 – 6:00

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DAN

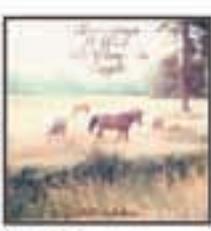
Broadcast and the Focus Group – Investigate Witch Cults...
Sparklehorse and Fennesz – In The Fishtank



Valet – False Face Society
Circulatory System – Signal Morning
Flaming Lips – Embryonic
Blues Control – Local Flavour
Emeralds – What Happened
Psychic Ills – Mirror Eye
Sun Araw – Heavy Deeds
Spectrum – War Sucks

JOHNNY

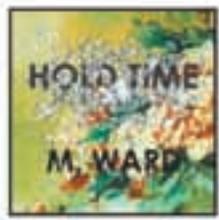
Bill Callahan – Sometimes I Wish We Were an Eagle
Destroyer – Bay of Pigs 12"



Wilco – Wilco
Kurt Vile – Constant Hitmaker
Ganglions – Monster Head Room
Chain and The Gang – Down with Liberty, Up with Chains
Leonard Cohen – Live in London
The Flaming Lips – Embryonic
Yeah Yeah Yeah's – Its Blitz
Apollo Ghosts – Forgotten Triangle

VICKI

M. Ward – Hold Time
Booker T. – Potatoe Hole
Pink



Mountaintops – Outside Love
Sparklehorse and Fennesz – In the Fishtank 15
OST – Where the Wild Things Are
Wilco – Wilco
Alice Coltrane – Huntington Ashram Monastery
Paul Weller – 22 Dreams
Bonnie Prince Billy – Beware
Sweet Soul Music Comp. Bear Family 1966

MARK

Yoko Ono and Plastic Ono Band – Between My Head and the Sky
The Horrors – Primary Colours



Flaming Lips – Embryonic
Yeah Yeah Yeah's – Its Blitz
Bill Callahan – Sometimes I wish we were and Eagle
A Place to Bury Strangers – Exploding Head
Oneida – Rated 0
The XX – XX
Woodjen Shjips – Dos
The Feelies – Crazy Rhythms RM
Luke Meat vs Atlas Sound – Biltmore Nights

EXTENDED HOLIDAY HOURS AT ZULU RECORDS

Late night shopping for the music freak in your family!

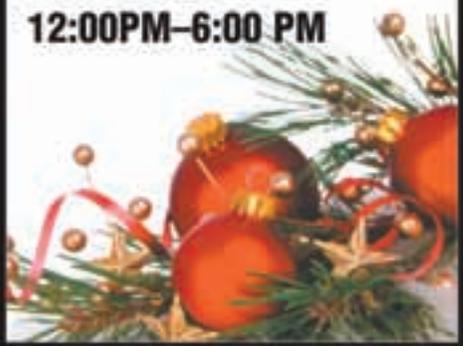
WED DEC 16th –
WED DEC 23rd
OPEN LATE 'TIL 9:00 PM

THURS DEC 24th
10:30 AM–6:00 PM

FRI DEC 25th CLOSED

SAT DEC 26th
BOXING DAY
9:00 AM–6:30 PM

SUN DEC 27th
12:00PM–6:00 PM



FLIP THE PAGE!



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