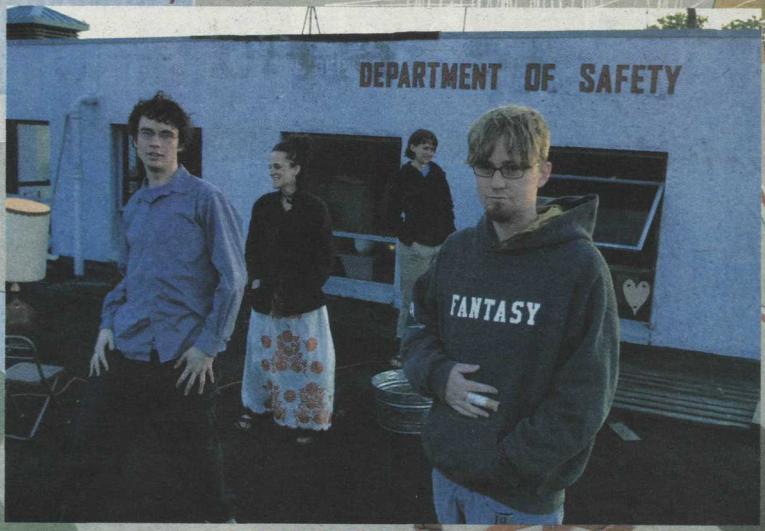
that magazine from citr 101.9 fm

# DISCORDER

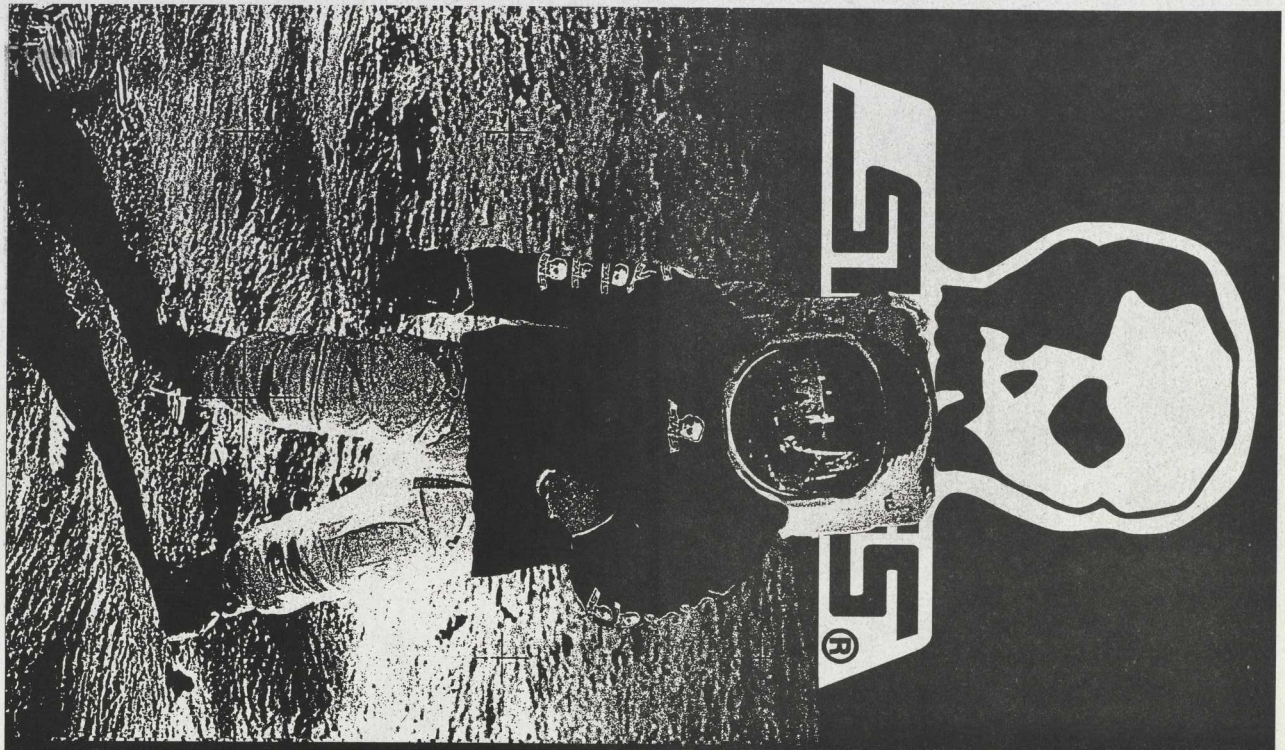
DECEMBURARY 2003/2004




THE DEPARTMENT OF SAFETY

Nardwuar takes on The Kings of Leon
Sub Pop Records is Label of the Year!
Death From Above
The Red Light Sting at CMJ
Fuck Me USA

Plus: The Stars of indie music answer our christmas questionnaire and the best albums of the year!



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# DISCORDER

Issue 247 • Decemburary • That Mag from CITR 101.9FM

THANKS FOR ALL THE HELP! GOODBYE XX LORI + MEREK

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## Cover

Lori did the cover. Again!! I tell you, man, that girl is crazy. She looks you right in the eye when she's talking to you. I don't wanna get all soppy, but I'm gonna miss her bad. I think she should move to London and get a kick-ass design job, don't you? Then I could hang out with her all the time.

**Editor:**
Merek
**Ad Wrangler:**
Jason
**Art Director:**
Lori
**Editorial Assistant:**
Karen Langhelle
**Layout and Design:**
Merek and Lori
**People Who Helped:**
Coffee and fags. Seriously that was it. Oh, and maybe Staedtler Mars graphic pens and Graeme Worthy wandered in and numbered all the pages backwards.

**People Who Didn't Help:**
Those bastard double spacers out there! You know who you are. What? One space after a period not good enough for you, you greedy bastards? Main offenders include: Kim (even though we love her and she has a nice new haircut), Colin from The Decemberists, Michelle Mae.

All those bands that don't have high res photos easily downloadable from their websites. It's bloody 2003, people! Seriously, WTF? Are we meant to chase you round with a pinhole camera waiting for enough sunlight for a decent exposure? Jesus, step into the present. It's nice here, you'd like it.

People who write us back in all caps. Push the button off, ya lazy fucker.

Ben "Fucking" Lai; Jesus, man, as if it was bad enough that you didn't let Gangbang win Shindig, you gave us the most mindbendingly difficult ad to open. The computer looked at it and said, "No." and went berserk. Thanks a lot.

**On the Dial:**
Bryce Dunn
**Charts:**
Luke Meat
**Datebook:**
Merek and Lori
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From UBC to Langley and Squamish to Bellingham, CITR can be heard at 101.9 fM as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CITR DJ line at 822.2487, our office at 822.3017 ext. 0, or our news and sports lines at 822.3017 ext. 2. Fax us at 822.9364, e-mail us at: citrmgr@mail.ams.ubc.ca, visit our web site at www.citr.ca or just pick up a goddamn pen and write #233-6138 SUB Blvd., Vancouver, BC, V6T 1Z1, CANADA.

I'd like to say a big "fuck you" to all the people who made my stay in Canada difficult. You know who you are. Or maybe you don't, which makes this even better. Ha ha.

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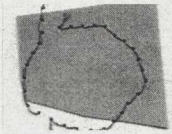
Jan 2 ATOMIC HOOLIGAN (uk) Hottest Breaks remixer of the year
Jan 9 KIMBALL COLLINS (us) American Trance legend, 17+ years

HOT, LIVÉ & OTHERWISE.

DEC 6 Mark Grant - Chicago
(OM Records, Deepfunk)
DEC 13 Manali Artist Showcase
DJ Ali, Sean Dimitrie, Tim Fuller, Nav
DEC 20 Tony Ezzy & the 100th Monk

Coming Up Tomorrow!



a small introduction

# covering fire

**Goodbye 2003! And a Lot of Other Things Besides.**

No doubt those of you "in the know" have already heard the sad news that come January 1, 2004, The (Sugar Refinery) will close its doors forever. While this may be sad news I am in no way surprised that yet another great feature of Vancouver will be allowed to slip away. Nothing like this surprises me anymore. It's not that it's Vancouver and it's not that that it's even Canada. The whole world is the same. People in general are lazy, selfish, small-minded and are unwilling to get off their arses and do anything really great. For every "good person" doing great and important things there are thousands of people who are just willing to sit there and let it slide. They don't mind being spoon-fed the absolute crap that is dished out by the mainstream media. They don't care when the radio plays the same song over and over again. They just take it as read that people in high places know what's best for them. And, perhaps most worringly of all, most people are simply unaware that doing something different is even an option.

This year in Vancouver has been particularly bad. The year began with the Colbalt having to temporarily close its doors due to a safety regulation that they couldn't live up to. The Royal—an excellent venue for live music in my opinion—announced that they wouldn't be holding anymore shows because the noise was too much for the hostel's guests. And, of course, The Blinding Light Cinema threw in the towel after five years as Vancouver's best forum for truly alternative cinema and video art. Vancouver—A No fun city? Well, not really. There's plenty of fun to be had and a lot of good stuff is either being produced, funded or hosted. It just that it doesn't get any support. Great places like The (Sugar Refinery) get closed and no one does anything about it. Regardless of the reasons for its closing, you people should be out on the streets till it's allowed to reopen.

And to those of you who moan about Vancouver and apathetically shrug your shoulders, you need really look no further than this radio station, and this magazine. Not only is DiSCORDER free, it's one of only two independent campus radio station magazines in the entire country. So that's one for Vancouver, right there. The problem is that no one bloody appreciates the opportunity that these two things present: completely free access to both print and radio media. Do you moan about The Fox or XFM? Okay, then come down to CiTR and do something about it. Can't find an interview with your favourite local band in any magazines? Come down to DiSCORDER and write one. This month sees the departure of both myself and the Art Director Lori. We've done our bit and no matter what you feel about our tenure in charge—love it or hate it—at least we actually did something. Now more than ever DiSCORDER needs people who are willing to give their time for free to highlight something that they feel is important. That's just how it is—you have to take the intiative. Otherwise magazines like DiSCORDER will simply cease to exist. And how's that for no fun?

**"It's the Most Wonderful Time of the Year."**

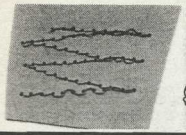
On a lighter note, I hope you enjoy our Christmas issue. It is in fact highly ironic that on the month that The (Sugar Refinery) announces it's departure that we choose to highlight the Department of Safety on our cover. An Anacortes-based venue that the founding members admit was, at least in part, inspired by the now doomed Vancouver venue. The Department of Safety is a wonderful example of what happens when people actually do get off their arses and do something, and you can read more about its creation on page 20 and 21. Also, in the spirit of Christmas and New Year hijinks, DiSCORDER sent out its Christmas questionnaire to the great and the good. And despite the fact that nobody seemed to know what "turducken" was, I think it turned out pretty well. Answers to this burning culinary question and details of what Bill Callahan and Ben Gibbard want for Christmas can be found on pages 22 through 29. Maybe you could send them a card?

**Peace on Earth and Goodwill to All Men?—Apparently Not.**

Pictured is the aftermath of what happened when somebody introduced a stack of last month's DiSCORDER magazines to fire. Thanks a bunch. I know I said when I took over that I wanted to make DiSCORDER a "smokin'" magzine. But this is not what I meant. Most of the magazine got away unscathed, but unfortunately, all copies destined for US distribution were lost. So, to all our US readers, I can only apologise. Investigations into who perpetrated such a heinous act are ongoing. Needless to say, if you don't like the magazine, I would prefer it if you just wrote a letter. •

Fire on the DiSCO'! "Vancouver's Finest" (or whatever you have to call them after 9-11) assess last month's fire damage —

discorder +



# shindig report

Vancouver's finest ensemble of Merek Cooper impersonators, Elizabeth.

Ok, there is a lot to cover in this issue and I only have so much space so let's get started.

**October 21**

SHINDiG is all about diversity this year and this night was a perfect example. **Martial Law** started off the evening with some catchy modern punk rock. The band's front man was impressive with his high energy performance, jumping on and off the stage and working the crowd. With a bit more work I can envision this band playing in huge arenas someday. The hip hop act **The Front** followed Martial Law. They had the entire place dancing to their music. The most remarkable part of their set occurred when the bassist was having trouble with his gear and the MCs managed to freestyle rap about the bassist breaking his amp in perfect rhythm and rhyme. The last band of the night was **Gangbang**. What more can I say about Gangbang that hasn't been said already in DISCORDER or *Terminal City*? They were fun to watch and had brilliant lyrics: "I got robot arms. I got robot legs. Oh fuck, I'm a robot". **Winner: The Front**

**October 28**

**Coin Gutter**, an ambient noise duo, was the first act of the night. Their finely-crafted atmospheric electronic set was refreshingly new for the SHINDiG audience. The instrumental act **The Screaming Eagles** appeared on stage next dressed in full Halloween gear. The clever banter between their memorable pop rock tunes made them a joy to watch. A pop punk outfit from Victoria, **We've Been Had**, rounded out the night. They won over many in the crowd with their assortment of short charming songs about everything from haircuts to girls in rock bands. **Winner: The Screaming Eagles**

**November 4**

First up on stage this night was **Flippin' Jiggers**. These four very talented musicians were tight and played a diverse set that ranges from pop to funk to folk rock. **Sarah Wheeler**, the second act of the night, got some help from her friends as she was backed up by a full band. She played a wonderful set full of gorgeous songs featuring her amazing voice. Last up was the band **Spark That Screams**. They had the most interesting mix of gear for the night: their set up included a cello, a keyboard, a sequencer/sampler, two guitars and no drum set. All the instruments were put to good use and the audience was rewarded with an ethereal and yet beautiful performance. **Winner: Spark That Screams**

**November 11: Semi Finals #1**

The first semi-finals began with **Revisionist** who brought their abrasive math-rock styling back for another round. The band rocked even harder and louder this time around despite having a member hampered by sickness. Next up was **Fiction**, four fellows nice enough to fill in for the band **The First Day** who lost their drummer to tendonitis and had to bow out of the competition. Fiction played wonderfully accessible songs influenced by oldies pop and '80s new wave. Go see these guys once and you'll be humming their tunes the next morning. **Elizabeth** played third with a dark, immersive and perfect art-rock set. Their guitarist ended the night at the Railway by smashing up and destroying his guitar. Cool. **Winner: Elizabeth**

**November 18: Semi Finals #2**

The four skilled musicians that comprise the band **The Parlour Steps** were on stage first tonight. Again we were fortunate enough to witness their well-layered yet dynamic instrumentals along with their soft beautiful vocals. **New Years Resolution** was on next. They didn't have to use a borrowed keyboard this time around and all the keyboard parts sounded much better. All that mixed in with some nice guitar riffs and awesome drum work created a memorable set. Last to play was **They Shoot Horses, Don't They?** They are about as entertaining a band as you can get. Guitars and drums backed by horns and cowbells and keyboards. Yet they are more than just a novelty act as their music is catchy and intelligent at the same time. **Winner: They Shoot Horses, Don't They?**

**November 25: Semi Finals #3**

It's all about being bigger and better this evening. **The Screaming Eagles** played first and they were even better than the last time. Their set was tighter and had a nicer flow. **The Front**, who played second, got an even bigger crowd dancing to their music tonight. And lastly, **Spark That Screams** performed another great set, but the extra emphasis they placed mixing in the cello and keyboards made them sound better than ever. **Winner: The Front**

***So this is it. Elizabeth, They Shoot Horses Don't They? and The Front all competed in the finals on December 2nd. Just turn the page to find out who won! •***

***Shindig Summary and photos by Ben Lai***

The Front sure do dig their Roots. Rekkidsthatis.

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THEY SHOOT HORSES, DON'T THEY
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DEC 17th
SLAVECO (ex-SNFU)
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THE REVERBERATORS

JAN 7th
BILLY THE KID & THE LOST BOYS
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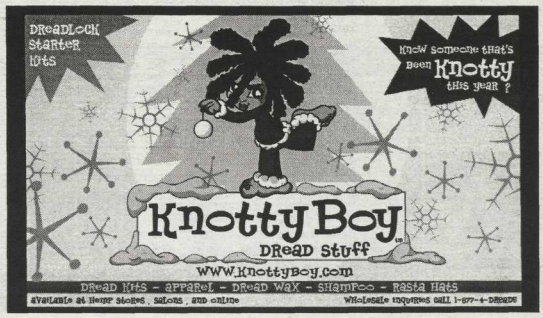
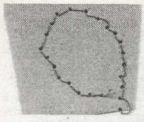




Books and Written media by Kat

# textually active

**On The Rag With Girly Mags**
Thank god for the alternative women's magazine. Or, as I like to call it, the girly mag. If Cosmo doesn't satiate your craving for intelligent, female-oriented writing, the girly mag is your new best friend. Look for a queer-friendly magazine with an emphasis on feminism and cutting-edge pop culture, often with huge full-page ads for sex toy companies. This hitherto unnamed genre is gaining momentum: Every time I enter a bookstore there seems to be more of them. Here's the Textually Active guide to what's on the market right now.

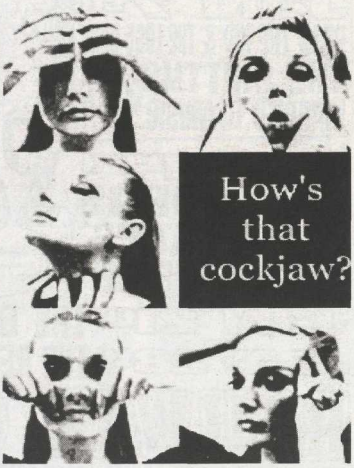
***Bust* (Issue 25)**
I first discovered girly mags back in high school, when I found a torn-up copy of *Bust* hidden behind the Gay and Lesbian section, just under the tattoo magazines, in the Kelowna Chapters. It was shocking to find myself identifying with a female-oriented magazine when all I had been offered before was *Seventeen* or *Cosmo*. It's the only magazine I buy regularly. A spunky, colourful format perfectly highlights the contents, a mixture of DIY crafts, pop culture, music, travel and feminism. *Bust*'s strength has always been the way it chops pop culture into tasty, mouth-size bites—check out this month's "Top 25 Dark Ladies of All Time" if you don't believe me. A good issue will leave you intrigued and wanting more. It's not as good as it used to be; financial troubles and the departure of editor Marcelle Karp have brought down the quality of the longer pieces, and the writing doesn't feel as astoundingly new as it used to. But it's still the best girly mag on the market. After all, it taught me how to knit my own legwarmers.

***Bitch* (Issue 22)**
Less engaging but more meaty than *Bust*, *Bitch* makes a perfect companion to my old favourite. Weighing in at a hefty 59 pages, this "feminist response to pop culture" (mainly books, movies and TV) is perfect for those days when you feel like a longer, more substantial article. This fall's "Family" issue is absorbing and far from cozy, raising such issues as the mainstreaming of the queer family and the treatment of domestic violence in film. The columns section keeps things lighter with a quiz ("Which Coppola are you?") and Andi Zeisler's oddly hilarious musings on what would happen if the Golden Girls met the gang from Sex and the City. The only thing that ever really turned me off *Bitch* was its text-heavy layout and monochromatic colour scheme. Once you get past that, you've got hours of good feminist fun in your hands.

***Fierce* (Issue 2)**
The success of *Bust* and *Bitch* has inspired a second generation of similar publications. When I wander into my local magazine store, I'm now confronted by an entire shelf of alternative women's magazines. (While this is a good thing, I'm a bit worried about market glut.) *Fierce* is just one of these new feminist glossies. It's good looking—full colour, with lots of pictures and a creative layout. Once I looked beyond the cool fonts and giant photos, however, I found myself getting pretty bored. *Fierce* seems more concerned with telling you how fierce you are than with providing well-conceived articles. Someone should explain to these people that an article should go somewhere.

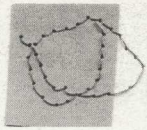
***Good Girl* (Issue 4)**
She's a little sparse, and a little too brand new, but I'm sure that *Good Girl* is going to get better. For one thing, this is only the fourth issue. For another, the first issue contained a sweetly devoted spotlight on *Bust* magazine and its financial troubles. And if they stick to *Bust* as a role model, I don't think they can do much wrong. *Good Girl* does have the unfortunate habit of retreading some fairly established feminist ground (yes, I *know* that fat is a feminist issue) and its format is very plain, in glossy black and white only. But the writing is generally good, and, perhaps more importantly, it's the only Canadian girly mag I've ever found. The current issues discusses the media's misconstructions of Vancouver's missing women, reviews albums by local artists such as Perpetual Dream Theory and Tegan and Sara, and interviews Canadian fat-activist Allyson Mitchell.

*A... errr... tasteful promotional postcard for Bust Magazine. Yeah, classy.*




***Venus* (Issue 17)**
*Venus* is primarily focused on music, but it's got just enough space devoted to fashion, hipster crafts and girly pop culture to deserve mention here. Plus, as a music magazine, it totally rocks. It unfailingly covers artists and bands that interest me, some of which rarely get covered, and it exposes me to new ones that I'm sure to like. If I'm feeling broke, I avoid reading *Venus*, because I know it will make me want to buy at least three new CDs. The website is also cool: It's an expanded version of the zine. If it had more crafts and more random pop culture, it might possibly usurp *Bust* as my all-time favourite. •

***Next month: reviews of actual books! I promise!***



new vinyl
by bryce dunn

# riff raff

Before we launch into this month's tribute to waxy wonderment, a tip of the hat and a kick in the pants go out to our outgoing (literally) editor, Merek, for withstanding months of my good-natured taunting over his taste in music and the apparent absence of good food in Canada. His dedication to bringing DiSCORDER to your door each month will be missed, but as I'm sure you've already asked yourself before I even began this, "Who the hell is this Merek guy anyway, I thought a group of highly trained monkeys ran the magazine?" Well, that's a question better left for our editor-in-waiting. Be afraid, be very, very afraid.

Onwards and upwards, as they say, our first entry in the vinyl sweepstakes comes from our own poolside, and a group known as the **Banzai Rebels**. Guitarist Mark Brodie has been swingin' in the surf scene for a number of years in various combos, so it comes as no surprise that his latest outfit carries the tradition of raunchy reverb, bouncy bottom end and driving drums on the tracks "Surf Panic!" and "Curse Of The Red Baron." Perfect party music brought to you by the purveyors of the West Coast "Pep" Sound. (R.I.P. Records, no address given.)

Across that pool we call the Atlantic Ocean we go to jolly ol' England for **Sergeant's Mess**, a group that our Brit-detector (that's Merek, everyone) may recognize as members of the **Buff Medways**, and of course along for the ride is Sir Billy Childish (someone should really take care of bestowing this honour to him right fucking now), as he is a card-carrying member of the B.M.F.A., but I digress. "Pussy Galore" starts this four song affair on an instrumental bend, sounding reminiscent of a long lost **Milkshakes** tune, and "When You Were Mine" is a nice garage pop number. It's the other songs "Lotion" and "Go My Way" that demonstrate a more skewed vision of the garage formula, possibly due to the overseer Mr Childish having some sway in the final mix. Nonetheless, a formidable debut. (SmartGuy Records, 3288 21st PMB #32 San Francisco, CA. USA 94110)

Last on our list is **The Charming Snakes** from Seattle, who find themselves without a drummer on their two-song single "See You In The Alps" b/w "James." Not by choice do the charming ones find themselves in this predicament because they cannot find the suitable backbeat for their stripped-down two-guitar groove. "Mr Rythym," as he's credited, does an admirable job—don't get me wrong—but methinks a little more creativity in the drum department would make these tracks stand out even more. If you're into new wave-influenced rock and roll and don't mind the road trip for practices, contact Pirate Craft Records or www.charmingsnakes.com. On second thought, I'm not totally sure they need someone, but give it the ol' college try if you like...

Well, see you in February, when we'll be baking up a whole new batch of vinyl goodies! •

# sprute, fret and flicker

**The Plughole**

**Ronnie Burkett Theatre of Marionettes**
**Provenance**
**runs December 4-21**
**Vancouver East Cultural Centre**

When I was little, my grandmother had an antique device called a Viewmaster. You held it up to your eyes like binoculars, pushed a lever and viewed transparencies on a rotating disc. Her disc collection went back quite far and included classic fairytales, tours of Disneyland and even the coronation of Queen Elizabeth II. I'd spend hours with the thing plastered to my face, longing to crawl into the almost-3D scenes, legs pumping involuntarily. It wasn't always what I was seeing that drew me; rather a way of seeing—a whole world surrounded by a blackness that engulfed everything but my hungry eyes. I later figured out that the reason house lights went down in the theatre was to similarly capture an audience. But that seldom happened without a particular visual aesthetic, and I swear that my penchant for everything from puppet shows to certain European animators and German expressionist film was kick-started by Grannie Mulligan's gizmo.

Puppets, of course, have been big news again for quite sometime, but the sheer amount of technique and craft required to pull off even the simplest of puppetry—especially live—acts as a magnificent filter for the bandwagon jumpers who populate other revivals in the arts. And Ronnie Burkett, Canadian master of marionettes, wizard of all things puppet, has heft to spare. His bio matter-of-factly states that he became interested in puppetry at age seven and by fourteen, was touring his own productions. The *Village Voice* hails him as "one of the geniuses of the world" and after seeing but one of his shows, I can assure you that the man more than lives up to that kind of namecalling.

In 2001's *Tinka's New Dress*, he brought to life an entire cast of marionettes, physically and vocally, in a way that seemed impossible for only four limbs, ten fingers and one set of vocal chords. Often visible, he orchestrated the action like an elegant carney while subtly riffing on the relationship between himself and his creations. I wanted to tumble through the dark to comfort and kibbitz with them. It was the Viewmaster experience again—with political bite, emotional frottage and a parental advisory.

*Provenance*, Burkett's latest show, is bound to be every bit as wondrous. Imagine the story of a young art history student who chases down a mysterious painting to a brothel in Vienna. Naive, a tad frumpy and obsessed with the painting's subject (a beautiful young boy), she eventually learns more about beauty and humanity's pursuit of it than her studies could ever have taught her. Now imagine it told with puppets—all of them exquisitely nuanced in voice and gesture. Through them, Burkett hosts scathingly witty discussions about 20th century art, and revisits history's horrors in the characters' backstories. His creatures will navigate meaty terrain while charming the pants off you. This season, treat yourself to *Provenance*—and if you can spring for it, take a friend. •

Disaster struck Vancouver's version of The Bachelor when it was revealed the winning contestant was actually made out of wood.

SHINDIG

CONGRATULATIONS TO
**THE FRONT**
SHINDIG 2003 WINNERS!

THANKS ALSO TO THE RAILWAY CLUB, ALL THE PARTICIPATING BANDS, SPONSORS, JUDGES, ORGANIZERS, GUESTS AND OUR BEAUTIFUL MC, BEN LAI

SEE YOU IN 2004!!!

**http://shindig.citr.ca**

Vogzville
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## SEXUALITY AND INTERACTION

### The members of Fuck Me USA don't give a shit about political messages, they just want you to dance.

By Kimberley Day
Photo by Hana MacDonald

This past year has been a good one for the members of Fuck Me USA. After replacing their old drummer, changing cities and listening to a lot of T-Rex, they've started to make themselves very well known in the Vancouver scene. Using a name taken from the 1991 Gang of Four song entitled "F.M.U.S.A.", the band claims to be making music that people can get into, rather than just creating a musical attack in the form of a wall of noise.

In the band's biography, written by guitar and synth-player Jay Watts, Fuck Me USA are described as "casting off the imposed rigidity and listlessness of a scene dominated by sexless math-rock and the impotent swagger of flaccid cock-rock in favour of organic, well-structured disco punk...." When asked to describe "sexless math rock," the band's vocalist, Kayla Guthrie, immediately gives the answer of "Matlock Records Back Records," to which drummer Brad MacKinnon adds "Fuck you, Nick Frenette."

The band then goes on to name several bands, including Weights and Measures, North of America, Holding Pattern and Rockets Red Glare. MacKinnon explains: "Being in Victoria, there was such a small amount of bands playing shows that were halfway interesting. We just grew sick of that after a while." Watts offers a more general description: "The big idea for that is that it's not so much that people who make math rock are evil, it's just that there's a certain inaccessibility that they take pride in. Like prog musicians, where it's overly abstract noodling, and it gets really boring if you're not a musician. You read interviews with Rockets Red Glare or any of those bands, and it's not that I have anything against them personally, but they say 'We make musicians for musicians' and it's a little alienating. I don't think that you necessarily have to dumb down your music to make it accessible, interesting, somewhat pop-structured."

As for the "flaccid cock-rock," the band at first hesitates, but names such Vancouver bands as Flash Bastard and Crystal Pistol. Watts explaines that "You don't want to hold everybody to your standards, but it's just music that doesn't interest us and seems to get a lot of attention. It's something that we don't want to be a part of yet because we're young people making music in an independent scene. It's a parody of what went on 20-30 years ago when bands that were doing it were doing something that was interesting, people were watching stuff like Iggy Pop." Bassist Dan Colussi describes "flaccid cock-rock" as "shitty glam rock," epitomized by the Black Halos. "The aesthetic disgusts us, like tattoos and shoving your cock in someone's face who really doesn't want to see it. Do you want to see Billy Hopeless going 'RAARRAAAAAR' and shoving his cock in your face? NO!"

When asked to elaborate on what separates Fuck Me USA from the "sexless math rock" and "flaccid cock-rock," Collusi explains, "We are part of a more traditional pop struc ure. Glam rock is overly simplistic and math rock is overly technical, and we're a healthy medium." MacKinnon jokingly adds, "Lest we forget the political and social commentary that goes along with the name Fuck Me USA," which immediately sparks the response: "Which is complete fucking bullshit as a lyricist" from Guthrie. She continues to say "Please end this political punk bullshit that people keep copying and pasting as their bios for local newspapers."

The band then goes on to claim they're adding what MacKinnon calls a "sexy swagger" to their music. Says Watts, "Sexuality is a hard word, especially when you've got a female front person. You don't want to seem like you're pushing it, but that's why we add the adjective 'flaccid' before cock rock, because it's so much empty posturing and nothing that really has anything to do with true sexuality anyways." Fuck Me USA, on the other hand, is "fully un-flaccid; erect," according to MacKinnon.

In the past nine months, Fuck Me USA has gone from what Guthrie describes as sounding like "old Hot Hot Heat" and what MacKinnon describes as "ripping off the Rapture" to defining an original sound. The band, since moving most of its members from Victoria to Vancouver, has been signed by Global Symphonic, home to such bands as Frog Eyes and Jerk with a Bomb. They are still a bit baffled as to how they were picked up by the label. "We don't know why we're on Global Symphonic, because it's a venerable label. It's got good artists, and for some reason they allowed us onto the roster...but we're growing all the time so we're going to uphold the tradition," thinks Collusi.

In 2004, they will be releasing their first album, an EP that will be mixed and mastered by Hot Hot Heat's Steve Bays. They will also soon be releasing a 7" split with Channels 3+4, and touring the West Coast with the Unicorns in February. They've even staked out a rival band, "as yet unnamed," offers Colussi. "Their days are numbered because they've been ripping off Interpol and Radiohead for far too long." In summary, the members of Fuck Me USA are putting out music that they enjoy, and as for being erect, you don't know the true meaning of potency until you've seen them play live. •

**Best local band of the year (Vancouver / Victoria):**
Chet, Frog Eyes, Jerk With a Bomb, Radio Berlin, The Organ, Channels 3+4.

**Best local album:**
Radio Berlin *Glass*, Frog Eyes *The Golden River*.

**Best album of 2003:**
Soul Jazz Compilation, Manitoba *Up In Flames*, Chromatics *Chrome Rats vs. Basement Ruts*.

**Best band of 2003:**
T-Rex; Shoplifting.

**Worst band (local or otherwise):**
The Stills.

**Best Show on CITR 101.9 fM:**
Third Time's the Charm.

**Best solo artist of 2003:**
Ryan Adams, but not really.

**Best gig of 2003:**
Radio Berlin kickoff.

**Worst gig of 2003:**
None.

**Best venue of the year:**
Pat's Pub.

**Best record store:**
Ditch in Victoria, in all of Canada. Fantastic clientele, fantastic owner.

**What will you remember most about 2003?**
Making Fuck Me USA good. Walking around East Hastings. Being ridiculous idiots.

**What did you like best about DISCORDER in 2003?**
Lori, her art is fucking amazing; Merek Cooper; The Zeus article.

**What did you like least about DISCORDER in 2003?**
As far as Canadian publications go, it's totally good. •

# NARDWUAR THE VS

**Nardwuar: Who are you?**
**Caleb Followill:** Kings of Leon.

**And who's in Kings of Leon?**
**Caleb:** Erm, I'm in the Kings of Leon. I'm Caleb. I'm the singer and rhythm guitar player and here's my little brother Jared. [Points to Jared] He's the bass player. And our older brother Nathan is the drum player and our first cousin Matthew is the lead guitar player.

**And also a very important member is Nacho! What about Nacho?**
**Caleb:** Nacho yeah...he's there [on the stage].

**Where's Nacho? Is Nacho down there [Points to stage]?**
**Caleb:** He's the stage manager, yeah.

**What is Nacho? What's the deal on Nacho?**
**Caleb:** He's our cousin who...he plays guitar with us a little bit and he's like our stage manager. He's just a good friend.

**People think he's in the band, don't they?**
**Caleb:** Yeah.
**Jared Followill:** Yeah
**Caleb:** Yeah, he's been my best friend since we were little kids. And, err, we had the band together and he was living in Oklahoma and so we knew we had to get him a job. And so we gave him a job and we all... us four in the band and Nacho all live together in a house in Tennessee. So we're pretty close...

**He does a lot. Nacho! Like, he saves the day, doesn't he?**
**Jared:** Sure he does. I mean, we consider him to be the fifth King.
**Caleb:** [Laughs]
**Jared:** He's like...he's awesome.

**So you guys are here in Vancouver, British Columbia...**
**Caleb:** Canada?

**Vancouver, British Columbia, Canada. And you guys love The Band, don't you?**
**Caleb:** Yeah, totally man. They're like, one of my biggest influences.

**Because there's a Canadian connection! Because you know The Band started in Canada with Rockin' Ronnie...?**
**Caleb:** Pardon?

**Rockin' Ronnie Hawkins!!**
**Caleb:** Oh sorry. I didn't hear what you said. Yeah, we love 'em. I mean, Rick Danko was one of my favourite bass players, but he's also one of my favourite vocalists. Levon (Helm) is amazing and Robbie [Robertson] is amazing, all of them...everyone.

**Have you met any of The Band? What are your demands? Now, you're Kings of Leon, I mean Bryan Adams comes to your shows, doesn't he?**
**Caleb:** [Laughs] Yeah. We haven't met them actually. We recorded our record at their studio that they built called Shangri-La, in Malibu, California. But that's about it, that's the closest we've gotten to The Band.

**Is that where they did [*singing*] "Up on Cripple Creek"?**
**Caleb:** [Laughs] I believe so. Maybe I don't know. You'll have to ask them. I didn't never hear that version.

**I guess what I was wondering, though, was who can you get to meet you now? Now that you're the Kings of Leon!! Is it gonna be hard to meet The Band to do like a super jam?**
**Caleb:** Yeah, probably. Actually one person we wanted to meet was Johnny Cash. We were on our way to California and the band that's opening for us, Jet, I believe their producer was playing on his record, and so we were on our way to get to meet Johnny Cash. Not any more but...we would have loved to do that. But, yeah, any member from The Band would be great.

**A lot of people look at you guys, I mean, what do people compare you to?**
**Jared:** A lot of stupid shit.
**Caleb:** Well, they compare us to everything from Lynyrd Skynyrd to gay men who live in the same house together wearing moustaches. [Laughs] So I mean whatever.

**Now what is the problem with moustaches?**
**Caleb:** I don't know. I think they're just underrated. I think porno really brought 'em down a little bit. Porno kinda killed the moustache, but actually we're very inspired by porno so....

**The '70s porno-look is what your're kinda sporting now?**
**Caleb:** Err, we like the '60s a little more than the '70s but I would say the length of our hair maybe people would say is a little '70s.

**I read somewhere that you guys don't want people with mustaches coming to your shows?**
**Caleb:** Erm....

**You said you would rather shave your head than let that happen.**
**Jared:** I think that was Caleb.
**Caleb:** Yeah, well it was just the thing...you know?

**I'm mean like, why are you allowed a mustache and not me?!!**
**Caleb:** No, that's great. We just...the way that we are, we've kinda always done the opposite of what everyone wants and what everyone thinks. That's why we grew facial hair because people at our record label told us we were handsome and so we all just started growing facial hair to make them mad.

**So people better watch out—the hair could come off pretty quick then?**
**Jared:** Yeah, I just think that what he meant by that is that we try to be different from everyone else. We don't like to look like everybody else, so that's why we look the way we do. So, if everybody started to look like us we would look different.

**And you guys are The Kings of...?**
**Both:** Leeeeoooon.

**So, Kings of Leon, I was just mentioning to you, that you guys kinda get compared to other bands like...?**
**Caleb:** Erm, everything from Lynyrd Skynyrd meets The Strokes to Creedence Clearwater Revival. I mean, some people are cool with it. Some people have cooler comparisons than those. And they'll say like, "The Rolling Stones or like, The Velvet Underground."

**I wanna say Andy Griffith! That's what you guys should be compared to, right?**
**Caleb:** Sure, why not man, *Matlock*!

**Isn't he from your area? Andy Griffith? Andy Griffith and Johnny Cash?**
**Jared:** Yeah.
**Caleb:** Yeah. Andy Griffith is from Tennessee. And actually I loved the *Andy Griffith Show* so....

**[*Nardwuar attempts to hum the* Andy Griffith Show *theme*] " De de**

# HUMAN SERVIETTE
# THE KINGS OF LEON

**dum....**
**Caleb:** Der Dum Dum Dert."

**"Der Dum Det..."**
**Jared:** [To Caleb] I love this guy!

**The *Andy Griffith* theme! Do you guys know the *Andy Griffith* theme?**
**Jared:** Yeah sure, definitely.

**How old are you by the way, Jared?**
**Jared:** 17 years old.

**Can you sing the *Andy Griffith* theme for us?**
**Jared:** Yeah...oh I can't sing it. I can whistle it.

**Can you hum it? "Der Dum Dert?"**
[*Jared then proceeds to whistle a very tuneful version of the Andy Griffith theme*]

**So take that!!!**
**Jared:** Nacho joined in.

**Alright! I knew Nacho was useful for something.**
**Jared:** Hey Nacho! Look...

**There's Nacho. Nach-O! Because the key to The Kings of Leon is understanding Andy Griffith. It all goes back to Andy Griffith. So how did you end up on BMG? How did you end up on BMG? What caused all that?**
**Caleb:** Erm, we had been making some demos with songs and there was kind of a buzz going on. I guess our management, like, sent some things out to people. And we ended up going to New York.

**Now, how did you get that management? I've always wondered, like, how do you get to that stage, to actually get management? To, you know, bring you to New York?**
**Caleb:** Yeah, I don't know. It really started with a lawyer for us. I mean—

**How did you meet a lawyer?!! How did you meet a lawyer?!!**
**Caleb:** Just writing songs.
**Jared:** We met a guy named Trey Bowyer. I mean, it's, like, being in the right place at the right time. We went to some, like err, club one night, some country club and this guy who played the guitar, we talked to him and he was a friend of ours and he played guitar and lived off it. And he introduced us to our lawyer. Our lawyer introduced us to our manager. Our manager introduced us to our A&R guy at RCA, and it's just, like...err, it starts that way.

**So it all goes back to a country club then?**
**Caleb:** Yeah, it does. Blue Bird Café. We weren't even playing there. We were just in there checking it out and we met a guy and we ended up going to his house and just playing, you know, a couple of songs for him and he introduced us to a guy.

**Props to the Bluebird Café then?**
**Jared:** Yeah, cheers.

**It's pretty amazing, you guys get to go to New York. You get to record with the Rolling Stones' old instruments and stuff—they weren't given to you of course, I realize that.**
**Caleb:** Yeah, I know.

**But before you were living in cars. You were living in cars!**
**Caleb:** Yeah, I mean, well, everything that we owned was in the back of our car pretty much. We had this big...well, we called it like a...what did we call it?
**Jared:** A hooptie.
**Caleb:** A hooptie, yeah. [Laughs] It was this....

**That was the Sir Mix-A-lot thing. "My Hooptie!" You're down with Andy Griffith and Sir Mix-A-lot!**
**Both:** [Laughs]

**Can you sing any Sir Mix-A-lot at all?**
**Jared:** Err, no...I don't think so.

**So you were in the hooptie, and I was wondering, what have you learned about sleeping in cars? What are the tips to the kids out there about sleeping in a car?**
**Caleb:** Don't sleep on the floorboard because even though you can get comfortable, when you're sleepy you'll wake up and with that lump in your back, it's not good. You'll wake up with boobs so...
**Jared:** The thing is, like, don't try and get in the most comfortable position first. Like, if you fall asleep like that [*illustrates a comfortable position*], then you're pretty much screwed from there on out, because that was the pinnacle of comfort. So you need to just start out with, like, you know, the straightforward lay down. And then when you wake up and you have something really comfortable to fall back on. Then you're golden.

**Now, do you think when you guys get really, really, really huge you're gonna maybe keep sleeping in the cars? You know, have a car on tour just to sleep in to keep it real?**
**Caleb:** Maybe
**Jared:** Occasionally.

**Like on the rider? Have a car on the rider so you can sleep in it?**
**Caleb:** Yeah, not every night. But when our heads start getting too big we'll kick a member into the car.

**Kings of Leon, your dad—your dad!!—was a minister?!**
**Jared:** Yeah.

**What kind of things did you witness? Was he speaking in tongues and stuff like that?**
**Caleb:** Erm, yeah, yeah.

**Can you speak in tongues at all?**
**Caleb:** Not right now, no. Not for years, it's...yeah, it's been like five or six years since we've been involved , or my dad's been involved in that church, you know? But, yeah, that's the kind of churches we grew up on.

**Now, what kinda things did you witness? And what were you doing? Did you witness any healing or anything? Like, what is the wildest thing you've seen?**
**Jared:** Yeah, I mean we witnessed a lot of crazy things, but we just don't really talk about it any more. But sure, we saw everything.

**So were you the band playing on stage when people got healed?**
**Jared:** No, they (the press) kinda misconstrued that. We never really played in the church with our dad. Nathan played the drums in church, but that was really it.

**Did you ever think there would be a band like The Polyphonic Spree? Wearing robes on stage, doing that sorta stuff?**
**Caleb:** No, I mean, I had hoped that there would be like a great choir one day, but they're kinda... they're not really like a choir, are they? I've never really seen them play live.

**Kings of Leon, just winding up here, did you get involved in snake handling or spells at all in the church?**
**Caleb:** No. That's craziness. That's...that wasn't the kinda thing ... that's like the retarded people. But it was similar religion. We just weren't that religion where we would do the snake handling. But we would do the healing and all that stuff.

**Not one snake? You didn't see one snake or do one spell?**
**Caleb:** No.

**You guys are the Kings of Leon. I understood that you took Ben Kweller to your family reunion?**
**Jared:** Yeah, definately, man, it's great. We always have family reunions once a year. It's Labour Day in May and...we go up in the mountains of Oklahoma and we pretty much fish and get crawdads. I mean it's just like....

**How did Ben Kweller fit in at the Kings of Leon family reunion?**
**Caleb:** Oh, we were scared at first, you know? We didn't know if he could hack it. But actually he was right there, like he was up at seven o'clock every morning trying to get us to fish and he was drinking beer by 12. So we were like, "Man, he's in." So now, we ...I think for his wedding present...err...we gave him our cabin. So we're gonna have to build a new one next year so....

**That's totally nice of you guys.**
**Jarad:** Yeah, well he's like our best friend so....

***Continues on next page...***

Illustration By: Steve Collins

**So can I come to your family reunion next time, or would I get my ass kicked?**
**Caleb:** You'd probably get your ass kicked, but actually there's like a list, like, this long [*demonstrates the length*] of people trying to get on the family reunion. So, *err*, we might just go down there like a week before and have like a band reunion, where it's just the band.

**Speaking of getting your ass kicked: I saw an interview with you guys where you said that people were, like, giggling at your hair and stuff?**
**Caleb:** Yeah, a lot.

**Now, why would anybody giggle at you hair because looking at you guys it looks like you guys could kick my ass. You have the look of "kicking ass." Why would anybody dare giggle at you? Don't people have respect?**
**Caleb:** I don't know, maybe, yeah. Some people do but I think the reason, you know, is because we're different. We were looking on the internet and there was some magazine that had the 40 worst hairdos of band history. And the Kings of Leon were one through four [*laughs*]. And we, like, beat Flock of Seagulls and everyone so....

**I love the Flock of Seagulls and the thing about you guys is the way you dress never went out of style, did it? Like it never went out of style where you're from [*Nardwuar adopts a gruff voice*]...Tipton County?**
**Caleb:** No, not there, no.

**What's Tipton County like?**
**Caleb:** Moustaches, lots of moustaches, pretty much.

**I mean you're looking the same as people have looked for years, right? So how DARE people say you are retro?! You ain't retro you're yourselves. You're The Kings of Leon!**
**Jared:** We're fucking normal.
**Caleb:** For Tipton County. [*Laughs*]

**And now you guys are mad aren't you? You're ready to name names! *Spin Magazine*. What's the deal with *Spin Magazine*? You don't like those guys now do ya?**
**Jared:** No way. I mean like, it's just a bunch of bullshit. They reviewed our record with the Drive By Truckers and we don't...I mean...we don't like having beef with other bands, but we just never, I mean I've seen them like one time on TV and it was ridiculous. It was like horrendous and they gave us like, I don't know, like two points and them like, five or somethig like that....
**Caleb:** No, it's not...we don't wanna talk about bands or anything like that....

**I think it's great that you wanna name names though!**
**Caleb:** No, no we don't.

**I mean you're using your website to name names. That's great!**
**Caleb:** I can't believe you know the name, actually. It's more about the thing that they to us are very much a Southern Rock band, and they're going for that. We're not going for, you know, to be a Southern Rock band. We're just trying to be a band and have different influences from all kinds of genres of music and the thing is the review was saying...they gave us a bad review because we

weren't Southern Rock, you know? We were kinda happy with that, but they just don't get it.
**Jared:** We're not trying to be Southern Rock. I mean, we play rock and roll and we're from the South but...

**You're Andy Griffith rock!!**
**Jared:** Yeah, exactly.

**[*Nardwuar tries to Sing the Andy Griffith song again*] "Duh Duh Doo...?"**
**Jared:** I'm not gonna sing that again.

**Ahh. "Duh Duh Doo?"**
**Jared:** "Doo Doo Doo Dert."

**Kings of Leon, now lastly here, Kings of Leon. Anything else you wanna add to the people out there at all?**
**Jared:** We love Canada and thanks to everybody. We've only played one show here and it's completely sold out. And tonight is our second show in Canada and it's completely sold out. Canada's been really good to us, so hopefully the guys will keep coming out, and the girls too.

**Where are the girls the best? In Tipton County?**
**Jared:** Erm, there's London. Sweden has INCREDIBLE girls. Erm...Athens, Georgia....

**This is incredible that Jared is saying this, isn't it?**
**Caleb:** I don't know. It's pretty true.

**I mean—from sleeping in a car to Sweden! I mean this is really amazing, isn't it?!!**
**Caleb:** Yeah, that's pretty incredible.

**All because of the Bluebird Café?**
**Caleb:** Err...I guess so...I don't know, maybe.
**Jared:** It's insane!

**What do you guys think of guns, lastly here.**
**Caleb:** We don't own a gun actually.

**Because you talk about Molly's Chambers?**
**Caleb:** That's not about a gun. It's about her...err...chambers.

**Ho! Ho! Molly's Chamber's! Marilyn's Chamber's!**
**Jared:** Yeah err...I don't know. We recently watched *Bowling for Columbine* and there's a lot of interesting points.
**Caleb:** Yeah, but I'm not for guns. I'm not against guns. I don't really give a damn.

**On your next album you'll address that. Because right now you've got your new album to pimp, which I must say Craig Kilborn dissed on The Craig Kilborn Show, didn't he?**
**Caleb:** Really?
**Jared:** I don't know. I didn't watch it.

**But you guys played on it?**
**Jared:** Yeah. I know we played on it but we didn't get to see it.

**Because he did the intro to you guys and he showed the record and he was like, "Nice Cover!" Because you know your record comes with that interesting cover and it almost looks white, right? He kinda dissed your record cover and then introduced you guys!!**
**Jared:** He was just trying to copy off *David Letterman*. He's trying to be something. He's nothing. Actually, I think the reason he did that was because we were supposed to play "Molly's Chambers" on the show and we pissed everyone off by playing "Spiral Staircase." So... and we recorded at a different day—we didn't even see him. And they record the music first, so I'm sure they told him that we did that so he tried to be funny, but he's not funny.

**Ahh, that's awesome. Thank you. Stickin' it to 'em! The Kings of...?**
**Jared:** LEE—ON!

**Well, thanks very much Kings of Leon. Keep on rockin' in the free world and doot doola doot doo....**
**Jared:** Doot Doo. •

***Listen to the Nardwuar the Human Serviette Show every Friday Afternoon 3:30pm-5:00pm on CITR fM 101.9. Plus, check out www. nardwuar .com, your guide the world of Nardwuar.***

# KUTCORNERS

Boys in da corners: talking local hip hop. Interview and photos by Jenn Wong

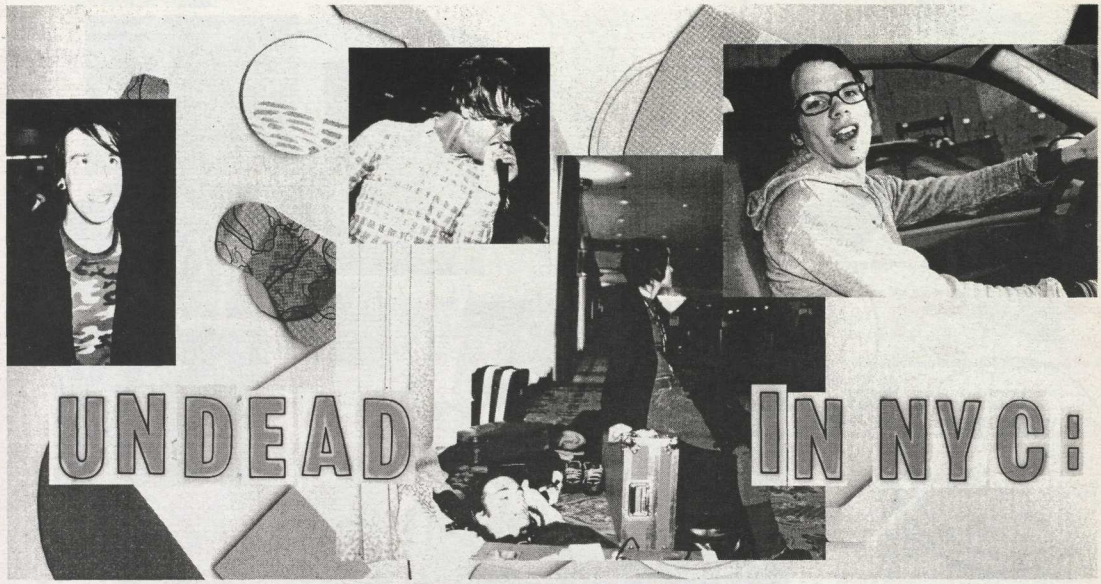
In a city teeming with a strange mix of talented new artists and boring come-and-go suburban underground "rap stars," it's hard to figure out what's real and what's not. Lucky for us, though, that deep as shit pool we call hip hop is spilling over lately with creative juices and one of Vancouver's finest, producer, DJ and all around whiz kid Matt Perry, better known as Kutcorners, is here to make waves, alongside his merry cohorts who "just really want to make music."

Perry, a 22-year-old import from Auckland, New Zealand, dropped down from the sky and into Canada a mere three years ago with an MPC2000XL and a shit load of dusty records. After spending time in Halifax and Montreal, he packed his bags and settled down to the west coast, meeting and politicking and quickly gaining a reputation in the city as a much sought-after DJ, picking up club nights and a partner in crime, MC Illa Brown, while still finding time to make beats in his basement. Eventually, he met up with Kallon John (an MC by the name of Grafhik) at a local show and slipped him a mix of homemade beats serious enough to make Grafhik look twice. Phone calls were made and a grassroots production began to form.

This month, the newly launched Ephin Productions (www.ephin.com) is dropping a fresh hot off the press compilation album, appropriately named *Re-birth of the Realness/Build* with tracks from some of Vancouver's finest talents, with a crazy line-up featuring the lyrical likes of Ink Operated, Birdapres, Moves, JayKin and the Usual Suspects along with the production and turntable skills of Kutcorners, Grafhik, Wunderkut and Guha. Recorded at Greenhouse Studios here in Vancouver, the compilation came together in just under a month, and the 12", a hot and spicy mix produced by Kutcorners and held down by local MC's JayKin and Grafhic, will drop at Atlantis NightClub on December 10, alongside the *Build* CD and Ephin clothing line.

I had a chance this week to sit down and talk to Jaykin (real name Jaaykan Weekes) and Kutcorners at Beatstreet Records about the state of hip hop in this neck of the woods, hometown support, their upcoming release and everything else. Not surprisingly, they had a lot to say, especially regarding the city's hip hop scene and the way things are taking off. JayKin, who started out writing rhymes in secret and later dropping lyrics as a surprise to his friends and family (his cousin Grafhik also rhymes on the 12") says guys like Raekwon, Nas and Jay-Z and so on are the ones he looks up to, guys who, on their past records, "had that hunger for hip hop that you just don't see anymore." Later on, he says, "You look at the growth of the local hip-hop scene even in this past year alone—people are really starting to realize that we've got a lot of things going down in this part of Canada. Guests come from out of town and they go to the shows and are amazed at what they see. Guys like The Swollen Members, The Rascalz, Checkmate, that's what people automatically think of when they think of Canadian West Coast hip hop. But these days it's a new school of guys, talented MCs, producers, DJ's that are really serious about what they're doing, pushing the barriers and upping the standards of what's hype, trying to get away from the cliché suburban underground backpacker stuff and back into the old-school mentality of flavour and soul." Kutcorners adds, saying, "There's something so great about the way this compilation just came together. It was basically Ryan Weiss and Grafhic who really looked around and realized what kind of people are really doing shit up here. Looking at the track listing and who did what on the album is sort of like seeing a "best of" list of what's going down in Vancouver. All of these guys on the album have been around for ages, they've really been able to hear and understand the culture and the music. The very fact that we've all concentrated on getting our stuff out there as a group really says a lot about the community—we all have our solo things going on and we're all really busy people but this album is just something we're really pleased with and proud of. Getting our shit out and going on tour later on to promote the 12", stuff like that, we're all really dedicated about our music, it's all we'll ever really want to do." •

***You can visit Kutcorners every Tuesday night at SoulGood, located in the back room at the oh so legendary Shine Nightclub in Gastown, holding down the tables alongside Wilson Hart and Clarence, with Ill B providing the rhymes. The 12" release party is on Wednesday, December 10th at Atlantis Nightclub. For more information, check www.ephin.com.***



# UNDEAD IN NYC:

Words and Photos by Gregory Adams
of The Red Light Sting

For five gloriously freezing days The Red Light Sting acted all bright-eyed and bushy tailed in New York City. We saw and participated in the 2003 CMJ Music Marathon. An event that showcases hundreds of bands, independent films and hosts seminars on several facets of the music biz as we know it. Our "work" only lasted about 25 minutes and was finished after the first night. So the five of us—myself, Andy Dixon, Geoff Macdonald, Paul Patko and Zoë Verkuylen—ended up having a pretty good vacation in the Big Apple. Reading about how much someone partied or how hammered someone was at a party is boring and obvious, so I'm leaving that out. However, if pressured, I just might tell you the story about how three hours before we had to wake up to catch our flight home, four of us had to clean an entire bathroom after the other one of us puked in a backed-up toilet that overflowed with the piss and shit. Good times.

**Tuesday, October 21.**
We arrive on schedule at Sea-Tac airport for our American Airlines 11:35 flight to New York. Andy, Zoë and I decide to invest in some headphones for the on-flight movie, *Alex and Emma*. While the other four Red Light Stingaz are in deep sleep, my inability to sleep while in motion leaves me hanging on every one of Luke Wilson's meaningless words. "Who are you?" he says. At this point in time I really don't know, and I just want some more granola bars to stave off time and boredom.

**Wednesday, October 22.**
It's about eight in the morning when we step off our plane. First stop: The Hilton. We take two separate cabs to fit all our crap in. Paul and I arrive first and wait for the others while we see throngs of horn-rimmed hopefuls line up for their badges. We promptly march up flights of stairs to the official CMJ booths, and are informed that we are the first band to receive our, ahem, all-access badges (Note. All-access seems to be code for NO ACCESS). We then curl up with our gear and sleeping bags in the hallway and fall asleep to the sounds of sniggering hipsters who surely have already found a place to stay. Zoë manages to track down our friend Oscar, and we get to crash at his Brooklyn pad for a couple of hours.

The club we're playing, The North Six, is a decent club. Hell, there's a band called Feeble Weiner playing there soon, how classy is that? We realize too late as we get there that a load-in time of 3pm has been changed to 5:30. Zoë falls asleep on her keyboard case. The rest of us nap on the bleachers. A bouncer tells us about Elliot Smith's suicide and we all get very bummed out.

The Fata Booking Agency showcase, featuring The Red Light Sting, The Blood Brothers, The Anniversary and The Vexers, kicks off around 8pm with Norway's JR Ewing. On their first Eastern U.S. tour, JR Ewing are very excited to be here and play a tight 25-minute set consisting mostly of tracks from their brilliant modern hardcore slab *Ride Paranoia*. Imagine The Refused without the electronics and political agenda. "Who saw us here last night?" asks singer Andreas Tylden. No one says a word. Unfortunately, this is the response throughout their set.

The Red Light Sting play on borrowed equipment, aside from guitars and our keyboard. It shows, but aside from a few goofs, we pull it off pretty convincingly. We don't have any other shows to play while we're here, so we're now in complete vacation mode. After our set, I interview JR Ewing, and then Andy, Geoff and I take off in our rented minivan and head out to the Knitting Factory in Manhattan to catch the French Kiss Records showcase.

We arrived just as S Prcss was wrapping up their set. Poor man's Les Savy Fav...'nuff said.

Ex Models stepped up next and delivered a raucous set, with their bodies contorting and spilling all over the stage and crowd. I thought there was only one singer in this band. It turns out three of them have copped the singer from Devo's voice as their own. Funny, I thought that the singer in center stage would have a guitar around his neck for a reason. Entertaining, nonetheless.

Les Savy Fav played for the better part of an hour, and while keeping the kids alive, it seemed a little too much of the same old, same old. Fat guy (vocalist Tim Harrington) in a pirate costume? Check. Fat guy takes off said pirate costume? Check. Fat guy jumps in crowd, runs up and down the stairs and all over the club? Check. Did he grind up to people, both willing and unwilling, and act all sensual in that oh, so ironic way? Yup. Rumours circulate that their show two days from now, at which the singer purportedly jumped into a fish tank and swam with a mermaid, is their last.

We meet up with the others back at North Six and get back to Oscar's apartment around 4am.

**Thursday, October 23.**
Woke up around 5pm. Tonight has a very uneventful schedule. There is not a single band worth checking out. We manage to get to Downtime to catch a set by Tora Tora Torrance, who, quite frankly, are bora bora boring. The Minneapolis five-piece just seemed too gosh-darn nice and wholesome to have convincing rock star attitudes. Typical At the Drive-In influenced indie rock with a—how exciting —sassy, nasal-toned vocalist.

We hop back in the minivan and drive to Pianos for a *Spin Magazine* party. This is the first of many parties where I notice the music is a mix of early '80s New Wave and the now-mandatory dance jam, Outkast's "Hey Ya." We go back to Downtime for another abysmal after party, manage to get stuck driving our friend Jay back to Brooklyn to an empty club he claimed would be "bumpin." I fall asleep in the club. We get back to Oscar's around 4am.

**Friday, October 24.**
Friday is spent entirely at the Knitting Factory. For the better part of the night, the club plays host to fan-favorite label, Troubleman Unlimited, on all three levels of the building. Glass Candy bowed out last minute, rumoured to have found a better show that night. Ouch. Hopefully label owner Mike Simonetti didn't have to shell out their CMJ fees for them. The show, as well as the Dillinger Escape Plan/Ol' Dirty Bastard show that follows it, are sold out and badge exempting, so we sweet talk the bouncer into putting us on the list. Highlights include a mind-boggling set on the middle floor by Zs, a band consisting of two guitar players, two saxophone players and two drummers. They all sat down (yes...even the drummers!) with eyes gazing intently at the sheet music in front of them, tossing out six finely crafted tunes that simulated improv skronk/free jazz. Next up was D.C.'s Measles Mumps Rubella, freaking out in a now all too familiar dance-punk way, yet somehow managing to stay leagues ahead of the competition. A refreshing mix of Q and Not U modernism injected with Nick Cave-esque vocals and a chaos almost reminiscent of that Das Audience record (Pre-Vue). Other notable sets were performed by Touchdown.

Lowlights included a set by the new Need project, King Cobra, whose similarity to their previous band reminded me why I disliked the metal-tinged Need in the first place, and a truly unimpressive set by "legendary hip hop crew" Death Comet Crew, who just seemed uncomfortable to be on stage again after some 20 years apart.

After the Troubleman Showcase, the crowd was forced to clear out so the club could prepare for Dillinger Escape Plan/Ol' Dirty Bastard show. Dillinger Escape Plan brought out the bro contingent, who moshed insanely for their math-metal heroes. A new muscle-bound singer graced the stage, performing songs old and new. As the band sets down, the crowd gets restless and starts chanting "Dirrrrty, Dirrrty" and "WU TANG!" Some of the newly christened Dirt McGirt's entourage pumps up the crowd and hypes up some truly whack MCs who are supposed to go on before Dirty. The main MC looks up in the bleachers and gets the crowd to yell with him at the promoter to pay ODB before he plays. Something suspicious is going on. ODB walks on stage before his cue, cutting the rookie MCs short. The man of the hour stands center stage in complete silence as the music plays; he has a glazed, distant look in his eye. For the next hour or so he stumbles on his lines, forgets entire verses, and manages to only complete one song...by singing the same verse three times. His entourage, which grew to about 15-20 on the stage by night's end, kept saying to not mind the ODB because he was probably just drunk,

# THE RED LIGHT STING HIT CMJ

but his immobility suggested he was just plain fucked up. Very sad.

Apparently we thought it was a good idea to bring one member of ODB's crew home with us. Look out for Boogie Black, who says he's ahem with Wu Tang. He called our friend Lisa, who he saw during the show, while he was in the minivan with us and managed to sweet talk her into getting out of bed, leaving her hotel and coming out with us. In the morning I could hear him calling up his friend and telling him about the night. "Yo, I spent the night with this rock band, man. You wouldn't believe the night I had, man." Neither can we, Boogie. Neither can we.

**Saturday, October 25.**
We woke up early to meet with some friends for lunch, but had to drop off Boogie first. We drive around for about 45 minutes, have a group sing-a-long to Temple of the Dog, and end up dropping off Boogie on a street corner to catch a cab. He's sketched out about the whole ordeal, so Zoë ends up giving him $15 for cab fare.
An early afternoon show at Piano's had Hella play a tight 45-minute set, all things considering. Zach Hill's drum kit kept falling apart in between and during songs, but it mattered little as he plowed and pummeled the kit with the skill that truly has to be seen to be believed.

Later that night at our new home, the Knitting Factory, Dim Mak records owner Steve Aoki showcased 15 of his finest bands on a completely sold out Saturday night. Another three-level affair, this showcase saw fantastic sets by Pretty Girls Make Graves, Miracle Chosuke, Young People, Dance Disaster Movement, and a slough of others. Portland noise/free jazz wonders Die Monitor Bats, now apparently a three-piece, stronked their way into the basement crowd's heart with a short, hip-gyrating set including such gems as "Open Up Your Legs, and Release the Bats."

Hint Hint's brief set on the middle floor had singer Peter Quirk stumbling around and falling over the monitors. Apparently he's not used to his newfound freedom, having dropped the keyboard aspect of his performance in favour of being a front man. Thankfully his, as well as the rest of the Seattle quintet's charm and talent saved what could have been a disastrous set.

The Gossip's set on the top floor had the entire crowd hanging off of their every move, despite Southern-crooning singer Beth Ditto noting it was "about eight thousand o'clock in the morning."

**Sunday, October 26.**
Our early morning flight still sees everyone but me sleeping. Andy and I eagerly anticipate our on-flight movie, which turns out to be Rowan "Mr. Bean" Atkinson's latest vehicle, *Johnny English*. Bummer. We get back to Vancouver around 4 pm. I sleep until 7am the next morning. •

**The DISCORDER Christmas Questionnaire**

**Name?**
Zoë Verkuylen (of Ache Records and The Red Light Sting).

**What do you do?**
Take Care of Business.

**Favourite record of 2003 and why?**
I can't just pick one...so...Pretty Girls Make Graves *The New Romance*, Secret Mommy *Babies That Hunt*, 50 Cent *Get Rich or Die Tryin'*, The Blood Brothers **Burn Piano Island Burn**, L'il Kim *La Bella Mafia*, Death From Above *Heads Up*.

**Most memorable moment of 2003?**
Touring and spanning time in NYC and LA.

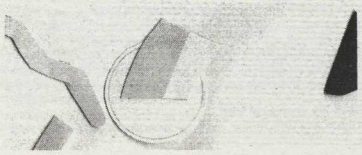
**Worst moment of 2003?**
When the drive shaft fell off the van on the Hollywood freeway at 3am, with Paul and Greg really wasted, and then Paul climbed the scaffolding at the side of the highway and passed out, and then the tow truck ran out of gas on the way to Mikey's house. That was pretty bad.

**What do you want for Christmas?**
A Rice Cooker, records, books.

**Tofurkey or turducken?**
Tofurkey.

**Favourite Christmas song and why?**
Charlie Brown " Christmas Time Is Here."

**New Year's resolution?**
Be irresponsible and more lazy. •



**The DISCORDER Christmas Questionnaire**

**Name?**
Andy Dixon (of Ache Records/The Red Light Sting/Secret Mommy/The Chemistry Designs).

**What do you do?**
I co-run Ache Records, make music as Secret Mommy, play guitar in The Red Light Sting, and operate The Chemistry Designs.

**Favourite record of 2003 and why?**
Matmos-*The Civil War*: Because it's a brilliant record with lots of guests on it doing great stuff. A nice balance of amazing processing and electronics, and melody.
Ex Models-*Zoo Psychology*: I've never heard anything like the music on this record. I love the incredible rhythms and total frantic quality...plus I saw them live and they shattered my reality.

**Most memorable moment of 2003?**
Probably when me and Paul saw Dick Clark on a street in New York, and then all these jocks started chanting "WE LOVE DICK. WE LOVE DICK."

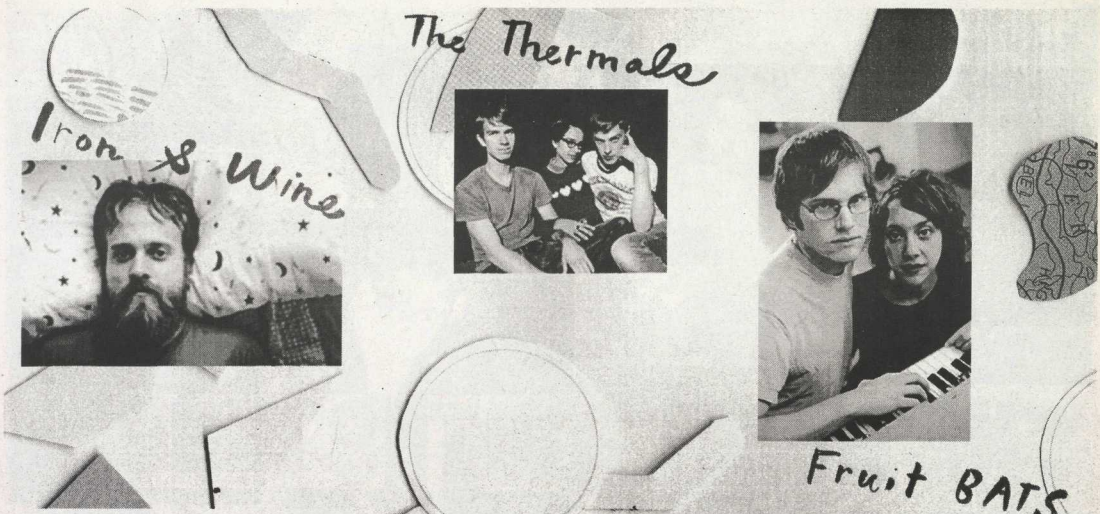
**Worst moment of 2003?**
That was when I accidentaly flushed a clogged toilet full of someones poo and Zoë's barf and had to spend the next several hours cleaning it up with my friends from four to six in the morning, then having to get on an airplane.

**What do you want for Christmas?**
I want everyone in my life to be as happy as they can be...that, and to put out a Mouse On Mars record. Well actually, the first thing on my christmas list is a vacuum.

**Tofurkey or turducken?**
I have had Tofurkey and it wasn't too hot. I don't know what that other one is, but it's got the word "turd" in it, so I'm not too down...I'll go with the Tofurkey.

**Favourite Christmas song and why?**
I like "Christmas Bells" because it's kind of dark sounding...plus it doesn't get ruined with a bunch of words about love and baby Jesus.

**New Year's resolution?**
To quit smoking, quit my job, sell my SUV, get a gym membership and really enjoy life. •




# An Interview with Jonathan Poneman

S›U›B P‹O‹P

The first thought that enters people's minds when you mention Sub Pop is, "Oh that grunge label from Seattle label , right?" Well, yeah and no. If you haven't been paying attention you could be forgiven for thinking that the once great label was now in retrogressive decline, desperately clinging to its former glory days by releasing re-issue after re-issue of Mudhoney demos and maybe even the odd Tad live recording. In fact, you couldn't be more wrong. Sub Pop is label of the year and 2003 has seen them go from strength to strength. Here at CiTR nary a month has gone by when we haven't be enjoying one Sub Pop release while eagerly awaiting the postman to drop the next in our laps. It's been amazing.

True, last year was good: Ugly Casanova's self-titled debut and Iron and Wine's *The Creek Drank the Cradle* were particular highlights, but this year has been simply stellar. It's reflected in our best albums of the year list. Count 'em. Four, that's four entries! All from the one label! And it's not all grunge-influenced stuff. It almost too easy to say that there's no such thing as a Sub Pop sound any longer, but really there's isn't. What do The Postal Service and The Constantines have in common? Or Iron and Wine and the left-wing stand-up comedy of David Cross? Not bloody much. In fact, looking at all their releases this year, from The Shins to The Thermals through even to the jagged lo-fi country of the Baptist Generals and the mental instrumentation of Kinski, the only common factor is the quality of the music. This is why they are DISCORDER's Label of the Year for 2003. And despite the fact that the last few years has seen nothing but success for the Seattle-based label, climbing out of the hole dug by mid-90s grunge has taken considerable work. I got on the phone and had a good old chin-wag with Sub Pop's most familiar face, label head Jonathan Poneman. One of the two founding members, he told me the tale of a tiny label that exploded big with Nirvana in the early 90s, crashed hard by overreaching itself in the mid 90s and finally blossomed forth in the golden renaissance of the last few years.

**DISCORDER: How did you start Sub Pop?**

**Jonathan Poneman:** Well, Bruce Pavitt actually started Sub Pop, he was the founder of the label. And Sub Pop was founded as a column in a magazine called OP, which was the forerunner of Option magazine. It was originally called Subterranean Pop, and the column focused on independent music that was being created in cities other than the cities that are commonly regarded as the music capitals of North America, which would be, you know, New York, Nashville and Los Angeles. Then Bruce went from this to creating a column in the Rocket magazine, which you may or may not remember, it was a music magazine in Seattle that was edited by Charles Cross who later went on and did that Nirvana biography [*Heavier than Heaven*].

Bruce and I hooked up in 1987, he had just put out *Dry as a Bone*, Green River's second EP, and I had briefly managed Soundgarden. I think my one managerial act actually was cancelling a show they had at The Railway Club.

**The Railway Club? Here in Vancouver?**

Yeah. That was it. Anyway, we both basically caught on to the same idea at the same time: "Wow, there are all these great bands in Seattle, but Seattle doesn't have a record label that's putting any of this out. So let's do it and let's do it on a fulltime basis." So I broke my piggy bank and we borrowed some money from some friends and then away we went. We started it as a full time venture on April 1, 1988.

**April 1?**

Yeah. April Fool's day, a very auspicious day.

**What happened to Bruce Pavitt?**

Bruce retired. He lives in secluded luxury up on Orcas Island, which is part of the San Juans.

**And you've taken over the sole responsibility for running Sub Pop?**

[*Shouting*] I AM *THE* GOD! No, but yeah—Bruce has a family, I don't. Bruce has a life, I don't. But seriously, this has been my crowning passion.

**Are you still hungry?**

Well…no.

**Where you ever hungry?**

Oh yeah, I was totally hungry. But hungriness is really such a relative thing. My hunger is now really the hunger of the people that work here. You know, my responsibility at this point is just to make sure that the doors are open. But Sub Pop's renaissance has little to do with my involvement, except that I've created the platform for it.

**That's my next question in a way, how involved are you these days?**

Well, I'm here right now, that's pretty damn involved.

**So what's an average day for you at the record label?**

My average day is: I come in and check my email, kinda walk around the floor to see what people are doing. Err, look at my watch, ask somebody if it's time for lunch. Shuffle back to my office to take a nap. Listen to CDs, wake up, look at my watch…is it time to go home yet? You get the idea.

**Yeah. Are you a good boss?**

I like to think I am, yeah.

**Moving on to the Sub Pop renaissance, I guess first we have to talk about what happened with the grunge thing—I'm not gonna ask you too much about it because it's been dealt with—but what was it like dealing with the backlash against that type of music that followed in the mid 90s?**

Well, Bruce and I were good enough students of pop culture to know that even before it exploded, it would cave in. We both had different approaches as to how to deal with it. Bruce's more conscious of what other people think about things, which you've gotta be when you own a record label. You can't be completely self-referential. I, however, was more self-referential because I figure that if I like it, a lot of people are gonna like it because I don't have that refined a taste. I'm quite populist. There's a certain Fred Flintstone aspect to my approach to things. So we signed a lot of things. At first there was a lot of discipline in terms of what we would sign and then we lost that and we *really* lost it. After a while, in Sub Pop's dark ages, we went from having this very strict focus to having virtually no focus at all. Then, basically what happened was there was an infusion of new individuals who came in and our A&R policy opened up considerably. There was a period of time at Sub Pop where very, very good, very well-intentioned people were commanding our A&R, our talent scouting and basically our artist relations and, though they had a vision, it didn't result in anything that was particularly exciting.

**Was there ever a point when Sub Pop was in real trouble and it could have ceased to be?**

You know, ironically, not really. There have been a lot of rumours about Sub Pop's demise, but we are a pretty darn strong label. We definitely dug a deep hole at one point but we always had resources, and we've always had the ability to pull the belt in tight when we've needed to. Of course, the irony is that a lot of the people who sounded our imminent demise are either no longer in the music industry, or they're working for labels who now have to do what we did several years ago: radically downsize and quit spending ridiculous amounts of money on ridiculous things.

**What was the lowest point for you and Sub Pop?**

I think the lowest point was the year 1997. It's hard for me—all the years kinda blend together in terms of what came out when. I just felt that things were at their most incoherent then. We had twice as many employees as we do now. It was just a huge exercise in hubris. We had a Sub Pop London headquarters and we even had a Sub Pop Toronto headquarters. Well, we had a Toronto headquarters simply because in one of our more folly-laden exercises we signed all these Canadian bands. Now, I happen to think, and I've always thought, that there are great bands in Canada but it's ultimately up to Canadians. And that's a hard gig because Canada is such a small

# The Constantines

# the Shins

# Postal Service

Interview and writing by Merek Cooper

country, I mean it's small population-wise and so big geographically. There was a point in time when we had like five or six Canadian bands out of a roster of 20 to 25.

**Do you still have either of those offices?**
Oh, no, no, no. The only office Sub Pop has is 2514, 4th Avenue, Seattle, Washington.

**So what was the point where things started changing?**
I would say that things started to change when one of our original receptionists, this woman named Megan Jasper, who is presently the general manager of Sub Pop, came back. She's a force of nature. She had worked at Sub Pop for a couple of years and went from being a receptionist to being a salesperson, but Bruce and I had to do one of our periodic radical downsizes and we let her go. Then she proceeded to work for one of the distribution companies that distributed our records in the States. She came back to Sub Pop in 1998 as our head of marketing. And she is someone who is beloved by all our artists. She's an incredible manager, far more competent at managing people than I've ever been. She has directed a great crew of people who are inspired about music, which is the most important thing. They've managed to put the artist first instead of their record label jobs and status. I mean, most people who work at music companies can't fit their heads through the goddamn door, you know? What the fuck?!! All we're doing is being the advocates for the artists. I mean, it's a nice job, it's a *great* job, but it's not like you're the artist. You're their advocate. Get of your goddamn high horse.

**One of the other things I wanted to ask you about was the rumour I heard about Isaak Brock [lead singer of Modest Mouse] being on the Sub Pop payroll. Is this true?**
Isaak Brock is indeed on the payroll. He is an A&R person. Isaak was critical in bringing Holopaw to the label. And he also had more of an indirect participation in bringing The Shins to the label.

**And that was a good decision?**
I think so.

**Yeah, me too. Their first album blew me away and the second is just as good.**
And there's a lot of great stuff that hasn't even made it to a record yet.

**And their records are so short!**
Yeah, well, that's the thing; it's quality, not quantity. It'd be like looking at the Mona Lisa and going, "God, that would be so much better if it was 20 by 20 feet." Like, since when does something have to be bigger or longer? [*Shouting*] JUMBO SIZE THAT SHINS RECORD! Like, fuck, man.

**Did Iron and Wine's coming to Sub Pop have anything to do with Isaak Brock?**
No, actually. Mike McGonigal from Sad Robot Records has a fanzine called *Yefi*, which is really good. And the first *Yefi* had an accompanying CD that featured a track by Iron and Wine. I was dying to hear more of this stuff so we called Sam [Beam, i.e., Iron and Wine] and got him to send two CDs worth of music from which we culled *The Creek Crank the Cradle*. It was just incredible.

**That's an amazing album. The way it's recorded is fantastic.**
Well, I'll tell you, he just finished what's going to be his second album which is coming out in March next year and it is...phew! He worked with Brian Deck [ex-member of Sub Pop greats Red Red Meat].

**Yeah, he's been an essential producer and player in your renaissance.**
Yeah, he did Ugly Casanova. He used to be in Red Red Meat, a seminal Sub Pop band if I may say so myself. And then he did the Holopaw record, he did the Fruit Bats' records and he just finished the new Iron and Wine record and it is unbelievable.

**Has Iron and Wine's Sam Beam changed direction?**
Err, no, the record after this one will be the change of direction. I don't say that cynically, like we're plotting it out, but I know that Sam's working with completely different textures and sounds now. The upcoming record is gonna be the definitive statement of this kinda music. Unbelievable song writing. It's really, really good.

**Every month this year it seems there was something good from you guys. But the biggest Sub Pop favourite of the last few years at CITR has not been a music CD at all. It was David Cross's Shut Up You Fucking Baby. A stand-up comedy album!**
Oh, right on. He's gonna have a new album out as well, in April or May next year.

**Was that a risk, putting out a comedy record?**
Well, it's hard to say. When we're doing our budgets we always think, "How much is this gonna sell?" But, at the same time, he's so unique and what he is saying is so important. The whole of the United States of America cannot be republican, there's got to be other people like myself who think all of this stuff is bullshit. Turns out that there are a lot of people that think that.

**Is there a band you wish you never let go of?**
Not really. I mean, at the time I may have felt that way, but things move on when they need to move on. I'm not trying to sound all new age-y. But if you enjoy what we're doing now, the reason why, it's because there is a lot of fluidity on the Sub Pop label. There are no bands like, say, Guided By Voices. You know, they're a great band, seminal band, blah blah blah, but enough already! That's going right at you, Bob Pollard. I hope he reads this—enough already! Bands can be great but what keeps me excited is hearing new stuff.

**Is Sub Pop at the point now where you can hold on to bands and not let them get poached by a bigger label?**
Yeah, we are. But again, that's not even the point. If bands aren't happy here they should move on. Our contracts are pretty short and we're pretty cheap and if people like it around here then they're gonna hang on. We don't have a lot of artists who do split, but that may in the long run end up being a problem. Every release spot on our label is a very important thing and we don't wanna clutter it up with a bunch of records that aren't going to be meaningful to people. Maybe three, or even four times a year we indulge and say, "We all think this is cool, even if you think it blows."

**A lot of people these days seem very fond of the phrase "There are no real independent record labels anymore." What do you think? Is this true?**
Well, it's funny, I don't know if you've been reading the music press recently but Edgar Bronfman who was the Seagrams heir, he's in the process of buying Warner Music from Time Warner. So their catchphrase is that Warner Music is gonna be the world's largest independent record label. And, in a manner of speaking, that's true, in the sense that it won't be owned by a major corporation and it won't be owned by stockholders. It's gonna be a privately-held company. They're all owned by major multinational corporations right now. But I think independence is more of a spirit than anything else. I think it's so important for people to be able to seize the power for themselves in every aspect of life, be it becoming your own record label, distributing your own books, or whatever. And the great thing about the digital world is that all of these barriers that once kept people from being able to have their art distributed freely and vastly are coming down, sometimes at the expense of the recording industry. But I don't think that that is a bad thing because in the long run there's going to be a digital meritocracy. We sell tons of Shins CDs and people buy that CD because they wanna buy a piece of art.

**Yeah, I think after the big spurt of downloading, people are now actually starting to feel guilty and have started buying records again. They wanna support the artist, especially when they realise that a lot**

***Continues on next page...***

holopaw

ugly casanova

Baptist Generals

# The Ten Best Songs of the Sub Pop Renaissance

**of the bands they are downloading are roughly on the same poverty level as themselves.**
That's absolutely true. Consumers are not stupid.

**It's a cliché question, but how does Sub Pop feel about downloading? Do you feel the effects?**
Well, yeah. But it's primarily been a positive thing for us. I'm sure we're losing sales, I'm sure we're losing money but on the other hand we're also gaining exposure. The thing about burning and downloading and "piracy" is that it gives the responsible consumer and listener the chance to check something out, and maybe they'll wanna go out and buy it. I think creating access among music listeners is a very important thing.

**The big thing at the moment is that labels are beginning to put their songs up on line to be downloaded for a price. Warp, for example, recently put their entire back catalog on their website. Does Sub Pop have any plans for a similar venture?**
Well, we're doing it through iTunes. We're going to do it ourselves but there's a lot of structural upgrading that we're going to have to do to make the music available through the Sub Pop site.

**Is selling music through iTunes paying off?**
Well, it's very early days but ultimately it's going to do just fine. We don't make any less per track than we make in a bricks and mortar situation so it's fine.

**What has been the favourite record that you've ever released?**
[*Laughs*] That's sorta like asking a parent to choose their favourite kid. There's so many records that I'm proud—you'd have to dedicate the whole issue to it.

**What has been the highest point in your career, then? The moment when you were like, "Wow. This is amazing. I can't believe I'm doing this. "**
Erm, it was probably just a couple of weeks ago when the new Shins record came out because I feel like we had had a great year and then having that record come out and having it get the reception it did. The whole thing around the grunge phenomenon is that we really didn't know what we were doing. I mean, it was fun, but when you actually kinda know what you are doing.... This has really been a great year for us internally and it's very meaningful and I'm very grateful that people like you acknowledge it.

**Yeah, we've been loving it.**
I think next year is gonna be another great year. In fact, I think it's going to be an even better year artistically. I don't know if you've heard The Elected or All Night Radio—those are the first two records we're putting out. Keep an eye out for them. All Night Radio is Farmer Dave [Dave Scher], who was the pedal steel player for Beachwood Sparks, and Jimi Hey. Jimi's been in number of bands—he played in Strictly Ballroom and he played keyboards in The Rapture for a while. All Night Radio has got this Moby Grape vibe, like baroque art psychedelia—it's a very trippy record. •

**The Shins "New Slang" (from 2001's *Oh, Inverted World*)**
The track that seduced both Sub Pop and the McDonald's Corporation. Sub Pop wanted them to sell records. McDonald's wanted them to sell fries. Strange, considering the song contains the lines "New slang when you notice the stripes / the dirt in your fries." Yay Shins! One in the eye of big business.

**Ugly Casanova "Things I Don't Remember" (from 2002's *Sharpen Your Teeth*)**
Lead single from the astoundingly beguiling *Sharpen your Teeth* album. At the instigation of Modest Mouse's Isaak Brock a super group was created, including the likes of Califone's Tim Rutili, Holopaw's John Orth, Paul Jenkins of The Black Heart Procession with Red Red Meat's Brian Deck behind the boards. "There was cum on the piano!" Isaak appears to yelp at one point—someone probably just got a little bit overexcited because the song was so good.

**The Baptist Generals "Preservative" (from 2003's *No Silver/No Gold*)**
Though it took me a while to crack this crackly lo-fi country nut, I'm so glad I persevered. While nonplussed with a few cursive listens, seeing them live at The Department of Safety really opened up The Baptist General's sound for me. And I wasn't the only one loving them: I distinctly remember the giggle of a small child during their performance of this song, the best on the album. And always trust the kids—it's all so instinctive with them.

**The Thermals "No Culture Icons" (from 2003's *More Parts Per Million*)**
Taken to Sub Pop by Benjamin Gibbard (of Death Cab for Cutie and The Postal Service), this Portland based three-piece strip down the rock'n'roll formula and race voice/guitar/bass/drums to clattering lo-fi finish. Catchy and melodic like Guided By Voices but with added velocity. Blink and you'll miss it.

**Iron and Wine "Upward Over the Mountain" (from 2002's *The Creek Drank the Cradle*)**
Normally, music critics throw around the words like "heartbreakingly beautiful" like they're hot potatoes injected with a particularly voracious strain of the SARS virus. When faced with "Upward Over the Mountain," however, this critic has nowhere to go but the aforementioned phrase. On this song Sam Beam (the sole member of Iron and Wine) comes on like Oedipus with an acoustic guitar and a job lot of Nick Drake records. The salty water coming out of your eyes? They're teardrops.

**The Postal Service "Nothing Better" (from 2003's *Give Up*)**
Who's laughing now? Those of us who scoffed at the 80s are all eating our words with a big spoon. I never liked the Human League's "Don't You Want Me?" but here I am, it's 2003 and I'm basically listening to the post-millennial indie equivalent and loving every minute. The Postal Service were genius this year and probably the band most praised by misty-eyed teenage bloggers the world over. Ben Gibbard and Jenny Lewis play the parting couple while Jimmy Tamborello plays the fade-out music. There was nothing better this year.

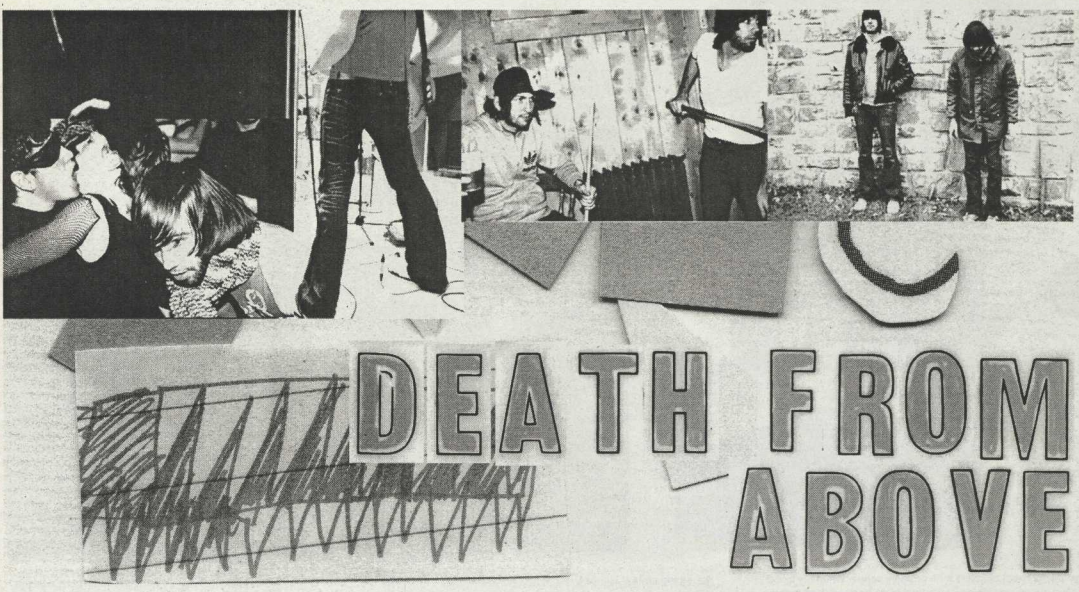
**Holopaw "Short-Wave-Hum (Stutter)" (from 2003's *Holopaw*)**
Sub Pop started this year with a one-two double whammy. The Postal Service's *Give Up* provided the first blow, but it was Holopaw that followed up with a self-titled punch in the gut. I can't praise these Florida boys enough. Their music's simply beautiful and John Orth's voice is a rare bird indeed, feathery, spry and just light enough to rest delicately over Holopaw's modern glitch-infected country. I can't really choose a song from this album that's better than the rest, but plumped for this one because of the cheeky almost out of tune whistling during the second verse. And I can't really describe how well it fits the mood of the song, you'll just have to listen for yourself. It'll make you smile, that much is guaranteed.

**The Constantines "Nighttime/Anytime (It's Alright)" (from 2003's *Shine a Light*)**
This joint release with Three Gut Records proved that Sub Pop doesn't just showcase America's best, it also keeps an ear out for anything shaking north of the border. And this Guelph, Ontario five-piece certainly do their fair amount of shaking. We've all heard the Bruce-Springsteen-fronting-Fugazi comparisons but that's only the tip of the iceberg. This modern day slab of soul shot through with urban paranoia helped *Shine a Light* become *the* Canadian album released this year, bar none. They might not be The Boss, but they sure are boss.

**Hot Hot Heat "Bandages" (from 2002's *Make up the Breakdown*)**
Truth be told Hot Hot Heat have a lot of enemies here at DiSCORDER. Bad blood, local jealousy and an interview that went very wrong have done them no favours. Even I have been known to scoff at the furry foursome by referring to them as High High Hair (props Jenni Nelson!) as much as was humanly possible. But there's something to be said for a bunch of local boys who can grab Britain by the bollocks, shake their tight pants with the best of them and write songs as catchy as this. And goddamit, if our girlfriends don't just love them. Lucky bastards.

**David Cross "If Baseballs Had AIDS on Them" (from 2002's *Shut Up You Fucking Baby*)**
How can someone standing on a stage pointing out the bleeding obvious be so fucking funny? I don't know—we just live in a fucked-up world, I guess. That aside, David Cross is funny. Split-your-pants, piss-in-a-bag, slap-your-grandmother funny. You can't really choose a track from this performance because you need to listen to it all. And anyway as David told DiSCORDER in an interview last year, the naming of the tracks on the album is completely arbitrary. He realised that he could call each one whatever he wanted because it was just another chance to make people laugh. My job was easy I simply choose the best title. See what I mean? He's funny. •

***Of course ten songs could never cover all the brilliant music that Sub Pop has released over the past few years and honourable mentions must go to Kinski's "Semaphore," Michael Yonkers Band's "Boy in the Sandbox," Fruit Bats' "Magic Hour" and many, many more. If you wanna check out more (and I'm sure you do), www.subpop.com has an extensive collection of downloads which will sate your need until you can afford to buy all the albums mentioned here.***



# DEATH FROM ABOVE

Elephants, Hell's Angels and coked-up sluts: Ian Gormely discovers the inspiration that drives Ontario duo Death From Above.

Upon first listen, Death From Above could be best described as a wall of sound. The duo's heavy bass and drums sound kicks out the jams with skull-crushing abandon. However, beneath the turbulent storm lies an inherent sense of melody. Indeed, Death From Above's sound is far more calculated than a casual listen lets on. "I always wanted to write songs on bass," explains bass player Jesse F. Keeler. "All electronic music, all jungle, all house, all hip hop, all everything is bass and drums. Something that I really love about house music: is that it's so difficult to be creative in the confines of the format. You can't mess around with the time, you can't mess around with all kinds of stuff. We have to be creative in a simple way, so having only two instruments and still being creative is a challenge."

As a result of being faced with this daunting task, Death From Above have created one of the most efficient sounds in music. In a short fury of sound, the band's songs leave little space for the listener to reflect on what they have just heard. Yet each song stays with you long after the record is over. Though at a loss for a description of their sound, Keeler feels that Death From Above's style can be inferred from the diversity of their fans. "We have twelve-year-old kids that want us to autograph everything. I autographed a Billy Talent t-shirt two days ago. We have Hell's Angels that liken us to AC/DC and Motorhead. They listen to Death from Above at the Hell's Angels clubhouse in Toronto. We have nerds that love it, and girls that look like they put on everything in their mom's closet...they love it too. We have serious rap guys from Scarborough and Toronto coming to our shows that want us to do backing music. I guess the reason that it's so hard to describe our sound is because there's so many weird and disconnected groups of people that all seem to get something out of it."

According to Sebastion Grainger, the group's drummer and lead vocalist, songwriting for a band like Death From Above is relatively easy. "The good thing about being a two-piece is that when things are in the theoretical stage they're not that far from being practical because it just takes an idea and we go and do it. There's not a lot of discussion involved and it's not too complicated. The dynamic is pretty easy." Adds Keeler, "Some of our songs were written literally in minutes, music-wise anyway, the lyrics take longer. But sometimes the lyrics flow pretty fast too. We're really comfortable playing with each other and it's not hard to write, it's just a question of finding the time.

Death From Above's lyrics are as passionate and intense as their music, filled with references to failed relationships and a sense of carrying on in life. "Those lyrics were written in a specific period of my life," explains Grainger. "I was seeing a lot of my friends changing. There was sort of a metamorphosis amongst my group of friends. I was observing a lot of politics within friendships and it ended up sounding really emo, I guess. The duo's debut EP *Heads Up* opens with the particularly scathing "Dead Womb" which includes the line "so tired of sluts coming to us in the clubs with their cocaine." The club it references is one that Keeler used to DJ at. Keeler recalls that "[The club] was awesome if you were one of those people, but it was really shitty if you're one of us." Grainger elaborates, "We would see a lot of people who were constantly making bad decisions. At the time I was getting seriously involved with my girlfriend, and I was just so sick of seeing shitty girls being shitty and acting shitty, and I was just so happy that I didn't have to deal with that because I'd found someone who was the antithesis of it.

Though hailing from Ontario, Death From Above are signed to local independent label Ache Records, run by The Red Light Sting's Andy Dixon and Zoe Verkuylen, with whom Death From Above played their first shows. The label is also home to Keeler's other band Femme Fatale. "I just told them that me and Sebastien have something else going which was more in theory than it was in practice," he explains. "We made some three track recordings sent it to them...and they said, 'We'll do a record for you.'"

Like most things about Death from Above, the artwork for *Heads Up* is strikingly different. The cover is simply a sketch of Keeler and Grainger's heads with elephant trunks where their noses should be. The elephant imagery comes from Keeler's original concept of the band's sound. "You know the Sonic Youth song called 'Scooter + Jinx' from Goo? I always thought that it sounded like elephants. The bass sound that we have, when I was first fucking around with it, that's when I was like, "Wow, this kind of sounds like elephants," and I like elephants anyway.

When asked about the possibility of a full-length LP, Grainger explains that "At this point we just want to give people little tastes." Keeler goes on to explain that *Heads Up* "is a really time specific record for us. I don't like the idea of writing songs over the course of a two year period and then putting them all on one record. Maybe not musically, but emotionally for me I'd like it to be more cohesive."

Anxious Death From Above fans will be happy to hear that the band will remain active touring in the foreseeable future, and has new material on the way. "We're doing a short EP [on Sound Virus] with remixes and stuff as well, and we're constantly working on new material, as often as we have a chance," says Grainger. Keeler adds, "The only thing that frustrates us about being on tour right now is that I don't have time to just sit down with my bass and play. •

***Death From Above's new EP is out in January on Sound Virus Records.***

**The DISCORDER Christmas Questionnaire**

**Name?**
Jesse F. Keeler (Death From Above/Femme Fatale).

**What do you do?**
Help kids go deaf.

**Favourite record of 2003 and why?**
Mobb Deep mixtape 2xLP.

**Most memorable moment of 2003?**
Being thrown out of Quebec.

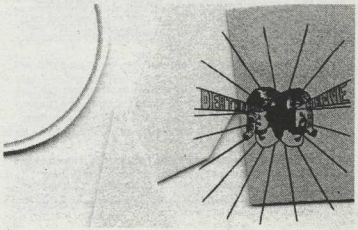
**Worst moment of 2003?**
(Almost) being banned from America.

**What do you want for Christmas?**
Spinners.

**Tofurkey or turducken?**
Both, in a salad...wait. I don't know what either of those are.

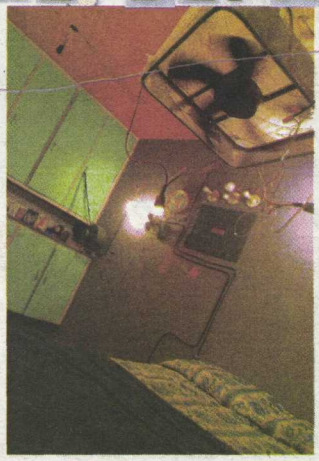
**Favourite Christmas song and why?**
"Christmas in Hollis" by Run DMC. You know why.

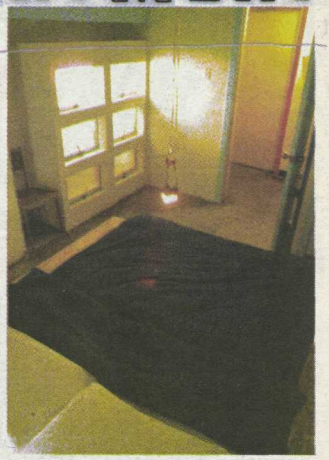
**New Year's resolution?**
Have babies ASAP.



# THE DEPARTMENT

Interviews and writing by Merek Cooper





The Department of Safety is no ordinary venue. When my friend called me up and asked if I wanted to go and see The Mountain Goats in Anacortes, Washington, I didn't have to think very long before I replied with a great big "Yes." But I didn't expect what I found once we had parked the car and ambled up to the venue. Housed in an old firehouse, The Department of Safety did appear a little weird at first, I mean, no drinks, no alcohol, nothing. Nada. But when, during The Baptist Generals' set, a toddler tottered around between the cross-legged crowd, gleefully interrupting the music with excitable laughter, it all became clear: The Department of Safety needs such a safe haven to create its magic. It's all about access and inclusiveness—a safe place to meld every aspect and group of society together without the rigorous rules that society imposes on the more liquored venues.

Akin to Vancouver's very own (Sugar Refinery) in many respects, from which founding members Aaron Flint Jamison, Alex Mahan, Melissa Sinclair and Tammy Masalonis freely admit they took no small measure of inspiration, The Department of Safety really is something special. Like I said, first of all it's home is a firehouse in the commercial district among the supermarkets and drive-thru coffee places. And it was created as the brainchild of four graduates, or at least attendees, of Langley's Trinity Western University. What started as the germ of an idea between the four of them has now become a real life safe haven for the youth of sleepy little Anacortes, Washington. It's the success story of the year and one of best venues around. Just smile at the border guard, tell 'em you're going to a place where they don't even tolerate "anyone appearing to be high" and you'll be fine. Welcome to Anacortes, Washington—the safest place on earth.

I crouched on the stairs of The (Sugar Refinery) one rainy night at a recent Mount Eerie show and chatted with founding members Aaron Flint Jamison and Alex Mahan.

**DISCORDER: So you guys went to Trinity Western University in Langley? All four of you?**
**Aaron Flint Jamison (Flint):** Yeah, the first four of us that started the place, we all went there. Well, one of us only went there for a semester, and we just knew her as a friend from Portland.
**Alex Mahan:** We all met at university.

**Isn't that a Christian university?**
**Flint:** Yes. Totally. Kinda strange. This is a whole other story, but we developed a lot of our inspiration from this place [The (Sugar Refinery)]. We spent a lot of our four years while in university here.
**Alex:** The (Sugar Refinery) was sort of a home away from home for us.

**I noticed that when I went down to the Department. I found myself thinking, "Wow. It's like the Sugar Refinery, but in a firehouse!"**
**Flint:** Yeah. I think we initially really romanticised the idea of developing this really sustainable notion of life imitating art, or something cheesy like that. And after that whole thing had been demythologised we just ended up with this space, where we just happened to be living and putting on shows, art shows and music events and stuff like that.

**How did it all happen? I mean, you all finished university and then one of you found the firehouse?**
**Flint:** Oh, there's this whole crazy story. There's this amazing building—should I talk about the building, Alex?
**Alex:** Yeah, just keep it short.
**Flint:** Yeah, so there was this amazing building that we were super in love with, but it was in Canada, and it was kind of abandoned. It was an old bakery.
**Alex:** South Langley, in horse country.
**Flint:** It was really an awkward location. And we were really excited about that but we ended up being kicked out of the country because our student visas were up. So we were just looking for a building that was similar in architectural style. That particular building was flat-roofed and very large, and had a prowess that was very Le Corbusier or post-communist.

**Kinda functionalist?**
**Flint:** Yeah, very much in the vein of a concrete jungle. And we went down to a show that a lot of people went down to a couple of years ago. It was a Bonnie "Prince" Billy show. Just a random show, and Phil Elvrum [of the Microphones, now Mount Eerie] played and Karl [Blau] played. All these people who we kinda met and we found this fire station then.

**Why Anacortes? Just because of that show?**
**Alex:** Well, the show was amazing and our experience was great. We sorta wondered why it was in Anacortes and what was going on there. And that day we had seen the firehouse and it had big "For Rent!" signs in the windows, and we all had had ambitions of having a big space where we could make art and music and just have a creative community, not only for ourselves, but one that we could share with high school kids, or anybody in the community who wanted to come and see art or make art or experience that. After that, we researched a bit more about Anacortes, we made some trips down there and just hung out there and realised how amazing it actually was. It's tiny little town, I think there's 15,000 people there or something.

**That's the thing, on the Department of Safety website you put in a lot of information about Anacortes and it's clear that you absolutely love the place.**
**Flint:** Yeah, we love it. And we love the people there. Even though I think there are statistics that say there are only 100 people between the ages of 18 and 29 and most of those people are off at university. But we absolutely adore it. There's a different community working there, it's really, really honest. And it really thrives on being inspired from within. Like inspiration from those people that are around you, it's really great.

**Yeah, I know there's a record label there now.**
**Flint:** Yeah Knw-Yr-Own.
**Alex:** Our friend Bret Lunsford [ex-member of Beat Happening] runs that.
**Flint:** And he also owns that music shop, The Business. And then our friends run an amazing restaurant called Adrift. And then there's just a whole bunch of musicians and creative art people.
**Alex:** Photographers and people making furniture and clothes and things like that.

**And these were people you met once you'd got down there, you didn't know them before?**
**Flint:** For the most part, yeah. And they opened their arms to us. We could have very easily been shunned by the community, but instead this community was overtly excited by us coming in and doing what we thought we might wanna do.

**Also, it's an all-ages venue. Was that important to you?**
**Alex:** Yeah, we don't wanna exclude people, really. I remember in high school there were so many shows that were going on in Portland that I couldn't go to because I wasn't 21. And even a lot of our experiences at the bar shows in the States have been really bad. It seemed like people were focusing on drinking rather than the music, and just being there to party and not really to experience something beautiful.

**Yeah, that was my favourite moment when I went down to the Department of Safety. There was a little kid giggling during the Baptists Generals set. It was pretty beautiful. It really added an unusual vibe.**
**Alex:** Yeah, we have lots of toddlers that come and play drums and stuff. Kids from high school... their bands play and their friends come, and it's just really cool for them to be able to do that in their own community rather than having to go to Seattle or something.
**Flint:** Being in a small town, we decided that if there was anybody that we could identify with at all, it was the probably the high school kids. And so keeping our place open to them became pretty important to us.

**And you guys also have places to stay for people that are travelling through, right?**
**Flint:** Yeah, we have a couple of hostel rooms and we also live there, and we have some art studios and a gallery. That's about it. During the summer it's pretty full.

# OF SAFETY

**How far afield have people travelled to visit you?**
**Alex:** There's people who've come from Australia and The Netherlands who have heard about us through friends or the internet or something. Word of mouth is pretty big. It's really nice to meet people coming through from all different parts of the country and the world.

**It seems to me that it's been pretty successful for you guys. There was even a story about The Department of Safety on the CNN website.**
**Flint:** Success is such a hilarious concept. Financially it's not a success at all. And we're not afraid to display that.

**But is that the most important thing, though?**
**Flint:** We think The Department is meaningful, right?
**Alex:** Totally. It's really meaningful. Like, at our school, there was this huge push to become active leaders in business or something, this huge push towards total capitalism and commodifying everything and it just wasn't for us. It felt really alienating and impersonal and not meaningful. So after we finished at university we wanted to do something that was meaningful to us and others, whether it made money or not. Being sustainable and keeping it going, but not just for profit.
**Flint:** So that's how paying rent works into it. We all live there and pay rent and that's how we keep the place going.

**Yeah, I read that. The overhead is swallowed up by you guys paying the rent on the building?**
**Flint:** Yeah, that's completely true. Any other overhead that we have will normally be taken out of the money we make on the hostel, or the little bit of money we make on a show. But we really don't make any money. It's crazy but it's great too. I think it helps people understand that what we're doing is really kinda honest. I think people are automatically so suspicious when they walk into any kind of establishment, especially in the midst of Western capitalism, so to kinda subvert that in a non-capitalistic way is really important.

**You have had a lot of great people play there, haven't you? Bill Frissel, for example?**
**Alex:** He was gonna play. It got cancelled. He had to go and see his mom who was sick.
**Flint:** But we had Songs:Ohia and...
**Alex:** The Long Winters.
**Flint:** Yeah, The Long Winters and Irving and The Mountain Goats, obviously. And it looks like we're going to have the Handsome Family soon.

**Who was the biggest for you? What was the moment when you were like, "Wow, this is happening in our place!"?**
**Flint:** Songs:Ohia was crazy. That was great, and we're still like that every time we have a show. We try to have shows in this periodic schedule so as not to burn ourselves out, which still makes music and art really special to some extent. And we're able to put to together shows that make us excited.

**It's the first time I've been to Anacortes and it struck me as a strange place, especially the location of The Department of Safety. You're situated in the middle of a lot of carparks and supermarkets and drive-thru coffee places.**
**Alex:** Yeah, there's one part of Anacrotes that's really commercialised. That's why it's called commercial, I suppose, but the rest of the island is totally beautiful. There's all these mountains and forests and lakes, trails and parks. It's really windy. It's so inspiring, just to experince that, just being on the ocean. I think since everyone drives in on Commercial they sorta get that impression of Anacortes.
**Flint:** Did you see the murals of everybody on the sides of the buildings?

**No, I don't think so.**
**Flint:** Oh, that's something that Anacortes is known for. There's a whole bunch of really awkward paintings by this war vet.
**Flint:** Some disabled guy paints all these things. He's commissioned by the city.
**Alex:** He drives round in a modified camel gold cart.
**Flint:** He smokes hash out of his pipe and he paints all these awkward portraits of people from Anacortes history. And they put these life-size murals on the buildings downtown.
**Alex:** So there's 80 or 90 of them around the town.
**Flint:** And they're really kinda creepy.

**I read in the press and on the website that you guys plan to move on soon and bequeath the place to someone else.**
**Flint:** That's the idea. We wanna give it to somebody—a group of people or a couple of people. So we're kinda actively looking for people to do that.

**So if anybody reading this is interested they should contact you?**
**Alex:** Yeah, it's not a project that we just want to end, we want it to keep going. But at the same we have other things that we want to do. Grad school and stuff. There's no real time line because we need to find the right people.
**Flint:** Yeah, and I think it's important for there to be like a level of freshness to come in and take over and completely change everything and do their own thing. •

***The Department of Safety is located in Anacortes, Washington. You can find out pretty much all you need to know about this wonderful place on their website, www.departmentofsafety.com. Upcoming events of note include, a CD release party for both Mount Eerie and p:ano on January 30th. $5 US gets you in. Brave the border and go.***

Phil Elvrum

Phil Elvrum is Anacortes born and bred. He's also happens to be Mount Eerie (née The Microphones). He's listed as a resident performer on The Department of Safety website, he eats his dinner there, and even painted the sprawling mural that adornes the wall in the main hall (pictured left). I asked him what the Department of Safety means to him.

**DISCORDER: So you're originally from Anacortes, aren't you?**
**Phil Elvrum:** Yeah. I grew up there.

**And you went to Norway recently?**
Yeah, last winter. I lived about a two-hour bus ride from the northern city of Bodø. Yeah, living in a cabin in Norway for the winter was intense.

**So I read an interview that you did with us in DISCORDER a few months back in which you said you moved back to Anacortes because "lots of good things were happening." Was one of these things The Department of Safety?**
Yeah, that's it. They're amazing. Could I just talk about how incredible they are?

**Yeah. Go for it.**
Well, they just moved to Anacortes pretty much randomly. Picked it because they liked the town, but they pretty much randomly just went there.

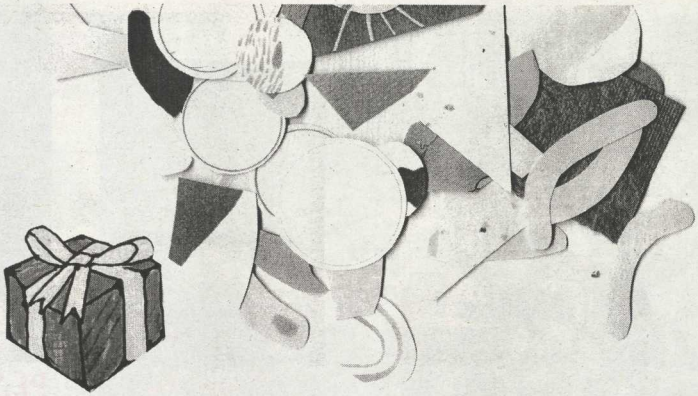
**Does that seem strange to you, being from Anacortes youself?**
I've always thought it was an amazing place. But it was always a struggle to get people into it. I mean, once people stay over or whatever, they go, "Oh, Anacortes is nice." But they never felt like it was nice enough to live there or do anything about it. But Alex, Flint, Tammy and Melissa moved there and created a social scene.

**Have they improved Anacortes? Is it better to live there now?**
Yeah. I guess for selfish reasons, for my generation it's always been a place where you grow up, you go to high school, you leave town. You know? You grow up hating the town, then you move away.

**Yeah, I come from a small town too, and I can't imagine going all around the world and then going back to my small town.**
Yeah, I did move away but I never really felt at home anywhere else. Anacortes has just always been ... my home. It's a beautiful place.

**I've only been there once and the place blew my mind.**
Yeah. The Department of Safety, they just did such an incredible job. Everyday I'm like, "This isn't really happening. This is much too good to be true. Like, why me? I feel like it's a personal thing because I've always really identified with Anacortes. It feels very personal to me, like a gift to me.

**I noticed on the website, by your name there's a star that indicates that you're a resident performer. Is that right?**
Yeah, I eat dinner there, hang out there. Stop by pretty much everyday. •



# The Discorder Christmas Questionnaire

**Name?**
Owen Ashworth.

**What do you do?**
Casiotone for the Painfully Alone.

**Favourite record of 2003 and why?**
*A Promise* by Xiu Xiu because it makes me feel like everything is going to be terrible/just fine. Runner up: anything Timbaland touched.

**Most memorable moment of 2003?**
Playing in Tokyo and getting flowers from Japanese boys.

**Worst moment of 2003?**
Realization of my colossal debt, and the realization that my favorite pants actually look terrible on me.

**What do you want for Christmas?**
The Richard Pryor box set and a new windshield for Matilda, my lovely Dodge Ram touring machine.

**Tofurkey or turducken?**
Turducken.

**Favourite Christmas song and why?**
"Silent Night," as performed by the church choir my mom sings in. Tears, tears, tears everytime.

**New Year's resolution?**
Send more postcards to my grandpa.

Casiotone

Old Time Relijun

**Name?**
Rives Elliot.

**What do you do?**
Drummer (Old Time Relijun).

**Favourite record of 2003 and why?**
I seem to have quit purchasing music made after 2002, so I cannot answer this question.

**Most memorable moment of 2003?**
Drinking anise brew with three witches in a makeshift coven in Italy.

**Worst moment of 2003?**
When I had to compost my Kombucha cultures to go on tour.

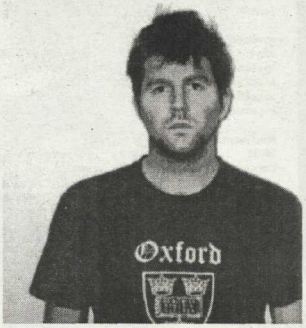
**What do you want for Christmas?**
Custom-built fretless solid body electric ukulele.

**Tofurkey or turducken?**
Don't really eat anything anymore....

**Favourite Christmas song and why?**
Dr. Demento and Wild Man Fischer's "I'm a Christmas Tree." I like it because it sounds terrible, I mean it's truly awful, I hate it.

**New Year's resolution?**
Nothing at all.

## James Murphy LCD Soundsystem




**Name?**
James Murphy (LCD Soundsytem).

**What do you do?**
Fuck about. Play records. Make records. Eat ice cream.

**Favourite record of 2003 and why?**
The Rapture *Echoes*. It's better than other records and I'll like it later, when I'm hiding my other records from this time in the back of my closet.

**Most memorable moment of 2003?**
I got engaged.

**Worst moment of 2003?**
Too personal.

**What do you want for Christmas?**
A wireless drill. Nice one.

**Tofurkey or turducken?**
Fuck all that shit. I would like Chilean sea bass.

**Favourite Christmas song and why?**
Bing Crosby and David Bowie's "Little Drummer Boy" or Vince Guaraldi Trio's "Oh Tannenbaum," because they both remind me of being a stupid disgruntled kid on Christmas when everyone important to me was still alive.

**New Year's resolution?**
Finish my fucking record.

## Decemberists

**Name?**
Colin Meloy

**What do you do?**
Sing in a band called The Decemberists. Work at a bookstore.

**Favourite record of 2003 and why?**
It's kind of difficult to say. Right now, I'm pretty sold on The Shins' *Chutes too Narrow*, but then again, it's enjoying the benefit of still being pretty fresh. And Why? For indescribable reasons—main evidence being that I cannot seem to get it out of my cd player. Literally. The thing's jammed in there.

**Most memorable moment of 2003?**
Last Sunday, when I was curled up on the couch with my girlfriend, sipping coffee, reading *The Times*, and listening to *This American Life*. And our October tour—too many moments too compress—enjoying our first-ever sold out shows.

**Worst moment of 2003?**
Moving out my warehouse loft into my new house five days before leaving on a five week tour, while my girlfriend was in Montana, so I had to do most of the moving by myself. In 90 degree weather (I think I could be wrong there).

**What do you want for Christmas?**
A new presidential administration.

**Tofurkey or turducken?**
Is there really something called turducken? I can't seem to figure out what it would be—imitation duck? Eeech. Neither, thank you very much. But I must say I've been won over to the many qualities of Soy Delicious Dairy Free Ice Cream. That's amazing.

**Favourite Christmas song and why?**
"Silver Bells." Particularly John Denver's version from *Rocky Mountain Christmas*. Being the heathen that I am, the non-secular christmas songs have always creeped me out a little bit. Whenever I hear the song (and I insist on playing the record every Christmas at home) there's a buried part of me that becomes uncovered and I begin eyeing the presents under the tree, secretly hoping for them to be Star Wars toys.

**New Year's resolution?**
To work less. And I really don't work that much. To be even more lazy than I already am.

## Jonathan Galkin

**Name?**
Jonathan Galkin.

**What do you do?**
I run DFA records.

**Favourite record of 2003 and why?**
The Hidden Cameras, because they are gay and Canadian, and no one has ever heard of them.

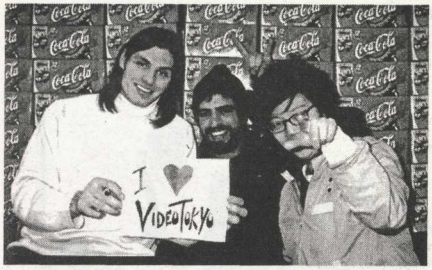
**Most memorable moment of 2003?**
Meeting Morrissey. Or getting a huge heap of dough for the label.

**Worst moment of 2003?**
Running out of money (before receiving aforementioned huge heap of dough).

**What do you want for christmas?**
Another huge pile of dough.

**Tofurkey or turducken?**
Tofurkey!

**New year's resolution?**
Quit weed or smoke more weed—I forget which.




## Video Tokyo with Brent Sopel

**Name?**
Paul Malcatraz.

**What do you do?**
Rock with Video Tokyo.

**Favourite Record of 2003 and why?**
Neil Michael Hagerty's *The Howling Hex* cuz Neil defines cool and the record is his best in years.

**Most memorable moment of 2003?**
Coming to the conclusion that Sasquatches really exist (one day I will laugh at you all!).

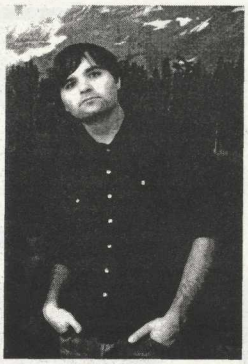
**Worst moment of 2003?**
Peeing on Matt "Nasty On" Lyons' hoodie and then watching him carry it around with a bummed looked on his face.

**What do you want for Christmas?**
Night-vision goggles.

**Tofurkey or turducken?**
Turducken.

**Favourite Christmas song and why?**
None—some are tolerable, most make me cringe.

**New Year's resolution?**
Stop procrastinating.



## Benjamin Gibbard

**Name?**
Benjamin D. Gibbard.

**What do you do?**
I sing and play guitar for Death Cab for Cutie and The Postal Service.

**Favourite record of 2003 and why?**
The Long Winters. *When I Pretend to Fall*. Never has a record been so uplifting and depressing all at the same time...

**Most memorable moment of 2003?**
Dancing like a lunatic in a bear suit on stage for The Flaming Lips with my lady and all the DCFC and Sub Pop kids at the Sasquatch festival in May.

**Worst moment of 2003?**
On The Postal Service's brief tour of Europe in June, being stuck standing up in a ferry-waiting room with roughly 1000 screaming, drunk, smoking Spanish soccer fans for almost two hours. I soon after got heatstroke and spent the better half of the ferry ride throwing up.

**What do you want for Christmas?**
To be left alone.

**Tofurkey or turducken?**
As I'm not familar with the latter, i'll have to say tofurkey.

**Favourite Christmas song and why?**
"Happy Christmas (War is Over)" because it was written by John Lennon.

**New Year's resolution?**
Find time to write music again....

## Weird War

**Name?**
Michelle Mae

**What do you do?**
Long standing member of the music group: Weird War.

**Favourite record of 2003 and why?**
Micheal Macdonald, *Motown*—nice, and smooth.

**Most memorable moment of 2003?**
Being invited to play on the new Outkast album.

**Worst moment of 2003?**
Not being able to play on the album due to injuring my hand while being attacked by a wild fan on a Weird War tour.

**What do you want for christmas?**
A critter.

**Tofurkey or turducken?**
If this refers to Thanksgiving, I definitely don't celebrate it, as it represents a heinous time period in the history of my ancestors and American culture. However, non-animal versions of the turkey are a great substitution. Don't eat the turkeys. They live grotesque and stomach-curdling lives and go through the most disgusting slaughters to become un-needed food for celebration.

**Favourite Christmas song and why?**
"Snoopy Versus The Red Baron." It's a funny look into the dillusional mind of the WW1 obsessed hound.

**New year's resolution?**
Continuing the quest to become non-judgmental and patient.

## Avey Tare

**Name?**
Avey Tare (from The Animal Collective).

**What do you do?**
Hop around New York City on one leg and ask folks if they wanna "DUNK THE CLOWN."

**Favourite Record of 2003 and why?**
Jaylib (*Champion Sound*) because Madlib is the King Of Electronic Production.

**Most memorable moment of 2003?**
So many, so many. But for all my BC mates...breaking into the school pool in Montreal with BC/Montreal buds and swimming late night style!!!

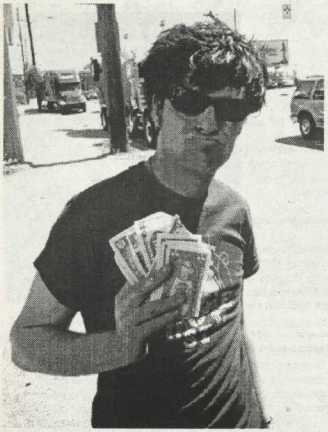
**Worst moment of 2003?**
Any airplane ride. I hate them.

**What do you want for Christmas?**
A copy of *Ganja and Hess* on VHS

**Tofurkey or turducken?**
Toe Fuckin'.

**Favourite Christmas song and why?**
Beach Boys, "He's The Man with All The Toys"—'cause he is.

**New Year's resolution?**
Keep going, keep going. that's it.



# Jack Duckworth

**Name?**
Jack Duckworth.

**What do you do?**
Operate The Wax Museum designs. Play in Radio Berlin and a luna red.

**Favourite record of 2003 and why?**
I've bought all of 4-5 records in 2003 but there's so much good stuff out there. So yeah—not sure if I can answer that question.

**Most memorable moment of 2003?**
Driving miles and miles with Daintyfoot, Inspector Funkus and Hardpoach.

**Worst moment of 2003?**
Dealing with the "Disco Lemon" (my old shaggin' wagon van).

**What do you want for Christmas?**
A sweet apartment to live in.

**Tofurkey or turducken?**
Tofurkey for sure, especially when the effort is made to mold it into a turkey-like shape.

**Favourite Christmas song and why?**
I think King Diamond's "No Presents For Christmas" can't go totally wrong....

**New Year's resolution?**
Chillax? Just a bit?

# Hidden Cameras

**Name?**
Joel Gibb [Lead singer of The Hidden Cameras].

**What do you do?**
Play Space Invaders (except with people).

**Favourite Record of 2003 and why?**
Justin Timberlake's *Justified*, Les Mouches' *Blood Orgy* EP.

**Most memourable moment of 2003?**
Dancing while wearing really long socks.

**Worst moment of 2003?**
Slipping in poo.

**What do you want for Christmas?**
My hoop bleached.

**Tofurkey or turducken?**
Turkey sandwiches.

**Favourite Christmas song and why?**
"Jingle Balls." I don't think I have to explain.

**New Year's resolution?**
To give up celibacy.

# Lederhosen Lucil

**Name?**
Krista Muir

**What do you do?**
Musical electronic cabaret standup as my alter ego Lederhosen Lucil. Also hose couture-ist.

**Favourite record of 2003 and why?**
*Small Town Murder Scene* by The Fembots. It is dark, bright and gives me shivers. Also it rocks.

**Most memorable moment of 2003?**
Rocking North America with my friends Kid Koala, DJ P Love and DJ Jester.

**Worst moment of 2003?**
Getting food poisoning in Portland and desecrating some beautiful front lawns and driveways and then having to miss out on a day off in San Francisco.

**What do you want for Christmas?**
Socks, underwear and my two front teef.

**Tofurkey or turducken?**
Milletkey or Speltkey please.

**Favourite Christmas song and why?**
"We Three Kings." Its nice and gothic and makes me want to dress in black and light candles.

**New Year's resolution?**
Write more erotic novellas.

# The Witness Protection Program

**Name?**
THE WPP.

**What do you do?**
I play drums. I work at West Coast Tools. We all work—it's kind of a bummer.

**Favourite record of 2003 and why?**
For me: Ted Leo/Pharmacists *Hearts of Oak*. The WPP picks the *Goldmember* soundtrack..

**Most memorable moment of 2003?**
Touring...and recording our 16-song record. It's our baby.

**Worst moment of 2003?**
Not touring more. The closure of "The Motherland"(house and practice space).

**What do you want for Christmas?**
What about hannuka? We want things that are not invented yet...soon though. Perhaps fine sapphires and rare stones?

**Tofurkey or turducken?**
Veal milkshake.

**Favourite Christmas song and why?**
Elvis' "Blue Christmas." My little brother loved "the Elvis" when he was seven.

**New Year's resolution?**
Do you party?

# The Gung Hos

**Name?**
Michael J. Roche.

**What do you do?**
I make an ass out of myself in front of a band called The Gung-Hos.

**Favourite record of 2003 and why?**
A toss-up between The Riverboat Gamblers' *Something To Crow About* for it's sheer rockingness and The Electric Six's *Fire* for it's sheer addictive cheese....

**Most memorable moment of 2003?**
That's kind of an oxymoron when it comes to me.

**Worst moment of 2003?**
I've put it behind me and we'll never talk of it again.

**What do you want for Christmas?**
To be left alone.

**Tofurkey or turducken?**
Which has the higher tryptophan dose?

**Favourite Christmas song and why?**
GG Allin/AlgeAfterbirth: "Christmas Song"—why not?!

**New Year's resolution?**
To quit kidding myself that anything's gonna get better....

# Black Halos

**Name?**
Jay Millette/Black Halos.

**What do you do?**
I "do" all kinds of things. I play guitar, drink, work, go on tour, complain, laugh, sleep a lot. That's about it.

**Favourite Record of 2003 and why?**
*Bazooka* by the Star Spangles—I think that came out in 2003. If not, then I haven't got much of answer here now do I? Why do I like it? It's got some catchy songs with some nifty guitar and some nice scratchy vocals not unlike Paul Westerberg. I like that.

**Most memorable moment of 2003?**
Going to England with the Spitfires and going to Spain with the Black Halos. Although "memorable" may not be such a good word since there's a couple of moments there where my memory didn't work so good.

**Worst moment of 2003?**
When The Spitfires called it quits. It was very sad. But the sadness ended a week later when the Halos got back together and I went to Spain. Spain is a very nice place.

**What do you want for Christmas?**
To be invited to everybody's Christmas party where there is some sort of "open bar" going on. Does Discorder have such a party? Can I come??

**Tofurkey or turducken?**
Pizza.

**Favourite Christmas song and why?**
I generally don't like any Christmas songs really...but if I had to pick one i'd probably say "Rudolph The Red Nosed Reindeer" because it reminds me of those shows with the animated puppet guys—and the one with Rudolph when he runs away and runs into the horrible Yeti!!! Frightening stuff when you're six years old.

**New Year's resolution?**
I NEVER make any resolutions because I always break the damn things. So really, what's the point?

# The Smugglers

**Name?**
Grant Lawrence.

**What do you do?**
Voice of The Smugglers, and co-host CBC Radio 3 on Saturday nights, 105.7FM.

**Favourite record of 2003 and why?**
Randy's *Welfare Problems* (Burning Heart). A truly awesome collection of punk rock 'n' roll songs. Runners up: Crooked Fingers, Hidden Cameras.

**Most memorable moment of 2003?**
The sunny Vancouver summer of 2003. Too bad about the forest fires.

**Worst Moment of 2003?**
Having to flee Cuba on a moments notice.

**What do you want for Christmas?**
A goalie bag with wheels.

**Tofurkey or turducken?**
You stupid vegan fuck.

**Favourite Christmas song and why?**
"I Wish It Could Be Christmas Everyday" by The Devil Dogs. "LET THE BELLS RING OUT FOR CHRISTMAS!!"

**New Year's resolution?**
Each year, go someplace in the world that I have never been.

# ROBOSEXUALS

**Name?**
Shawn Bristow.

**What do you do?**
I play bass, guitar and sing for the ROBOSEXUALS. For a living I press buttons.

**Favourite record of 2003 and why?**
Led Zeppelin II because it has "Whole Lotta Love" on it. Oh wait! What year is it again?

**Most memorable moment of 2003?**
I assume you are talking about world events. In that case, hearing about Roy getting attacked by that Tiger. The day that changed the face of Lion taming forever.

**Worst moment of 2003?**
It's a tie between the invasion of Iraq and the "circus circus" arrest of Micheal Jackson. That'll be a fair and proper trial. The U.S. is a very strange land indeed.

**What do you want for Christmas?**
A bed. I've been sleeping on a foamy for far too long.

**Tofurkey or turducken?**
Turd Jerky (Salted, dried turds. Yum).

**Favourite Christmas song and why?**
"Father Christmas" by The Kinks. A fine proto-punk song about some poor English kids wanting to mug Santa. I like it because it's not "Grandma Got Ran Over By a Reindeer."

**New Year's resolution?**
To eat more red meat and start smoking.

# The Nasty On

**Name?**
Jason Grimmer.

**What do you do?**
Drink And sing with The Nasty On.

**Favourite record of 2003 and why?**
The Howling Hex, *Introducing...* cuz it's Neil Hagerty and he always makes it onto my year end list. This year I had two to pick from.

**Most memorable moment of 2003?**
Finding out I'm having a kid.

**Worst moment of 2003?**
Realizing I have to figure out what I'm doing with my life...and quick...cuz I'm having a kid.

**What do you want for Christmas?**
12 Stellas, a fine scotch, a beard comb and some pipe tobacco.

**Tofurkey or turducken?**
Turfey! No...furkey!

**Favourite Christmas song and why?**
"A Sailor's Christmas lament in Gay Minor" aka "The 'Is That a Bearded Merman?' Song" by Foreigner with Jay-Z featuring Mike Reno and I'll crab.

**New Year's resolution?**
Fuck it, i quit drinking.

# Carolyn Mark

**Name?**
Carolyn Mark.

**What do you do?**
Entertainer.

**Favourite record of 2003 and why?**
I've decided I'm too distracted to like entire albums. However, in order, the best PARTS of records of 2003 according to me: First three songs of The Buttless Chaps' *Love This Time*; the early middle part of Oh Susanna's new album; the first third of Kate Fenner's new record; "I was Born"—the 'theme song' on The Unicorns record; "Whisky Hellcat"—a song by the Fine Options; "Your Element"—a song by Chet; "One in Five"—the first song on Frog Eyes' new record; a good deal of Tom Holliston's 'earlier, funnier material'; and everytime they go 'ba bababum ba" on the new Young and Sexy record. Excuse me I gotta go make a mixed tape.

**Most memorable moment of 2003?**
"Wha' Happened?"

**Worst moment of 2003?**
Checking the wallet upon returning from our American tour in September.

**What do you want for Christmas?**
A phone card.

**Tofurkey or turducken?**
Just stuffing and sprouts for me.

**Favourite Christmas song and why?**
"Good King Wenceslas" because it mentions feasting, has creepy minor chords and makes no sense.

**New Year's resolution?**
1. To "party" at sundown with Joel Plaskett, Corby Lund, Robert Dayton and some of the Buttless Chaps at the Edmonton Folk Festival.
2. When I get my phone card to use it instead of being fully reamed by Telus every time I charge to my home number.

# The Cinch

**Name?**
CC Rose.

**What do you do?**
Drummer of The Cinch.

**Favourite record of 2003 and why?**
The Mars Volta, *De-loused At The Comatorium*—it's astoundingly beautiful, relentless, heavy,catastrophic-sounding; a modern-age *Dark Side of the Moon*.

**Most memorable moment of 2003?**
The Nasty On at The Pic when Jason had the whole bar chanting "Fuck you" to the asshole bartender.

**Worst moment of 2003?**
Ms.T's burning down.

**What do you want for Christmas?**
A new Ms.T's.

**Tofurkey or turducken?**
Just load me up on roasted garlic mashed potatoes.

**Favourite Christmas song and why?**
"Jesus Never Gave Me Any Presents" by Satan and the Santas, the reason is obvious.

**New Year's resolution?**
Drink and smoke more, it's the latest fad.

# The Gay

**Name?**
Coco Culbertson.

**What do you do?**
Please Kurt and Levon...oh yah and The Gay.

**Favourite Record of 2003 and why?**
Jerk With A Bomb, *Pyrokinesis*, and Outkast. Why? Drives the lesbian team wild.

**Most memorable moment of 2003?**
Getting Bubbles.

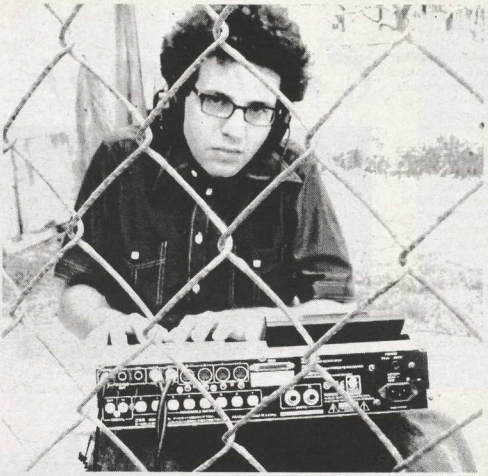
**Worst Moment of 2003?**
There wasn't one.

**What do you want for Christmas?**
Panties, stilettos...and a new fence.

**Tofurkey or turducken?**
Turducken...of course.

**Favourite Christmas song and why?**
Anything by The Christ Killers...especially Penis in...why? The titles speak for themselves.

**New Year's resolution?**
More dogs, less people.



## Books on Tape

**Name?**
Todd Drootin, Books on Tape.

**What do you do?**
Samples and sequencing for Books on Tape, production and remixing for others.

**Favourite record of 2003 and why?**
Cursive's *The Ugly Organ*, because it is a concept album within a concept album without being one bit pretentious. Songwriter Tim Kasher is the finest America has to offer right now. Cellos, samplers and organ on a post-hardcore record. Brilliant!

**Most memorable moment of 2003?**
Three-day tour with Cursive, No Knife and Appleseed Cast. Kasher, an Omaha native, sees an *In'N'Out* fast food restaurant (specific to the West Coast) and takes a ten-person van with a trailer full of gear across four lanes of treacherous L.A. highway with no warning. Grasping to my chair, I see eight people rolling their eyes, saying "He must have seen an *In'N'Out*" and correct they were.

**Worst moment of 2003?**
Dealing with being a citizen of a country that was the aggressor in an unnecessary war/Dealing with being a Jew when Israel is acting even scarier than Bush.

**What do you want for Christmas?**
A new US president in time for the next one.

**Tofurkey or turducken?**
Tofurkey all the way.

**Favourite Christmas song and why?**
"Chrismas In Hollis," Run DMC. Because when you DJ, this one gets EVERY set of hands in the air. Best find from my childhood record collection.

**New Year's resolution?**
To get out of the States more. I haven't been out of the US since September '02.

## Dennis H. Driscoll

**Name?**
Denny Holway (Dennis H. Driscoll).

**What do you do?**
Lay down melodic songs (K recording artist), draw cartoons and go to parties in Omaha, Nebraska, at Chris Fisher's house.

**Favourite record of 2003 and why?**
The Original Motion Picture Soundtrack to Aki Kaurismaki's film *The Man Without a Past*. It deals with homelessness (the movie) and the songs are very nice. I like the bands Marko Haavisto and Poutahaukat + the Renegades quite much. I believe that they are very splendid indeed and for several different reasons too!

**Most memorable moment of 2003?**
Breaking up with my girlfriend around the time that Heck Fest happened in Anacortes and feeling very sad and alone.

**Worst moment of 2003?**
When I realized that Elliott Smith was gone. He was an amazing songwriter because his songs were akin to The Beatles and The Kinks but he was our peer. Back in '97 I picked up the 45 with "Angeles" on it in Olympia, WA, at this record store on 4th avenue, took it home to Astoria, OR, listened to it and was astounded by how cool it sounded. It changed my life and helped me so much.

**What do you want for Christmas?**
A warm blanket and a bowl of spaghetti.

**Tofurkey or turducken?**
Tofurkey and Soynog to boot!

**Favourite Christmas song and why?**
"Run Run Rudolph" by Chuck Berry. Cuz he rawks!

**New Year's resolution?**
To really appreciate someone when I'm dating them and be as happy as I can in a relationship.

## Thomas Jirku

**Name?**
Tomas Jirku.

**What do you do?**
I make music.

**Favourite Record of 2003 and why?**
Richardo Villalobos' *Alcachofa* album restored the faith I had long lost in minimal techno.

**Most memorable moment of 2003?**
Too much of this past year has been incredibly memorable, but the best moment would have to be when I realized I can now call Vancouver my home.

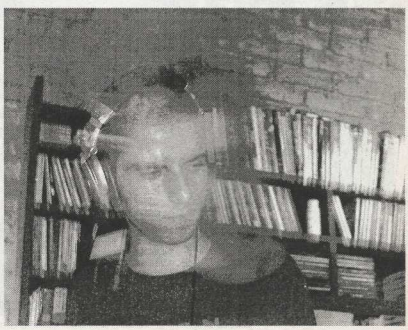
**Worst moment of 2003?**
Easily the worst was leaving my friends and family behind in Toronto.

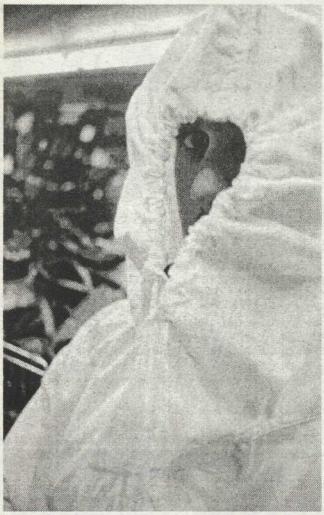
**What do you want for Christmas?**
Final Scratch...and world peace, of course!

**Tofurkey or turducken?**
They both sound questionable.

**Favourite Christmas song and why?**
"Cobra Christmas Party" by G.I.Joe Killaz captures the joyful atmosphere of Christmas time better than any other song!

**New Year's resolution?**
I'll just keep living like I've always been living...It hasn't failed me yet!





# Phil Elvrum

**Name?**
Phil Elvrum.

**What do you do?**
Come and go.

**Favourite Record of 2003 and why?**
Magnolia Electric Co. (Songs: Ohia thing). Is that from this year? I can listen to it over and over and keep hearing new things. I like it.

**Most memorable moment of 2003?**
Last night at 4:45pm in the dying light my brother and I stood in the woods listening to four owls in the trees hooting to each other, all echoey. There were other sounds: an airplane, a slumber party of teenage girls, the hum of machinery from the refinery, etc...but they were all overwhelmed by the rich echoing owl hoots close above us on all sides. I turned around and my brother was gone. Twin Peaks style. A tiny bird fell from above and landed at my feet and tweeted and fluttered around in the rotting leaves. The owls continued. Later I came inside and my dad said, "Yeah I was listening to them all night last night through my open bedroom window." This probably isn't the MOST memorable moment, though. It has been a huge year. I can't pick.

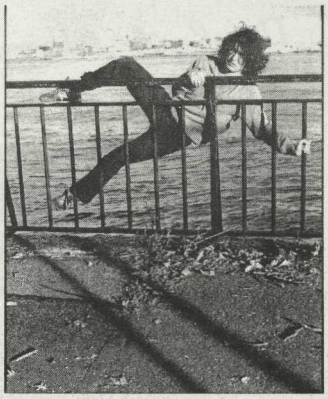
**Worst moment of 2003?**
I can't pick. I was in traffic on I-5 at Everett the other day and asking "Why should we even keep on being alive? Why don't we just stop breathing? This is the worst worst feeling any human could ever feel in the history of feeling. Why don't we all just pull over and end our lives?"

**What do you want for Christmas?**
Seriously? A good tent and two good sleeping bags that can zip into each other for camping cuddlers.

**Tofurkey or turducken?**
Turducken?

**Favourite Christmas song and why?**
Hymn for Christmas Day by G.I. Gurdjieff/Thomas DeHartmann because I don't already know how it goes without listening to it.

**New Year's resolution?** "Shut up Phil."



# [[[[VVRSSNN]]]]

**Name?**
Adam Forkner aka White Rainbow aka [[[[VVRSSNN]]]]/ Soft Dolphin/Yarn Lazer/Surface of Eceon/Yume Bitsu.

**What do you do?**
Make music under the various names given above, make vibe spaces, produce bands, support fellow artists.

**Favourite record of 2003 and why?**
Best electronic record: Lucky Dragons, *Dark Falcon* (555 records)—deep electronic glitching of frail beautiful bedroom whispers.

Best rap album: OutKast, *Speakerboxxx/The Love Below*. The Love Below is the awesomest heartfelt love record I've heard in a long while.

**Most memorable moment of 2003?**
Doing cover of "Higher" by Sly and the Family Stone with all my buddies (Franz Prichard, Phil Elvrum, Jona Bechtolt, Adrien Orange, Steve Schroeder, Dimitri, Ryan, Rob Keiswetter) as the closing act at What the Heck Festival, Anacortes, this summer. Or organizing and playing The Dolphin Festival at the new amazing Holocene club in Portland later this summer with Bobby Birdman, YACHT, Yume Bitsu, Rob Walmart, Cherry Blossoms, Atlantian Waves, Soft Dolphin [[[[VVRSSNN]]]].

**Worst moment of 2003?**
Playing to three very stoned people in a house in Baltimore, MD, on tour with Dave Longstreth aka The Dirty Projectors.

**What do you want for Christmas?**
- Powerbook or ibook
- A place to live
- A new car
- Peace on earth

**Tofurkey or turducken?**
What? How about TURKEY?

**Favourite Christmas song and why?**
The entire Ray Conniff Christmas album. The reverbed choir is so jolly and warm and awesome it makes me think of christmas.

**New Year's resolution?**
Follow in the footsteps of Jay-Z and Timbaland and retire from the music business.

# Xiu Xiu

**Name?**
Jamie (Hjamiegh from Xiu Xiu).

**What do you do?**
I like to point, pointing and looking and little glancing and getting glancing blows.

**Favourite record of 2003 and why?**
The entire catalogue of Free Porcupine Society records because all of them look and feel like free and real hearts.

**Most memorable moment of 2003?**
Telling an exotic dancer that I am gay and having her tell me she was gonna "suck me straight."

**Worst moment of 2003?**
Dealing with my dad dying.

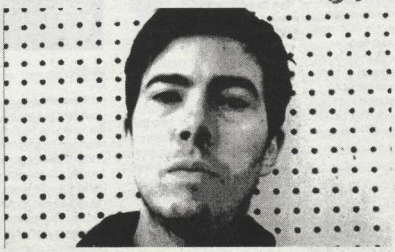
**What do you want for Christmas?**
A trip to Iran or Iraq or North Korea while they still exist.

**Tofurkey or turducken?**
Turdfurkey.

**Favourite Christmas song and why?**
"Silent Night"—it is actually beautiful and makes me think of Jesus and my family.

**New Year's resolution?**
To be kinder.

# Bill Callahan



**Name?**
Bill Callahan.

**What do you do?**
Smog.

**Favourite record of 2003 and why?**
Microphones' *The Glow Part 2*. It probably came out in 2002.

**Most memorable moment of 2003?**
Slipped my nephew a few bills, he said, "We'll remember this!"

**Worst moment of 2003?**
Peach 20's.

**What do you want for Christmas?**
Jena Malone.

**Tofurkey or turducken?**
Either one could get you to go to the other side.

**Favourite Christmas song and why?**
"Joy to the World." It sounds made up.

**New Year's resolution?**
I usually don't make any till mid-February.

***Closing note: Just in case you were wondering turducken is a deboned chicken stuffed inside a deboned duck, which is in turn stuffed inside a deboned turkey. It's the latest culinary craze for the holidays. Merry Christmas from DISCORDER, the Martha Stewart of Music Magazines.***

# The Best Albums of 2003

**Aesop Rock**
***Bazooka Tooth***
**(Def Jux)**
When you release an album as holy-good-goddamn amazing as *Labour Days*, you've got a lot to live up to. The pressure seems to have gotten to Aesop Rock. Where he once turned out endless successions of quotable rhymes over Blockhead's funky, fist-raising beats, he now twists himself into knots over beats of his own so jaw-droppingly convoluted you'll need a corkscrew to pull your head out of the speakers. Ace is a little more antagonistic these days, so if you plan on telling him what an incredible genius he still is, get ready to duck.
*saelan*

**The Animal Collective**
***Here Comes the Indian***
**(Paw Tracks)**
It's not very often that an album of such sparkling brilliance comes along. Add to that the fact that it was recorded by characters from *The Lord of the Flies* the night after they found crates washed up from the wreck of a ship ferrying The Grateful Dead's rider and equipment to a gig in the South Seas. A tape player rolled while the feral children cracked open and ingested the salty barrels of industrial strength LSD, and set about banging the drums and screaming into the sandy mics. One young rascal even managed to boot up a computer, plug it into a soundboard and start manipulating the cacophony of sounds in Cool Edit Pro. The tapes were eventually discovered when Horacio P. Hornblower rescued four malnourished teenagers from the island two years ago. Hats off to Carpark Records who had the audacity to front the money to release this document of innocent freedom gone so wildly mad.
*Merek Cooper*

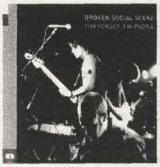
**Belle and Sebastian**
***Dear Catastrophe Waitress***
**(Rough Trade)**
Alright, I know you love Belle and Sebastian. You love them so much that you can't stand to see them change. I love them, too, but I know that nothing lasts forever, and you've got to admit that their last couple outings were a bit weak. With Dear Catastrophe Waitress, Stuart Murdoch and his gang have faced up to their lives and gotten a little happier (and a little sadder), and while the results are certainly less than sinister, there's some truly fantastic songs here. Maybe I'm just too much of a fan, but I'll forgive any amount of 70s soft-rock bugglegum for one "Piazza, New York Catcher." I'm back in bed with this band and just happy to be waking up to us again.
*saelan*

**The Blood Brothers**
***Burn Piano Island, Burn***
**(BMG)**
Seeing this Seattle hardcore outfit live earlier this year affirmed my belief in the future of the genre: these guys are poised to turn it on its collective head and twist, contort and mangle it until it doesn't sound like hardcore anymore. This album is the first step to their master plan.
*Bryce Dunn*

**Bonnie Prince Billy**
***Master and Everyone***
**(Drag City)**
I'm all for giving credit where credit's due and if there's one thing that Will Oldham has done apart from make a long succession of wonderful albums, it's make the beard cool again. Though it was hard going at first, young Will, bonnie boy, or whatever he's taken to calling himself these days, has successfully wrestled the beard from the evil clutches of geography teachers and old world explorers and it is now free to be worn by those of us under the age of thirty-five. There he is, proud as punch, sporting the thing on the cover of this album. These days, you can't swing a vegan enchilada at the (Sugar Refinery) without hitting a young pretender sporting a mighty soup-straining face-hugger or hair scarf. And hurrah for that! I'm so jealous: Unlike this album, which delivers on every thrack, mine's really patchy.
*Merek Cooper*

**The Books**
***The Lemon of Pink***
**(Tomlab)**
With their sophomore album, The Books have expanded on everything that made their debut so charming and so utterly uncategorizable. Their own vocals (a welcome new addition) get chopped up along with acoustic guitar, cello and a million found sounds to create songs that are fuller and more developed than those on *Thought for Food*. The Books manage to be glitchy, bluesy and experimental at the same time, while maintaining a sense of humour, warmth and humanity that makes them more interesting than just about anyone else I can think of. This is the feel-good album of the year.
*saelan*

**Broken Social Scene**
***You Forgot It in People***
**(Paper Bag/Arts and Crafts)**
The Scene! The BSS!! The what?!! Who'd have thunk it this time last year that a loosely affiliated group of plumbers from Toronto could come out with the world's best Canadian album ever? (Thrush Hermit fans, form a line on the left, Sloan fans on the right, please.) But they did and they have and we love 'em to bits. It was a little bit Dinosaur Jr., a little bit Sonic Youth, and a little bit Jeff Buckley, and by buggary did people buy it. Their success was thanks in no small part to a wonderful video for the gently chuggin' "Stars and Sons" and the fact that no one could believe that anyone who used to be involved in Treblecharger could participate in the making of a decent album. On a sadder note, the R.C.M.P. are now investigating how a good song was allowed to be played on MuchMusic. "It was disgusting, and in broad daylight too," a spokesperson for the station was heard to say.
*Merek Cooper*



**Cat Power**
***You Are Free***
**(Matador)**
Despite the fact that she released one of the best albums in 2003, apparently Chan Marshall still lives alone in a house full of cats with an alarm clock that rings five times a day to tell her when to cry. She is notoriously reclusive and has been known to call the police when the postman "invades" her property to give her a letter from her only friend Bill Callahan, who she no longer fucks. Songs like "He War" and "I Don't Blame You" express her specific pain but you don't have to live in a house of cats or have had sexual relations with "the nastiest man in music" to enjoy this album. You could just be a little down in the mouth.
*Merek Cooper*

**The Chains**
***On Top of Things!***
**(Get Hip)**
Why are so many good bands coming from la belle province? It's awesome to hear a band do 60s R&B so well that it could easily have been outtakes from the Nuggets sessions and no one would notice. Well, I did, and so should you.
*Bryce Dunn*

**Constantines**
***Shine a Light***
**(Three Gut Records)**
A new organ player and former lyrical angst multiplied exponentially makes this album fantastic. The favorite band of London and Guelph, Ontario, The Constantines have brilliantly captured the intensity of their live show for *Shine a Light*, and they've given Sub Pop a reason for wanting to share them with the US.
*Kimberley Day*

**The Deadly Snakes**
***Ode to Joy***
**(In the Red)**
Another hit from the Toronto wrecking crew. Paying allegiance to none, but still loved by many, this is the rock and roll gospel that any church service would be glad to play to wash the Sunday blues away.
*Bryce Dunn*

**The Decemberists**
***Her Majesty...***
**(Kill Rock Stars)**
During the production period of the October DISCORDER we listened to this album on repeat for two days. Consequently, the whole team here has shards of this album's brilliant beauty lodged in our brains for ever more. A baroque masterpiece from Colin Meloy and his band of Dickensian dreamers. Your majesty, may I present...one of the best albums of the year.
*Merek Cooper*

**Deerhoof**
***Apple O***
**(5 Rue Christine)**
Kinda like Blonde Redhead with training wheels, Deerhoof ride their rickety bike down almost every avenue of sound they can find. Sure, they hit the curb a few times and even manage the odd ungraceful dismount, but they never run crying to their mommies. Satomi Matsuzaki's voice candy-coats even the most incongruous backing into a wonderful journey. The fact that this record is more commercial than its predecessors has led some people to write it off. Don't you believe them—this is a wonderful album and catchy as all hell.
*Merek Cooper*

**The Dirtbombs**
***Dangerous Magical Noise***
**(In the Red)**
The highly anticipated third installment from the Detroit party machine sees a nice mix between the sassy garage feel of Horndog Fest and the soul tribute of Ultraglide In Black. This is a band that's able to jump through genres with ease and understand that in the end it's all about the beat that moves the feet.
Bryce Dunn

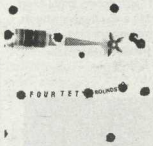
**Electric Six**
***Fire***
**(XL Recordings)**
I laughed my ass off when I saw the video for "Gay Bar," and "Danger! High Voltage" would prove to be the surprise dance-floor hit Andrew WK wishes he'd written. If you're not convinced, I dare you not to shake it to "Dance Commander" or "Improper Dancing"—it's garage-disco anyone can

dance to.
*Bryce Dunn*

**Erase Errata**
***At Crystal Palace***
**(Troubleman Unlimited)**
The San Francisco band Erase Errata has successfully created an album that can be equated to heroin abuse. You know it's not good for you, the total experience blazes by in no time at all, you know that nothing positive can come out of you listening to it, but you just... can't...stop.
*Kimberley Day*

**Exploding Hearts**
***Guitar Romantic***
**(Dirtnap Records)**
I'm cheating a bit with this one. A power pop masterpiece of the first order, the LP version was released a good six months before the CD dropped in March of this year. The second I heard the first notes of "Modern Kicks," I smiled and thought, "This band gets it." I'm still smiling even though a senseless tragedy took the band away from us, and the mark left behind by this amazing group will be talked about in punk rock circles for years to come.
*Bryce Dunn*

**Jon-Rae Fletcher and the River**
***The Road***
**(Hive-Fi Recordings)**
With this album, Jon-Rae Fletcher musically explains why he had to move across the country and leave all of us behind. Jon-Rae delivers an album that is a spectacular blend of alternative country, indie rock, folk music and gospel, with the help of a few... okay, eight other musicians who make up "The River," including The Metic's Darcy Hancock on guitar.
*Kimberley Day*




**Four Tet**
***Rounds***
**(Domino)**
Proof that Kieran Hebden has cornered the market in pastoral folktronica and actually won over the masses could be found this year, when at his Sonar show I think I may have seen someone in the middle of the crowd nod their head. It was very quick and I can't be sure but I think there was movement. And at a Vancouver show! Can you believe it? Mr Hebden must be really good. Actually, now that I replay the scenario over in my mind I think the guy may have just been bending his head to remove a dastardly THC-infused bugger. Yeah, that was probably it.
*Merek Cooper*

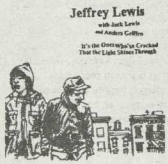
**Frog Eyes**
***The Golden River***
**(Global Symphonic)**
The best "like it or don't" release since Pere Ubu's "The Modern Dance." Check out the wife-beater shirt on the lead singer when you go see them live. Half the room usually leaves; the other half are enraptured. Which side are you on?
*Luke Meat*

**The Gossip**
***Movement***
**(Kill Rock Stars)**
We at DiSCORDER love The Gossip. Love 'em and can't get enough. I even friendstered Brace Paine, but he's too scared to friend me back. I remember their gig at the Royal in the summer, it was so good it made four generations of DiSCORDER editors get down and shimmy. Whoa, wild times. Anyway, this album is awesome and you should already own it. They're from the South and they sound like it. Beth Ditto wails like a southern gothic banshee while Brace summons down great big sheets of fuzzed-up riffery from the sky. And Kathy? She does what all great drummers do, she hits those bloody drums. Stunning stuff. Make them famous, right now.
*Merek Cooper*

**Holopaw**
**s/t**
**(Sub Pop)**
Coming hotfoot on the heels of Ugly Casanova's *Sharpen Your Teeth*, expectation for this album was great. I knew that Holopaw lead singer John Orth had worked with Isaak Brock on that album and I was expecting great things. To their credit they didn't disappoint. Country played the way it should be, one eye on the past with an ear towards the future.
*Merek Cooper*

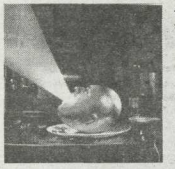
**John Ford**
***Bullets For Dreamers***
**(Bumstead Recordings)**
Gotta include at least one local combo here and these guys put together a pretty nice package of Flaming Grooviesmeets-Replacements rock and roll and their live show gets stronger each time I see 'em. With only a handful of good bands in Vancouver right now, IMHO, more reason to support homegrown talent.
*Bryce Dunn*

**Jeffrey Lewis**
***It's the Ones Who've Cracked that the Light Shines Through***
**(Rough Trade)**
Jeffrey Lewis made one of my favourite records of 2002. It was called *The Last Time I Did Acid I went Insane*. It contained a song called "Chelsea Hotel Oral Sex Song." Despite the fact that it got a bit lost in the anti-folk backlash, it was the shit. I normally try to be funny when writing these things but in comparison to Jeffrey's deadpan genius, I'd look shit. Instead I'll just tell you about the best song on this album and how it tells the story of how Jeffrey, when touring his previous record, was accosted by thousands of acidheads trying to give him free blotters, microdots or what have you. It's called "No LSD Tonite" and it's the funniest song of the year. You should buy it. Oh yeah, he draws comics too.
*Merek Cooper*



**Lightning Bolt**
***Wonderful Rainbow***
**(Load Records)**
Let's face it, someone needed to tear music a new asshole, we just didn't expect it to be two blokes from Providence, Rhode Island, named Brian. Like the Horseman of Apocalypse riding two men light, Messrs Chippendale and Gibson charged out at the forefront of Load Records formidable output this year, taking names and kicking ass. *Wonderful Rainbow* chops off your head and shits down your neck, takes a break and then does it all over again. Album of the year, no question. I once asked DiSCORDER's secret weapon Saelan Twerdy what it was like to see them live—they always set up in the middle of the crowd—all he could said was: "Cathartic." Yeah, I'll bet.
*Merek Cooper*

**Manitoba**
***Up In Flames***
**(Leaf/Domino)**
This album no longer seems quite as mind-expanding as it did when I first heard it, but the massive leap Dan Snaith made from the Boards-of-Canada-isms of his first album to the whooshing psychedelic space-pop of *Up In Flames* is still amazing. With blissful, wide-eyed enthusiasm, this album stacks layer upon layer of pure ear candy in classic shoegazing splendor. A seemingly unlimited number of instruments pile atop cascading breakbeats in expansions and contractions that sound more like ecstatic exhalations than verses and choruses—and the most exciting part is that Snaith claims his next album will be even better.
*saelan*



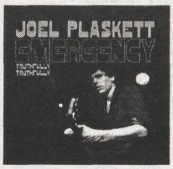
**The Mars Volta**
***De-loused in the Comatorium***
**(Strummer/Universal)**
The high hopes set by this band's *Tremulant* EP dissolved into a lot of head-and-chin-scratching when I finally got my greedy hands on this shamelessly pretentious disc of prog-punk wankery, and to tell you the truth, I still haven't figured it out. Rick Rubin's heavy-handed production makes these already-complicated songs a little headache-inducing, but there's just no denying the greatness of an album that can make Rush and Santana sound appealing to die-hard Fugazi fans.
*saelan*

**The Microphones**
***Mt. Eerie***
**(k)**
This cryptic epic was so overwhelmingly ambitious that Phil Elvrum had to stop performing as The Microphones and start performing as Mount Eerie after he finished it. As the culmination of everything the Northwest's most profound and poetic voice has worked with in his underappreciated career, *Mt. Eerie* stretches lo-fi magnificence to its absolute limits: toms, snares and nylon-stringed guitar conjure apparitions of such breathtaking elemental power that listening to it more than once a month could frighten you into catatonia.
*saelan*

***Continues next page...***

604.331.1184
the (sugar refinery)
december '03
04 Slowdrag
05 3rd Anniversary of Parallela Improvised Music series
06 Herald Nix w/ Diana Darby (S.F.)
07 Precarious 4 plus Anatma
08 Cunt
09 Parallela
10 Secrets & Lies + Critter
11 Rob Scheps Quartet
12 Magic Ass
13 David P Smith (victoria), w/ry Ronnie Arthur and his orkestra
14 Jon Johnson's Art
15 readings from books
16 Parallela
17 closed, temporarily
18 That Kelly Boy + guests
19 Doppler(d) effect
20 Secret 3 x MAS
21 Christmas Alone in No Fun City w/ Devil M
22-23 TBA
24-26 CLOSED, temporarily
27 Cameron D. Iworth + guests
28-30 TBA
31 BONANZA! David P Smith, Son of Oztesi, Hank Pine & Lily Fawn
1 CLOSED EVERMORE. (how do you think we feel?)
Imagine a world without the sugar refinery. 27 of January 1st. You can try it out for real. Putting the "Fun" back into "No Fun City"

**Out Hud**
***S.T.R.E.E.T.D.A.D.***
**(Kranky)**
While everybody was too busy shitting themselves over the Rapture, Out Hud slipped in unnoticed and made a slithery dance-punk album so funky it makes me nauseous. As good as this album is, though, it can't express what an incredible live show this band puts on. When their next album hits in Spring 2004, you damn well better get your funkless white ass over to the record store if you ever want to learn how to shake it.
*saelan*




**Joel Plaskett Emergency**
***Truthfully, Truthfully***
**(MapleMusic)**
It's as simple as this: If you love Thrush Hermit, you'll really like *Truthfully, Truthfully*. If you like Thrush Hermit, you will most likely enjoy *Truthfully, Truthfully*. If you sort of like Thrush Hermit, there is a chance that you will be able to appreciate *Truthfully, Truthfully*. If you hate Thrush Hermit, then you shouldn't be reading this.
Kimberley Day

**Polysics**
**Neu**
**(Asian Man Records)**
The Polysics' previous release "Hey! Bob! My Friend!" received my vote for best album title of all time until "Neu." I mean, that's some pretty hip stuff to live up to. Have no fear, Krautrock fans: These Japanese technoids pull it of with wonderful panache and style. It's like listening to Devo before the swiffering.
*Luke Meat*.

**The Postal Service**
***Give Up***
**(Sub Pop)**
Simply put: the best record The Pet Shop Boys never made. Play it when you want to do something you've put off for a while, like laundry or clipping your toenails or masturbating.
*Luke Meat*

**Prefuse 73**
**One Word Extinguisher**
**(Warp)**
Yet another stunning sophomore album in a year of great ones, Scott Herren's glitch-hop perfection achieves a level of emotional depth not even hinted at on his debut. *One Word Extinguisher* is possibly the most technically impressive album of 2003, even more so in light of the album of outtakes released just a few months later, making Prefuse not only the most impressive producer to put out wax this year, but also the most prolific. This shit is so next level that nobody is going to catch up for years, and after literally hundreds of listens, this album shows no signs of getting old.
*saelan*

**Rachel's**
***Systems/Layers***
**(Touch and Go)**
While bands like God Speed You! Black-Ribbed Knobbler and Do Make Say Wank have released albums that tasted like poo in recent times, Rachel's for some reason still manage to cut the mustard. Well, they obviously haven't read the script: post rock is dead and will not be resurrected for another ten years when spotty teenagers will dress like out-of-work carpenters and claim to have been into Slint all along. Fitting enough, then, that this album seems completely out of time because it must have been recorded in a salon in Paris at the turn of the century.
*Merek Cooper*

**Radiohead**
***Hail to the Thief***
**(Capitol)**
When Thom Yorke bounded on stage toward the end of REM's late August Vancouver show, he woke up 2000 slumbering punters. Aside from many thirty-somethings who quickly returned to their nap when they realised it wasn't Phil Collins, the rest of the crowd could only stand there in rapt amazement. Thom said "'ello." The crowd screamed. Thom sang backup on "E-bow the Letter." The crowd swooned. Thom murdered a guitar during "It's the End of the World (as We Know It)." The crowd still loved it. Proof, then, that the unmerry gentleman and his band of dour university lecturers can do no wrong these days. Certainly *Hail to the Thief* was a welcome return to form after the self-pastiche of Amnesiac and for that we're all thankful. Long may they reign on the world's parade.
*Merek Cooper*

**The Rapture**
***Echoes***
**(DFA)**
Whoa. I was so ready to pan this record all the way back to Williamsburg, Brooklyn, but then I spent every night this week grinding my pelvis in every type of shitty indie disco I could find. And do you know what I found sandwiched between Le Tigre and tongue-in-cheek 50 Cent remixes? "The House of Jealous Bloody Lovers." Christ, that song gets more spins than an empty bottle at a preteen sleepover. After that it's all blurred and I woke up in a gutter in the West End. When I scraped the crud from my eyes and returned home, this record didn't actually seem so bad. I could overlook the blatant Robert Smith rippery and I even started to enjoy the tinny beats of their drum machines. I'm never going out again.
*Merek Cooper*

**Riverboat Gamblers**
***Something to Crow About***
**(Gearhead Records)**
Drop the needle and run for your fucking life—this album is not for the weak-minded or the young. From start to finish, rock and roll never sounded this lethal. When they yell "You got the rhythm but you got no soul," these are bragging rights that all bands like them only hope to swear by.
*Bryce Dunn*

**The Shins**
***Chutes Too Narrow***
**(Sub Pop)**
There are a few bitter folks out there who would tell you that this album isn't perfect. Let me be the first to tell you that they're absolutely wrong. Pop music in 2003 simply does not get any better than this. Even better than their much-hyped debut, *Chutes Too Narrow* sees James Mercer's songwriting reach a level of melodic sophistication, inventiveness and originality that was hinted at before, but now emerges in all its anthemic glory. This album's only flaw is that it only lasts half an hour.
*saelan*

**The Sick Lipstick**
***Sting Sting Sting***
**(Tigerstyle)**
Like a naughty child about to "wedgie" his 86-year-old grandmother, The Sick Lipstick know a thing or too about shock value. Lead Singer, Lisa Gillard has the cutest voice but it says the dirtiest things. "Pretend I'm Sleeping" will make you blush. But you'll keep coming back for more. And like all naughty boys and girls the music doesn't stay still for a minute, exploding a hardcore cherrybomb in the toilet of every song. Straight to the top of the class by way of the principal's office.
*Merek Cooper*

**So**
***s/t***
**(Thrill Jockey)**
While I feel sure that Markus Popp's days pioneering a completely new sound are over—let's face it, every geek with a crippling social dysfunction and a stain on his pants is glitching the shit out of their laptop as you read this—if he continues to make albums as subtly beautiful as this, no one's gonna complain. This record is actually a collaboration; Eriko Toyoda writes the songs with her acoustic guitar while Markus does what Markus does best, washing them in a warm fuzz till they feel as comfortable as your favourite pair of jeans. Slip 'em on.
*Merek Cooper*

**The Strokes**
***Room on Fire***
**(RCA)**
Strip away the hype and the overblown expectancy and what do you have? A pretty decent album, really. "I wanna be forgotton," screams Julian at the top of the album. Not a chance, mate. Keep on making albums like this and they'll keep you here forever. Though for the next album, may DiSCORDER suggest tons of psychedelics, a shadowy new age guru figure, a Himalayan mountain retreat

CW014 RADIO BERLIN » SISTER SOUNDS » LP/CD
After two years in the making and many setbacks in its release, this recent offering from Vancouver's enigmatic RADIO BERLIN is a re-interpretation of material previously released on their first two albums, THE SELECTION DRONE and SIBLING. Three of the tracks are reworkings of material by the band with the help of members of THE RED LIGHT STING and JERK WITH A BOMB while the other four tracks contain remixes by friends from HOT HOT HEAT, BEAUTIFUL SKIN, THE EPIDEMIC, and P.ANO.

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CW011 THE ORGAN » SINKING HEARTS » CD-EP
CW010 A LUNA RED / GHOST ORCHIDS » 12"

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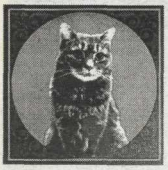
and a fondness for cheesecloth underpants? Well, if they are going to be the new Beatles, the clock is ticking.
*Merek Cooper*

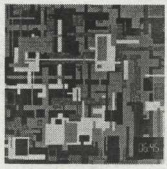
**The Super Furry Animals**
***Phantom Power***
**(XL Recordings)**
Can somebody please tell the Super Furry Animals that if they wanna be taken seriously as a real band they're going to have to start acting like one? Make a bad album, why don't you? I mean, it's been ten bloody years. Can we tone it down a bit? It's getting embarrassing for the rest of them. And what's all this about golden retrievers? You can't write one of the best songs of the year about one of the most popular family pets in North America. Hasn't anyone given them the rock rulebook? Jesus Christ, people, look alive, they're gonna start recording another one soon.
*Merek Cooper*



**Themselves**
***The No Music of AIFFS***
**(Anticon)**
Dose One is quite possibly the most original vocalist in any genre, but he takes a lot of shit from the hip hop community. There are a lot of people out there that are just not ready for this guy. For everybody else, here's a platter full of stellar remixes by the likes of Fog, Why?, the Notwist and Electric Birds. These tracks run the gamut from lo-fi guitar sampling to burbling tech-house to vintage Massive Attack paranoia, and Dose is on every song. Enjoy.
*saelan*

**Turbonegro**
***Scandanavian Leather***
**(Epitaph Records)**
The cover art of this album symbolizes a darker vision of the "death punk" sound the Apocalypse Dudes would bring to the masses. "Fuck the World" is this year's "Smells like Teen Spirit." Denim jackets will forever remain a fashion requirement for kids everywhere.
*Bryce Dunn*

**The Unicorns**
***Who Will Cut Our Hair When We're Gone?***
**(Alien8)**
Adorable Montreal boys who play for free in car wash bays. What's even better, they aren't on the Constellation records label nor would they want to be.
*Luke Meat*



**US Maple**
***Purple on Time***
**(Drag City)**
How strange can the weirdest men in music get? Not much, apparently, so they've stayed where they were and even retreated a little from the precipice. *Purple on Time* sees US Maple recruit a new drummer and cover Bob Dylan's "Lay Lady Lay." The guitars still trickle down through the mix like fingers on a blackboard and the vocals are still whispered and sneered like a creepy man talking to young girls through a schoolyard fence. What did you expect? It's a US Maple album and it's still great.
*Merek Cooper*

**Rufus Wainwright**
***Want One***
**(DreamWorks)**
It's hard to believe that Rufus Wainwright used to get heckled at most of his shows. A combination of beautiful cabaret-style vocals and impressively creative and intricate music, this, his third album, is not unlike the last two. Just TRY to avoid getting the line "Thought that maybe we'd fall in love over the phone" stuck in your head for days. Plus, his dad was on Undeclared.
*Kimberley Day*

**White Stripes**
***Elephant***
**(V2)**
Does this really need explaining? No. But if someone would like to explain Jack's limited colour scheme when it comes to the clothes he wears, I'm all ears.
*Bryce Dunn*

**Xui Xui**
***A Promise***
**(5 RC)**
It's not often that an album features both a photo of a naked Vietnamese man and a cover of a chart-topping hit song. But with *A Promise*, Xui Xui can lay claim to just such a dubious honour. Morbidly and melodramatically fantastic, this album is perfect for just about any teenage bedroom crisis you can throw at it. Plus it contains a song called "Ian Curtis Wish List," so it's damn near perfect. When the chart-topping hit song does make an appearance, it fits so well and is so beautifully interpreted that you won't even realise you're listening to a cover of Tracy Chapman's "Fast Car."
*Merek Cooper •*

***DISCLAIMER:***
***Yeah, okay, I know we missed some. All we can do is our best. Space was limited. We have loads more albums that we think are amazing. 2003 was a bumper year. If you can handle any more, go to: www.citr.ca/discorder***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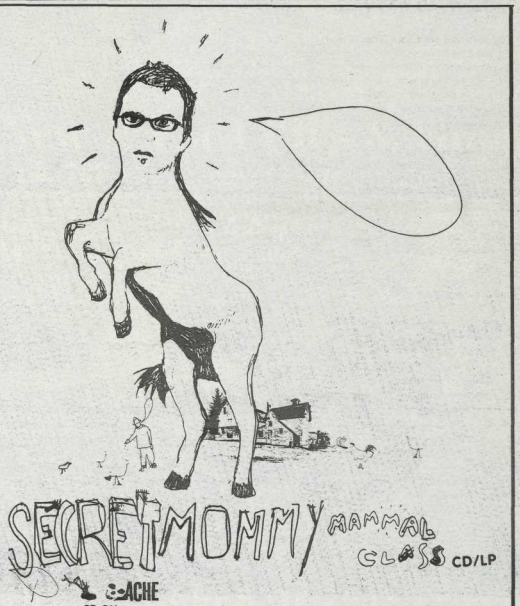



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# LUKE MEAT'S 2003 REVIEW

Luke Meat is the Music Director here at CiTR. He gets sent loads of records every week. He's listened to virtually every release that came through the station this year and this is his verdict on 2003. You should listen to him. He knows what he's talking about.

The job of Music Director for CiTR is not as glamourous as it's cracked up to be. I estimate I've listened to over 7000 CDs this year, of which only about 1500 made it to the CiTR playlist. The remaining 5500 are under the short leg of my couch. This relentless exposure to all things musical makes it especially difficult to decide what merits mention in a "best of" list, but nevertheless, here, in no particular order, are some of the things that stuck out this year.

**Best example indie rock is dead:**
At Music West '96, Guided by Voices played to a packed house at The Commodore Ballroom with many stragglers left out in the cold. This year, due to a lack of ticket sales, GBV sadly had to move their show from the aforementioned venue to the much smaller and danker The Drink nightclub, which had never hosted a live band before. Shame.

**Best example grunge is dead:**
With this year's roster of bands, Sub Pop. From the sugary electro-pop of *Give Up* by The Postal Service and the soaring ambience of The Kinski/Acid Mothers Temple split EP to the homemade junk rock of *Microminature Love* by The Michael Yonkers Band and the somber beauty of Iron And Wine's *The Sea and the Rhythm*, Sub Pop have grown out of their proverbial flannel shirts and toques to become the comeback label of the year.

**Best overheard sound bite at a gig:**
"Is he *really* retarded?"—anonymous gig goer during Modest Mouse's opening slot for The Flaming Lips at The Plaza of Nations.

**Best reminder to quit your office job:**
**[The User]**
***Music for Dot Matrix Printers***
**(Asphodel)**
One of the most fascinating releases of the year, [The User]'s *Music for Dot Matrix Printers* is a symphony of 14 dot matrix printers with specially designed programs that utilize every pop, click and buzz the machines emanated to create a sparse, occasionally annoying, and often rhythmically beautiful listening experience.

**Best proof Sonic Youth aren't as cool as you think:**
**Glenn Branca**
***The Ascension***
**(Acute)**
Originally released in 1981, *The Ascension* established the name of Glenn Branca among rock and avant-garde music fans. Reissued this year by Acute Records, this lost masterpiece is what any clamor-loving guitar enthusiast needs.

**Best proof you are not as cool as you think:**
**Chunklet Magazine.**
This "indier-than-thou" rag out of Athens, Georgia, is the most sarcastic, mean-spirited and gut-wrenchingly hilarious music zine out there. The most recent-ish featured the Chunklet staff offering hundreds of bands $2500 to break up.

**Best song to shake your tail feathers to:**
**Nina Simone remixed by Felix Da Housecat**
**"Sinnerman"**
**(Verve)**
This year's Verve *Remixed 2* compilation was a far cry better than the 2002 first installment of modern DJs remixing old jazz tracks, and a whole lot more danceable too. The redone version of "Sinnerman" keeps the intensity of Nina's original vocals and adds an incredibly infectious bass beat that's impossible not to groove to.

**Best album to curl up with a good book to:**
**Steffan Basho Junghans**
***Rivers and Bridges***
**(Strange Attractors)**
Junghans has always been a remarkable musician: a solo artist who uses no overdubs yet creates the most full and earthily beautiful sounds out of the acoustic guitar. *Rivers and Bridges* contains two lengthy pieces and four shorter pieces that utilize both 12 and 6 string guitars, great for sipping some tea and catching up on some lit.

**Best album to mix 'shrooms and Jäger before going out for a night of fightin':**
**Lightning Bolt**
***Wonderful Rainbow***
**(Load)**
Relentlessly pounding, unabashedly intense, Brian Gibson's searing bass paired with Brian Chippendale's intense drumming proves that there's more going on in Providence, RI, than tragic Great White gigs.

**Guiltiest pleasure of the year:**
**Mew**
***Frengers***
**(Epic)**
Not only do these Danish wimps have the worst album cover I've seen all year, but the disc contains some of the most over-produced syrupy twee vocals behind crisp choppy guitars and synths. It's also tremendously catchy. Recommended for those who find Sigur Rós "too hardcore."

**Best reason to beg Daniel Richler to ditch books and get back into music:**
**"The Wedge" on MuchMusic.**
Slapping in a 45-minute Strokes performance in lieu of actually devoting a measly hour a week to indie music is not my idea of "the best in 'alternative' videos."

**Best local band:**
**Black Rice**
No description needed. No excuses. Just go see these maniacs.

**Best dupe on an already naïve record-buying public:**
**Ladytron**
***Softcore Jukebox***
**(Emperor Norton)**
Not a new release, not even a new Ladytron song on the damn thing, this comp features cool artists such as My Bloody Valentine and The Fall, yet in the CMJ charts Ladytron get credit for a top 20 album. Huh?!

**Best way to humble an already big-headed college radio music director:**
At Music West this year, I was invited to join ten other "industry-types" to sit and speak on a panel titled "The 11 People Every Indie Artist Should Know." Among us were *The Georgia Straight*'s Mike Usinger, *The Province*'s Stuart Derdeyn, people from SOCAN, Breakfast TV, and various other media luminaries. After being introduced to the crowd one by one and engaging in a spirited hour-long discussion of the various ways in which we could help out burgeoning artists, the floor was opened to questions. The first question? "Uh, yeah. This panel was supposed to tell us the eleven most important people for us to know. So who are they?" Ouch.

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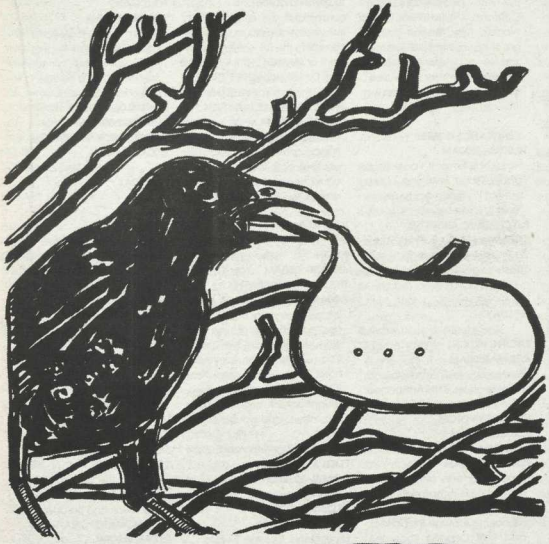
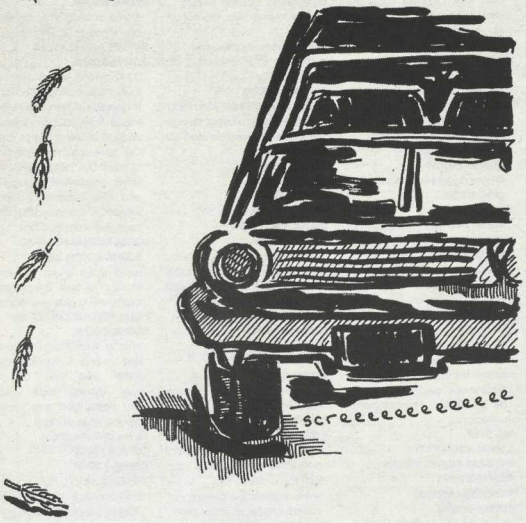
Scott Mallin.







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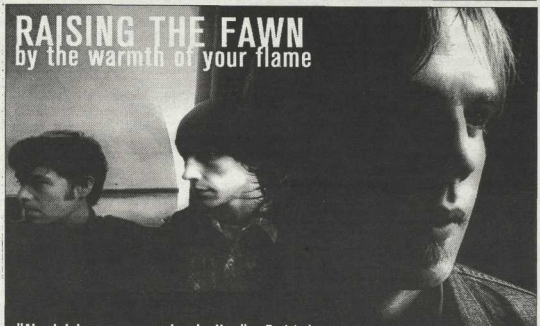


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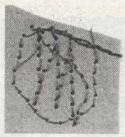


your guide to CiTR 101.9 fM

# on the dial

## SUNDAY

**ARE YOU SERIOUS? MUSIC**
**9:00AM-12:00PM**
All of time is measured by its art.
This show presents the most recent new music from around the world. Ears open.
**THE ROCKERS SHOW**
**12:00PM-3:00PM**
Reggae inna all styles and fashion.
**BLOOD ON THE SADDLE**
**3:00PM-5:00PM**
Real cowshit-caught-in-yer-boots country.
**CHIPS WITH EVERYTHING alt.**
**5:00PM-6:00PM**
British pop music from all decades.
**SAINT TROPEZ alt.**
**5:00PM-6:00PM**
International pop (Japanese, French, Swedish, British, US, etc.), 60s soundtracks and lounge. Book your jet set holiday now!
**QUEER FM**
**6:00PM-8:00PM**
Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver. Lots of human interest features, background on current issues, and great music.
**RHYTHMSINDIA**
**8:00PM-10:00PM**
RhythmsIndia features a wide range of music from India, including popular music from Indian movies from the 1930s to the present, classical music, semi-classical music such as Ghazals and Bhajans, and also Qawwalis, pop, and regional language numbers.
**TRANCENDANCE**
**10:00PM-12:00AM**
Join us in practicing the ancient art of rising above common thought and ideas as your host DJ Smiley Mike lays down the latest trance cuts to propel us into the domain of the mystic-al. <trancendance@hotmail.com>
**THE SHOW**
**12:00AM-2:00AM**
**FILL-IN**
**2:00AM-6:00AM**

## MONDAY

**FILL-IN**
**6:00AM- 8:00AM**
**BREAKFAST WITH THE BROWNS**
**8:00AM-11:00AM**
Your favourite brown-sters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights!
**THE DIM SUM SHOW**
**11:00AM-1:00PM**
**PARTS UNKNOWN**
**1:00PM-3:00PM**
Underground pop for the minuses with the occasional interview with your host, Chris.
**SANDBOX THEATRE**
**3:00PM-4:00PM**
A show of radio drama orchestrated and hosted by UBC students, featuring independent works from local, national, and international theatre groups. We welcome your involvement. <sandboxtheatre@hotmail.com>
**ABSOLUTE BEGINNERS**
**4:00PM-5:00PM**
A chance for new CiTR DJs to flex their musical muscle. Surprises galore.
**STRAIGHT TALK**
**5:00PM-6:00PM**
**FATHER AND SON alt.**
**6:00PM-7:30PM**
**SOLARIZATION alt.**
**6:00PM-6:30PM**
**MY ASS alt.**
**6:30PM-7:30PM**
Phelps, Albini, 'n' me.
**WIGFLUX RADIO**
**7:30PM-9:00PM**
Listen to Selecta Krystabelle for your reggae education.
**THE JAZZ SHOW**
**9:00PM-12:00AM**
**Dec. 1:** The ill-fated trombonist Frank Rosolino was, in the opinion of many, the best. This session, featuring a powerful rhythm section and tenor saxophone great Harold Land, is one of Rosolino's best. "Free for all!!"
**Dec. 8:** Tonight we honour the birthday of James Oscar Smith...the undisputed king and champion of the hammond organ. "The boss" is a live club date with Jimmy and guitar giant George Benson. It smokes!
**Dec. 15:** "Yeah!" is a date with Monk's tenor saxophonist Charlie Rouse. A real unsung hero, Rouse, under his own steam, plays quite differently than he does with Monk. Check out Rouse's most personal recording tonight.
**Dec. 22:** As is tradition on "The Jazz Show," the historic Miles Davis-led summit meetings with vibist Milt Jackson and pianist Thelonious Monk and others held on christmas eve 1954. Real jazz and real Christmas music!
**Dec. 29:** We end the year with the complete album from which our theme song is taken. Trombone giant Bennie Green and company with "Soul Stirrin." The Jazz Show and Gavin Walker wish everyone out there a very Happy New Year.
**Jan. 5:** We kick the new year off with bassist/pianist/composer and innovator Charles Mingus and one of his most adventurous ensembles with Eric Dolphy (bass clarinet and alto saxophone), Booker Ervin (tenor saxophone) Ted Curson (trumpet) and Dannie Richmond (drums). Documenting Mingus' first trip to Europe. Hear how Mingus scared the French.
**Jan. 12:** *Focus* is tenor saxophonist Stan Getz's favorite album. This masterwork combines Getz's improvisations over great stirring writing By Eddie Sauter. A true classic!
**Jan. 19:** "Five by Monk by Five" Spots pianist/composer Thelonious Monk with his working quartet plus one: trumpeter, or more correctly coronettist, Thad Jones is added to the mix. Jones became a Monk favorite after this session and you'll hear why. The title says it all.
**Jan. 26:** "New York, N.Y." Composer George Russel's portrait of North America's most fabled city. Russel assembled a huge orchestra with people like John Coltrane, Bill Evans, Phil Woods, Max Roach and a great narration by wordsmith Jon Hendrix make this feature a must! New York, New York, a town so nice they named it twice!

**VENGEANCE IS MINE**
**12:00AM-3:00AM**
Hosted by Trevor. It's punk rock, baby! Gone from the charts but not from our hearts—thank fucking Christ.
**PSYCHEDELIC AIRWAVES**
**3:00AM-6:30AM**
DJ Christopher Schmidt also hosts Organix at Club 23 (23 West Cordova) every Friday.

## TUESDAY

**PACIFIC PICKIN'**
**6:30AM-8:00AM**
Bluegrass, old-time music and its derivatives with Arthur and "The Lovely Andrea" Berman.
**HIGHBRED VOICES**
**8:00AM-9:30AM**
**THIRD TIME'S THE CHARM**
**9:30AM-11:30AM**
Open your ears and prepare for a shock! A harmless note may make you a fan! Hear the menacing scourge that is Rock and Roll! Deadlier than the most dangerous criminal!
<bominsixlynine@hotmail.com>
**FILL-IN alt.**
**11:30AM- 12:00PM**
**MORNING AFTER SHOW alt.**
**11:30AM-12:30PM**
**REEL TO REAL alt.**
**12:30PM-1:00PM**
Movie reviews and criticism.
**BEATUP RONIN alt.**
**12:00PM-2:00PM**
Where dead samurai can program music.
**FILL-IN alt.**
**1:00PM-2:00PM**
**CIRCUIT TRACING**
**2:00PM-3:30PM**
**EN AVANT LA MUSIQUE alt.**
**3:30PM-4:30PM**
«En Avant la musique!» se concentre sur le métissage des genres musicaux au sein d'une francophonie ouverte à tous les courants. This program focuses on cross-cultural music and its influence on mostly Francophone musicians.
**FILL-IN alt.**
**3:30PM-4:30PM**
**THE MEAT-EATING VEGAN**
**4:30PM-5:00PM**
**WENER'S BARBEQUE**
**5:00PM-6:00PM**
Join the sports dept. for their coverage of the T-Birds.
**FLEX YOUR HEAD**
**6:00PM-8:00PM**
Up the punx, down the emo! Keepin' it real since 1989, yo. flexyourhead.vancouverhardcore.com
**SALARIO MINIMO**
**8:00PM-10:00PM**
**THE LOVE DEN alt.**
**10:00PM-12:00AM**
<loveden@hotmail.com>
**ESCAPISM alt.**
**10:00PM-12.00AM**
es•cap•ism n: escape from the reality or routine of life by absorbing the mind in entertainment or fantasy.
Host: DJ Satyricon.
<DJSatyricon@hotmail.com>
**AURAL TENTACLES**
**12:00AM-6:00AM**
It could be punk, ethno, global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.

## WEDNESDAY

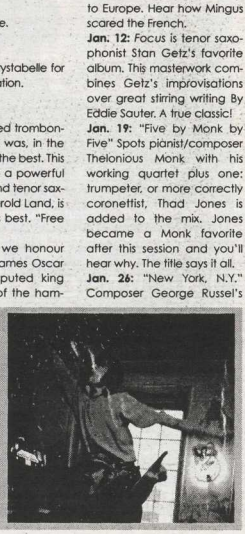
**FILL-IN**
**6:00AM- 7:00AM**
**THE SUBURBAN JUNGLE**
**7:00AM-9:00AM**
Bringing you an entertaining and eclectic mix of new and old music live from the Jungle Room with your irreverent hosts Jack Velvet and Nick the Greek. R&B, disco, techno, soundtracks, Americana, Latin jazz, news, and gossip. A real gem!
<suburbanjungle@channel88.com>
**FOOL'S PARADISE**
**9:00AM-10:00AM**
Japanese music and talk.
**EXQUISITE CORPSE**
**10:00AM-11:30AM**
Experiments, Collage, Plunder
All your favorite hits... are not an option.
<http://members.shaw.ca/ecorpse>
**ANOIZE**
**11:30AM-1:00PM**
Luke Meat irritates and educates through musical deconstruction. Recommended for the strong.
**THE SHAKE alt.**
**1:00PM-2:00PM**
**FOR THE RECORD alt.**
**1:00PM-2:00PM**
**DEMOCRACY NOW**
**2:00PM-3:00PM**
Independent news hosted by award-winning journalists Amy Goodman and Juan Gonzalez.
**MOTORDADDY alt.**
**3:00PM-5:00PM**
Cycle-riffic rawk and roll!
**RUMBLETONE RADIO alt.**
**3:00PM-5:00PM**
Primitive, fuzzed-out garage mayhem!
**RACHEL'S SONG**
**5:00PM-6:30PM**
Socio-political, environmental activist news and spoken word with some music, too.
www.necessaryvoices.org
<necessaryvoices@telus.net>
**AND SOMETIMES WHY alt.**
**6:30PM-8:00PM**
(First Wednesday of every month.)
**BLUE MONDAY alt.**
**6:30PM-8:00PM**
Vancouver's only industrial-electronic-retro-goth program. Music to schtomp to, hosted by Coreen.
**JUICEBOX**
**8:00PM-9:00PM**
Your ears have never felt so naughty!
**FOLK OASIS**
**9:00PM-11:00PM**
Roots music for folkies and non-folkies... bluegrass, singer-songwriters, worldbeat, alt country, and more. Not a mirage!
<folkoasis@canada.com>
**HANS KLOSS' MISERY HOUR**
**11:00PM-2:00AM**
**FIRST FLOOR SOUND SYSTEM**
**2:00AM-6:00AM**

## THURSDAY

**FILL-IN**
**6:00AM-8:00AM**
**END OF THE WORLD NEWS**
**8:00AM-10:00AM**
**PLANET LOVETRON**
**10:00AM-11:30AM**
Music inspired by *Chocolate Thunder*; Robert Robot drops electro past and present, hip hop and intergalactic funkmanship.
<rbotlove@yahoo.com>
**FILL-IN**
**11:30AM-12:00PM**
**UNPACK YOUR ADJECTIVES**
**12:00PM-1:00PM**
**STEVE AND MIKE**
**1:00PM-2:00PM**
Crashing the boy's club in the pit. Hard and fast, heavy and slow (punk and hardcore).
**THE ONOMATOPOEIA SHOW**
**2:00PM-3:00PM**
Comix comix comix. Oh yeah, and some music with Robin.
**RHYMES AND REASONS**
**3:00PM-5:00PM**
DJ Knowone slaves over hot-multi-track to bring a fresh continuous mix of fresh every week. Made from scratch, samples and just a few drops of fame. Our tables also have plethora of guest DJs, performers, interviews, giveaways, Strong Bad and the occasional public service announcements.
<eno_wonk@yahoo.ca>
**LOCAL KIDS MAKE GOOD**
**5:00PM-6:00PM alt.**
Local Dave brings you local music of all sorts. The program most likely to play your band!
**PEDAL REVOLUTIONARY alt.**
**5:00PM-6:00PM**
Viva la Velorution! DJ Helmet Hair and Chainbreaker Jane give you all the bike news and views you need and even cruise around while doing it!
www.bikesexual.org
**OUT FOR KICKS**
**6:00PM-7:30PM**
No Birkenstocks, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.
**ON AIR WITH GREASED HAIR**
**7:30PM-9:00PM**
The best in roots, rock 'n' roll and rhythm and blues from 1942-1962 with your snappily-attired host, Gary Olsen.
<ripitup55@telus.net>
**LIVE FROM THUNDERBIRD RADIO HELL**
**9:00PM-11:00PM**

**Saint Tropez (alt. Sundays 5pm-6pm)**
**Top 10 for 2003**
**by Christine G**

1. Mew - *Frengers*
2. M83 - *Dead Cities, Red Seas & Lost Ghosts*
3. The Clientele - *Violet Hour*
4. V/A - *Best of Pop à Paris: Psyche-Rock et Minijupes*
5. Broadcast - *Haha Sound*
6. Junior Senior - *D-d-don't Stop the Beat*
7. The Free Design - *Heaven/Earth (re-issue)*
8. Belle & Sebastian - *Dear Catastrophe Waitress*
9. Goldfrapp - *Black Cherry*
10. The Postal Service - *Give Up*



Local muzak from 9 til 10. Live bandz from 10 til 11.
www.stepandahalf.com/tbirdhell

**WORLD HEAT**
**11:00PM-1:00AM**
An old punk rock heart considers the oneness of all things and presents music of worlds near and far. Your host, the great Daryl-ani, seeks reassurance via <worldheat@hotmail.com>.

**FILL-IN**
**1:00AM-6:00AM**

**FRIDAYS**

**FILL-IN**
**6:00AM- 8:00AM**
**CAUGHT IN THE RED**
**8:00AM-10:00AM**
Trawling the trash heap of over 50 years' worth of real rock 'n' roll debris.

**SKA-T'S SCENE-IK DRIVE!**
**10:00AM-12:00PM**
Email requests to: <djska_t@hotmail.com>

**THESE ARE THE BREAKS**
**12:00PM-2:00PM**
Top notch crate diggers DJ Avi Shack and Promo mix the underground hip hop, old school classics and original breaks.

**THE LEO RAMIREZ SHOW**
**2:00PM-3:30PM**
The best mix of music, news, sports and commentary from around the local and international Latin American communities.

**NARDWUAR THE HUMAN SERVIETTE PRESENTS...**
**3:30PM-5:00PM**

**CITR NEWS AND ARTS**
**5:00PM-6:00PM**
A volunteer-produced, student and community newscast featuring news, sports and arts. Reports by people like you. "Become the Media." To get involved, visit www.citr.ca and click "News Dept."

**THE NORTHERN WISH**
**6:00PM-7:30PM**

**AFRICAN RHYTHMS**
**7:30PM-9:00PM**
David "Love" Jones brings you the best new and old jazz, soul, Latin, samba, bossa and African music from around the world.
www.africanrhythmsradio.com

**HOMEBASS**
**9:00PM-12:00AM**
Hosted by DJ Noah: techno but also some trance, acid, tribal, etc. Guest DJs, interviews, retrospectives, giveaways, and more.

**I LIKE THE SCRIBBLES alt.**
**12:00AM-2:00AM**

**THE ANTIDOTE alt.**
**12:00AM-2:00AM**

**THE VAMPIRE'S BALL**
**2:00AM-6:00AM**
Dark, sinister music of all genres to soothe the Dragon's soul. Hosted by Drake.

**SATURDAY**

**FILL-IN**
**6:00AM-8:00PM**

**THE SATURDAY EDGE**
**8:00AM-12:00PM**
Studio guests, new releases, British comedy sketches, folk music calendar and ticket giveaways.
8AM-9AM: African/World roots.
9AM-12PM: Celtic music and performances.

**GENERATION ANNIHILATION**
**12:00PM-1:00PM**
A fine mix of streetpunk and old school hardcore backed by band interviews, guest speakers, and social commentary.
www.streetpunkradio.com
<crashnburnradio@yahoo.ca>

**POWERCHORD**
**1:00PM-3:00PM**
Vancouver's only true metal show; local demo tapes, imports, and other rarities. Gerald Rattlehead, Dwain, and Metal Ron do the damage.

**CODE BLUE**
**3:00PM-5:00PM**
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy and Paul.

**ELECTROLUX HOUR**
**5:00PM-6:00PM**

**SOUL TREE**
**6:00PM-9:00PM**
From doo-wop to hip hop, from the electric to the eclectic, host Michael Ingram goes beyond the call of gospel and takes soul music to the nth degree.

**SYNAPTIC SANDWICH**
**9:00PM-1 1:00PM**

**PLUTONIAN NIGHTS**
**11:00PM-1:00AM**
Cutting-edge, progressive organ music with resident Haitchc and various guest performers/DJs. Bye-bye civilisation, keep smiling blue, where's me bloody anesthetic then?
http://plutonia.org

**EARWAX**
**1:00AM-4:30AM**
"noiz terror mindfuck hardcore like punk/beatz drop dem headz rock inna junglist mashup/distort da source full force with needlz on wax/my chaos runs rampant when I free da jazz..." Out.

**REGGAE LINKUP**
**4:30AM-9:00AM**
Hardcore dancehall reggae. Hosted by Sister B.

## *DJ profile*

Bleek Swinney
Exquisite Corpse
Wednesdays 10:00 - 11:30AM

**Describe your show:**
Experimental, audio-art, collage, cut-ups, fun.

**Record played most often on your show?**
Besides the opening theme, "Oh Little Seeds" by Steve Fisk, I probably play a tie between—People Like Us/Wobbly/Jet Black Hair People's "Pet Goldfish" or any thing from Chris Burke's *Idioglossia*.

**Last record you bought?**
V/A *Branches and Routes* (Fatcat)

**Musician you would like to marry?**
I'm married; but Vicky (People Like Us) Bennet and I are marrying soon anyway.

**Favourite Show on CITR?**
I love so many but it'll have to come down to a tie between Anoiz and St. Tropez.

**Strangest phone call received while on air?**
One day I was reading about circuit boards or something, don't remember what. A caller thought it was so weird that I was discussing something he happened to be working on right then. I confirmed that we indeed have hidden cameras.

| | SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|---|---|
| 6AM | REGGAE LINKUP (RG) | FILL-IN | PACIFIC PICKIN' (RT) | FILL-IN | FILL-IN | FILL-IN | FILL-IN |
| 7 | | | | SUBURBAN JUNGLE (EC) | | | |
| 8 | | BREAKFAST WITH THE BROWNS (EC) | HIGHBRED VOICES (WO) | | END OF THE WORLD NEWS (EC) | CAUGHT IN THE RED (RR) | THE SATURDAY EDGE (RT) |
| 9 | ARE YOU SERIOUS? MUSIC (EC) | | THIRD TIMES THE CHARM (RR) | FOOL'S PARADISE (WO) | | | |
| 10 | | | | EXQUISITECORPSE(EX) | PLANET LOVETRON (DC) | SKA-T'S SCENIC DRIVE (SK) | |
| 11 | | THE DIM SUM SHOW (EC) | FILL-IN / MORNING AFTER SHOW (EC) | ANOIZE (NO) | FILL-IN | | |
| 12PM | ROCKERS SHOW (RG) | | BEATUP RONIN (EC) / REEL TO REAL (TK) / FILL-IN | | UNPACK YOUR ADJECTIVES | THESE ARE THE BREAKS (HH) | GENERATION ANNIHILATION (PU) |
| 1 | | PARTS UNKNOWN (PO) | | THE SHAKE (RR) / FOR THE RECORD (TK) | STEVE & MIKE (HC) | | POWERCHORD (MT) |
| 2 | | | CIRCUIT TRACING (DC/EC) | DEMOCRACY NOW (TK) | THE ONOMATOPOEIA SHOW (TK) | LEO RAMIREZ SHOW (WO) | |
| 3 | BLOOD ON THE SADDLE (RT) | SANDBOX THEATRE (TK) | ELECTRIC AVENUES (EC) / EN AVANT LA MUSIQUE (FR) | MOTORDADDY/ RUMBLETONE RADIO (RR) | RHYMES & REASONS (HH) | NARDWUAR PRESENTS (NW) | CODE BLUE (RT) |
| 4 | | ABSOLUTE BEGINNERS (EC) | MEAT EATING VEGAN (EC) | | | | |
| 5 | CHIPS WITH EVERYTHING (PO) / SAINT TROPEZ (PO) | STRAIGHT TALK (TK) | WENER'S BBQ (SP) | RACHEL'S SONG (TK) | LOCAL KIDS MAKE GOOD (EC) / PEDAL REVOLUTION(TK) | CITR NEWS AND ARTS (TK) | ELECTROLUX HOUR (EC) |
| 6 | QUEER FM (TK) | FATHER & SON (EC) / SOLARIZATION (TK) / MY ASS (EC) | FLEX YOUR HEAD (HC) | A.S.W. (PO/EC) / BLUE MONDAY (GI) | OUT FOR KICKS (PO) | THE NORTHERN WISH (EC) | SOUL TREE (SO) |
| 7 | | | | | | | |
| 8 | RHYTHMSINDIA (WO) | WIGFLUX RADIO (RG) | SALARIO MINIMO (WO) | JUICEBOX (TK) | ON AIR WITH GREASED HAIR (RR) | AFRICAN RHYTHMS (WO) | |
| 9 | | | | | | | SYNAPTIC SANDWICH (DC/EC) |
| 10 | TRANCENDANCE (DC) | THE JAZZ SHOW (JZ) | VENUS FLYTRAP (EC) / ESCAPISM (EC) | FOLK OASIS (RT) | LIVE FROM... THUNDERBIRD HELL (LM) | HOMEBASS (DC) | |
| 11 | | | | | | | PLUTONIAN NIGHTS (DC) |
| 12AM | THE SHOW (HH) | VENGEANCE IS MINE! (PU) | AURAL TENTACLES (EC) | HANS KLOSS' MISERY HOUR (HK) | WORLD HEAT (WO) | I LIKE THE SCRIBBLES(EC) / THE ANTIDOTE (EC) | |
| 1 | | | | | | | EARWAX (HH/DC) |
| 2 | FILL-IN | PSYCHEDELIC AIRWAVES (DC/EC) | | FIRST FLOOR SOUND SYSTEM (EC) | FILL IN | THE VAMPIRE'S BALL (EC) | |
| 3 | | | | | | | |
| 4 | | | | | | | |
| 5 | | | | | | | REGGAE LINKUP (RG) |
| 6 | | | | | | | |

CH=children's • DC=dance/electronic • EC=eclectic • EX=experimental • FR=French language • GI=goth/industrial • HC=hardcore • HH=hiphop • HK=Hans Kloss • KI=kids • JZ=jazz
LM=live music • LO=lounge • MT=metal • NO=noise • NW=Nardwuar • PO=pop • PU=punk • RG=reggae • RR=rock • RT=roots • SK=ska • SO=soul • SP=sports • TK=talk • WO=world

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# charts

what's being played at CiTR 101.9 fM

## December Albums

*It's a little known fact that The Dirtbombs finance the recording of their albums by running a very sucessful debt collection agency.*

| | | | |
|---|---|---|---|
| 1 | Dirtbombs | Dangerous Magical Noise | In the Red |
| 2 | The Gay | You Know the Rules | Mint |
| 3 | Kid Koala | Some of my Best Friends... | Ninja Tune |
| 4 | Young and Sexy | Life Through One Speaker | Mint |
| 5 | DOA | War and Peace | Sudden Death |
| 6 | Plastikman | Closer | Paperbag |
| 7 | Ron Sexsmith | Rarities | Linus |
| 8 | Stereolab | Instant 0 In the Universe | Elektra |
| 9 | V/A | Peg City Skank | Bacteria |
| 10 | Radio Berlin | Sister Sounds | Action Driver |
| 11 | Ashley Park | The Secretariat Motor Hotel | Darling |
| 12 | Rachel's | Systems/Layers | Quarterstick |
| 13 | The Shins | Chutes Too Narrow | Sub Pop |
| 14 | Human Hi-Lite | s/t | Otto |
| 15 | Yoko Casionos | s/t | Independent |
| 16 | Mummies | Death by Unga Bunga!! | Estrus |
| 17 | Peaches | Fatherfucker | Beggars/XL |
| 18 | Dudes | Beepuncher EP | Moustache Wax |
| 19 | Sparrow | s/t | Overcoat |
| 20 | Buck 65 | Talkin' Honky Blues | WEA |
| 21 | Plaid | Spokes | Warp |
| 22 | Stars | Heart | Arts and Crafts |
| 23 | Ken Nordine | Wink | Asphodel |
| 24 | New Deal | Gone Gone Gone | Arsehole |
| 25 | Kinski/Acid Mothers... | s/t | Sub Pop |
| 26 | Six Organs of Admittance | Compathia | Holy Mountain |
| 27 | US Maple | Purple on Time | Touch and Go |
| 28 | Mr Plow | It's Plow or Never | Crusty |
| 29 | Al Green | I Can't Stop | Blue Note |
| 30 | Elvis Costello | North | Universal |
| 31 | The User | Abandon | Asphodel |
| 32 | Rambling Ambassadors | Avanti | Mint |
| 33 | Thor | Triumphant | Scratch |
| 34 | Guided by Voices | Best of... | Matador |
| 35 | V/A | 25th Anniversary | Rough Trade |

# datebook

To submit an event to datebook send info to: discorder@club.ams.ubc.ca

**Thursday December 4**
The Supersuckers
@ Richard's

**Friday December 5**
Buttless Chaps
Summerlad
Dead Model Shoot
@ Pic Pub

**Monday December 8**
Beatstreet Party
@ Pic Pub

**Tuesday December 9**
Aesop Rock
Mr Lif
Akrobatik
SA Smash
DJ Fakts One
@Richards

**Thursday December 11**
Mark Lanegan Band
@Richard's

**Friday December 12**
Formal Farewell
Ceremony For Merek Cooper
dress code strictly enforced
@ YVR

**Saturday December 13**
Luke Meat's Brithday Bash (which Merek will just miss)
@ The Gathering

Black Rice
Sidesixtyseven
@ Video In

The Countless Jibes
GangBang
The Ewoks
@ Pic Pub

Cat Power (see picture. mmm.)
Sleater-Kinney
@Showbox (Seattle)

**Sunday December 14**
Cali Agents
Jean Grae (Mexican Descent)
Buke One
Headspin
@ Pic Pub

**Monday December 15**
Scratch Bastid
@No Luck Club

**Tuesday December 16**
The Distillers
@Croation Cultural Centre

**Wednesday December 17**
Kids These Days
Bel Riose
Shades of Scoprius
42
@Pic Pub

**Thursday December 18**
Wasabi Collective
@ Pic Pub

**Friday December 19**
Young and Sexy
Sparrow
@ WISE Hall

p:ano
Mimi's Ami
@ Pat's Pub

Salteens
Dirtmitts
Yoko Casionos
Team Strike Force
@ Railway

Radio Berlin
Dead Sure
Secret Mommy
@ Pic Pub

**Saturday December 20**
Salteens
Hoodwinks
Girl Nobody
Billy & The Lost Boys
@ Railway

S.T.R.E.E.T.S
@ Brickyard

Joel R.L. Phelps
Secret Three
@ Sugar Refinery

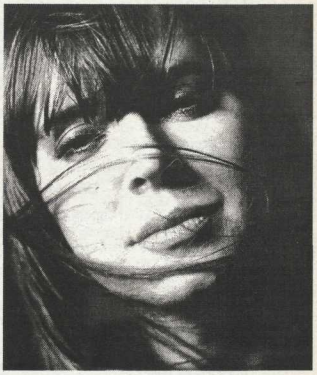
Goatsblood
@ Marine Club

**Wednesday December 24**
Norwegian people get their presents.

**Friday December 31**
New Years Dance!
The Mod Club and Scene-ik Drive present
Los Furios and Duotang
DJ Ska-T and Lee Modern

**Sunday January 16**
Organ
My Project Blue
@ Brickyard

**Thursday January 20**
Joel R. L. Phelps
Secret Three



## places to be

### concert venues:

| | | |
|---|---|---|
| brickyard | 315 carrall | 604.685.3922 |
| café deux soleils | 2096 commercial | 604.254.1195 |
| cellar | 3611 w. broadway | 604.738.1959 |
| cobalt | 917 main | 604.764.punk |
| commodore | 868 granville | 604.739.7469 |
| green room | 695 cambie | 604.608.2871 |
| lotus | 455 abbott | 604.685.7777 |
| the main | 4210 main | 604.709.8555 |
| marine club | 573 homer | 604.683.1720 |
| pat's pub | 403 e. hastings | 604.255.4301 |
| pic pub | 620 w. pender | 604.682.3221 |
| railway club | 579 dunsmuir | 604.681.1625 |
| richard's | 1036 richards | 604.687.6794 |
| the royal | 1029 granville | 604.685.7527 |
| sonar | 66 water | 604.683.6695 |
| sugar refinery | 1115 granville | 604.331.1184 |
| WISE club | 1882 adanac | 604.254.5858 |

### misc venues:

| | | |
|---|---|---|
| cinémathèque | 1131 howe | 604.688.8202 |
| ridge cinema | 3131 arbutus | 604.738.6311 |
| video in studios | 1965 main | 604.872.8337 |

### record shops:

| | | |
|---|---|---|
| active pass records | 324 w. hasting | 604.646.2411 |
| bassix records | 217 w. hastings | 604.689.7734 |
| beatstreet records | 3-712 robson | 604.683.3344 |
| black swan records | 3209 w. broadway | 604.734.2828 |
| crosstown music | 518 w. pender | 604.683.8774 |
| futuristic flavour | 1020 granville | 604.681.1766 |
| highlife records | 1317 commercial | 604.251.6964 |
| red cat records | 4305 main | 604.708.9422 |
| scrape records | 17 w. broadway | 604.877.1676 |
| scratch records | 726 richards | 604.687.6355 |
| zulu records | 1972 w. 4th | 604.738.3232 |

# 24 hours of Radio Art

January 17th

CiTR 101.9fM

Challenging radio for challenging times

16 Evaporators songs! 2 interview schnippets! 4 bonus tracks by Thee Dublins (aka Thee Goblins)!

ENHANCED CD extras include 3 Evaporators videos plus interview segments: Nardwuar vs. Jello Biafra, Jean Chrétien, Dan Quayle, Mikhail Gorbachev + more!

ENHANCED CD on Mint/Nardwuar in Canada, on Alternative Tentacles everywhere else! LP (with free 7") available everywhere on Alternative Tentacles!

www.nardwuar.com • www.mintrecs.com • www.alternativetentacles.com


# SEAMRIPPERS

craft collective

Seamrippers Craft Collective is a group of artists and crafters working in a range of craft media. We are currently organising a variety of fundraising events and participating in a series of craft fairs. We are working toward opening a Vancouver-based center for contemporary craft in the new year.
The project is rooted in a common desire to meet the changing needs of local artists and crafters by creating a community space that includes working facility, hosting space and gallery. Integrating elements of art, craft, fashion, pop culture and contemporary design, we are a new breed of craft. With this broadened definition of craft in mind, we are focused on addressing the current lack of exhibition space and studio resource available in Vancouver. Our main priority is breaking down the barriers between tradtionally exclusive practices to create an inclusive community environment for working and learning.

THE SPACE ITSELF:

As mentioned, there are three main aims for the space...

1. STUDIO FACILITY
open to the public and co-op members, the facility/resource will include a range of craft-related media, both traditional (eg:quilting, felting, bookbinding) and non-traditional (silk-screening,clothing alteration)

2. HOSTING SPACE
the center will be a space for hosting a variety of craft events, such as workshops, knitting circles and craft fairs.

3. GALLERY
an exhibition space for contemporary craft and craft-related projects.

## CONTACTS

for more information, we can be contacted at

seam_ripper@excite.com

## FAIRS

We will have tables at art events and craft fairs around the city...

- FRI+SAT NOV 21+22
  CULTURE CRAWL (795 E.Pender)
- SUN NOV 23
  RILEY PARK CRAFT FAIR
- SAT+SUN NOV 29+30 *
  SOUND AND FURIES
  (@Heritage Hall)
- SAT NOV 29 *
  TROUT LAKE CRAFT FAIR
- FRI,SAT+SUN DEC5,6+7
  BRITANNIA CRAFT FAIR
- FRI+SAT DEC 5+6
  ARTFUL CRAFT FAIR
  (@VideoIn)
- SAT DEC 20
  RED SQUARE
  (@1435 COMMERCIAL DR)
- SAT+SUN DEC 20+21
  SOUND AND FURIES*
  (@Heritage Hall)

(*unconfirmed dates)

If you are submitting work, please include a complete inventory list with prices. Seamrippers takes a 25%

# by the stereo's warm glow

## new sounds for the coldest months

### LEE HUTZULAK The Princess Builder CD

As leader of **Dixie's Death Pool**, **Lee**'s sonic obscura gave us a pinhole glance into a miniature landscape of darkly evocative voices and melodies. Now joined by a cast of superlatively talented players, including **Masa Anzai**, **Stephen Lyons**, **Julian Gosper**, **Thomas Shields** and others, this latest recording carves a flawless arc between reflective acoustic repose and crackling chaotic noise. Hmmm... warm your hands on these flames of beauty.

**CD 12.98**

### B.FLEISCHMANN Welcome Tourist 2CD

Back in the day, when the Morr Music "melodictronica" sound was first filtering over from Germany, the estimable **Bernhard Fleischmann** captured the hearts of many an unsuspecting Zulu customer. Such is **Fleischmann**'s ear for layering irresistible tunes atop luxurious beds of processed sound, that his work proved irresistible to many a sharp-eared shopper. While these pioneering works were composed entirely on a tiny "groovebox," **Welcome Tourist** expands the B-man's sound palette considerably, making it his most ambitious and impressive work to date.

**2CD 22.98**

### RHYTHM AND SOUND With The Artists CD/LP

Toiling away behind a smoky veil of virtual anonymity, Berlin's **Moritz von Oswald** and **Mark Ernestus** have gradually built a formidable reputation among denizens of the mainland European electronica underground. Missives from their dusty, dusky netherworld have been appearing as minimally-labeled slabs of vinyl regularly for the past decade. First, as **Basic Channel**, they pioneered a much-copied style of static-swathed dub-techno. More recently, as **Rhythm and Sound**, the duo has extrapolated upon its early riddim theories, inventing a whole new digital reggae dialect in the process. **The Artists** features a shocking array of superb roots vocalists playing fast and loose over some of the warmest and most expansive low-end maneuvers we've born witness to in years. Righteous stuff.

**CD/LP 16.98**

### CHRIS MASTHEIM I Come On All Ye CD

AKA **Burquitlam Plaza**!! When wintering in the suburbs you must do more than volunteer at an old folks home. If you are talented you must not die in obscurity, you must share your vision, your love and your chance to make holiday cheer. Thus we give you the highly limited edition of wintersongs from **Mick** of **P:ano**! Make merry.

**CD 8.98**

### DAVID CROSS Let America Laugh DVD

Atlanta's original stand-up bad boy **David Cross** is a big time Vancouver favorite. Now thanks to the brain trust at Sub Pop you can be with Mr. **Cross** all the time as you follow him on his hilarious cross country tour! That's right **Let America Laugh** is the video tour diary of **David**'s 2002 **Shut Up You Fucking Baby** comedy junket! Laugh it up as you meet the grotesque underbelly of today's comedy circuit — a skuzzy romp into the outsider demographic of friends, family, interviewers, promoters, fluffers, hanger-ons, and of course a few girls going wild for the "**David Cross**" sex appeal!

**DVD 19.98**

### MINOR THREAT Live DVD

Still the compass for many punks today, **Minor Threat** changed the terms of punk in the '80s. Strident yet not dogmatic, unlike some they inspired, **Minor Threat** took the punk tradition head-on, in the process revealing its essential values: a do-it-yourself ethic and a sense of total commitment that transcended mere fashion. Punk for them was a way of life, not a lifestyle. Now on DVD, this 92 minute collection of live footage from the early '80s captures the spirit and energy of **Minor Threat** in their prime, also including an informative biographical booklet and onscreen introductory essays by **Ian MacKaye**.

**DVD 22.98**

### CIRCLESQUARE Pre-Earthquake Anthems CD/LP

This release on UK's prestigious Output label was slightly delayed due to its immaculate packaging. No print shop in Europe could get it right. Local impresario **March 21** has standards. For that we should now congratulate him, because this anticipated release lives up to all expectations. These standards are also why **James Lavelle** has asked **March 21**, and not **Shadow**, to remix the new Unkle. Indeed, just as electro and new no wave reach for life support, these **Pre Earthquake Anthems** offer some hope, however isolated. Note: Ask about a special run of blueprint promo gear.

**CD/LP 19.98**

### DEADSURE From Your Head to Your Sacrum CDEP

Vancouver lost a great and forward-thinking hardcore band with the passing of **Sparkmarker**. They were prescient, early exploring the post-hardcore punk that has since reified into a mostly-vacuous growth industry. In those more innocent times, the frenetic **Ryan Scott** fronted the group, before **Kim Kinakin** took over as **Sparkmarker** matured. Marking **Scott**'s public return to music-making, **Deadsure** are a driving and riff-heavy quartet in the tradition he once helped define. Welcome back, welcome home and turn it up.

**CDEP 11.98**

PRICES IN EFFECT UNTIL DECEMBER 31, 2003

# zulu's 2003 sonic time capsule staff picks of 2003

## a selection of our year-end faves in no particular order

**BONUS! ALL REGULARLY PRICED STAFF PICKS ARE 10% OFF UNTIL JANUARY 31, 2004!**

### BRADY

**Buck 65- Talkin' Honky Blues**
**The Bug- Pressure**
**Solomon Burke- Don't Give Up on Me**
**Califone- Quicksand/Cradlesnakes**
**Jon-Rae Fletcher and the River- The Road**
**Four Tet- Rounds**
**Tim Hecker- Radio Amor**
**P. W. Long- Remembered**
**Prefuse 73- One Word Extinguisher/ Extinguished: Outtakes**
**Tindersticks- Waiting for the Moon**

### CRYS

**Keith Rowe, Oren Ambarchi, Sachiko M, Otomo Yoshihide, Robbie Avenaim- Thumb**
**The Hafler Trio- A Small Child Dreams of Voiding the Plague**
**duul_drv -Fade with Consequence**
**Outkast - Speaker Boxxx/ The Love Below**
**Oren Ambarchi & Martin Ng- Vigil**
**Set Fire to Flames- Telegraphs in Negative / mouths trapped in static**
**Peter Brotzmann, Evan Parker, & Hamid Drake- Never too late, But always tooearly**
**v/a- New York Noise**
**Otomo Yoshihide- Cathode Ensemble**
**Missy Elliott- This is not a Test**

### ERIN

**Angels of Light- Everything is Good Here**
**Michael Yonkers- Michael Yonkers Band (reissue)**
**Erase Errata- At Crystal Palace**
**Microphones- The Drumming From Mtn. Eerie**
**Animal Collective- Here Comes The Indian**
**Matt Elliott- The Mess We Made**
**Circle- Sunrise**
**Robert Wyatt- Cuckooland**
**Lightning Bolt- Wonderful Rainbow**
**Devendra Banhart- The Black Babies**

### GRANT

**Dandy Warhols "Welcome to the monkey house"**
**Radiohead "Hail to the thief"**
**Buzzcocks, s/t**
**Cat Power "You are free"**
**Kings of Leon "Youth and young manhood"**
**"Lost in translation" soundtrack**
**Broadcast "Ha Ha sound"**
**Manitoba "Up in flames"**
**My Morning Jacket "It still moves"**
**Holly Golightly "Truly she is none other"**

### JASON

**The Howling Hex- Introducing**
**The Witches- On Parade**
**Mr. Airplane Man- Moanin'**
**Neil Michael Hagerty and The Howling Hex- s/t**
**Nicolai Dunger- Tranquil Isolation**
**Brian Jonestown Massacre- And This is Our Music**
**Califone- Quicksand/Cradlesnakes**
**Six Organs of Admittance- Compathia**
**Slumber Party- 3**
**Bonnie Prince Billy- Master and Everyone**

### JOSH

**Tim Hecker- Radio Amor**
**The Bug feat. Cutty Ranks- Gun Disease**
**The Microphones- Singing from Mount Erie**
**V/A- Sunny (book + CD)**
**So- s/t**
**The Majesticons- Beauty Party**
**Set Fire to Flames- Telegraphs in Negative / Mouths tapped in static**
**Jan Jelenik avec the Exposures- Nouvelle Pauvrete**
**Radio Berlin- Glass**
**!!!- Me and Giuliani down by the school yard a true story**

### MARK

**American Analog Set- Promise of Love**
**Bardo Pond- On the Ellipse**
**Circle- Sunrise**
**Dead C- Damned**
**Brian Jonestown Massacre- And This Is Our Music**
**The Fall- The Real New Fall LP (Formerly 'Country on the Click')**
**Simply Saucer- Cyborgs Revisited (reissue)**
**Radiohead- Hail to the Thief**
**Kinski/Acid Mothers Temple- split**
**Yo La Tengo- Today Is The Day Ep**

### NICOLAS

**Califone- Quicksand/ Cradlesnakes**
**Frog Eyes- The Golden River**
**Robert Wyatt- Cuckooland**
**Supersilent- Supersilent 6**
**Nicolai Dunger- Tranquil Isolation**
**Benjamin Biolay- Negatif**
**Campfire Songs-s/t**
**Sunny- Book + CD**
**Gorky's Zygotic Mynci- Sleep/Holiday**
**Loose Fur-s/t**

### SAM

**The Microphones- Mount Eerie**
**The Fall- The Real New Fall LP (Formerly 'Country on the Click')**
**Fennesz- Live in Japan**
**Why?- Oaklandazulasylum**
**Noriko Tujiko- Make Me Hard**
**Matt Elliott- The Mess We Made**
**The Iditarod- The Ghost, the Elf, the Cat and the Angel**
**Chris T-T- London Is Sinking**
**Richard Youngs- Airs of the Ear**
**Charlambides- Increase**

### VICKI

**Bonnie Prince Billy- Master and Everyone**
**DOLLY PARTON- Just Because I'm A Woman (reissue)**
**Detroit Cobras- Seven Easy Pieces**
**Jerk With A Bomb- Pyrokinesis**
**Brian Jonestown Massacre- And This Is Our Music**
**Iron and Wine- The Sea and Rhythm**
**Kings Of Leon- Youth and Young Manhood**
**Joyhawks- Rainyday Music**
**Van Morrison- What's Wrong With This Picture**
**Cat Power- You Are Free**

# make a donation to the food bank at zulu!

**ATTENTION ALL ZULU REGULAR CUSTOMERS:**

**Hunger knows no boundaries. This holiday season we are encouraging everyone to support the Vancouver Food Bank in their dedication to providing food and related assistance to those in need. You can help!**

**Just drop off any non-perishable items you can spare here at Zulu and we will transport all donations to the Food Bank on Jan.6th 2004.**

**Note: the Food Bank's most needed items are: Canned Meats, Soups & Stews, Canned Fish & Meat, Pasta, Pasta Sauce & Rice, Canned Beans, Fruits & Vegetables, and Baby Formula & Diapers.**

***ALL DONATORS WILL BE GIVEN A COUPON VALID FOR 10% OFF ANY PURCHASE IN THE MONTH OF JANUARY 2004.***

**ZULU EVENTS!**

# MADOKA HARA

## MSG ESP Art Show and 2004 Calendar

Opening Dec 7th.

Midnight snacks make for rumpled sleep and Madoka Hara's MSG ESP tells a Grimm and Gorey tale through devilish little illustrations. Reproduced as a calendar in a CD jewel case, w/artwork on the wall from Dec. 7th–Jan. 3rd.


Zulu Records
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www.zulurecords.com


**STORE HOURS**

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| Sat | 9:30 – 6:30 |
| Sun | 12:00 – 6:00 |