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Image by Robert Fougere

EDITOR'S NOTE**Dear Discorder:**

Well, by the time you read this the Olympics will be upon us and our city will be swarmed with tourists here for the biggest two-week party in the world. Maybe you are even one of those tourists, in which case, "Hello tourist, we are conflicted about you being here."

The Olympics are a mixed blessing at best, and they'll always be a contentious one. For Vancouver's music fans they certainly have some benefits. There are plenty of facts that will be coming to town and you will get the rare chance to see them play for free. (Check out our picks on page 12). I, for one, tire of hearing about the Olympics though, so that is the last I will write of them (Editor's Notes get written last minute during production).

This month you can also get to know this year's Shindig winners—part of their prize is coverage in our pages. The technical metal masters, Hidden Towers, took it this year and Scott Lyon catches up with them on page 14. Half Chinese (page 16) and Kidnap Kids! (page 25) took second and third places respectively, which is interesting because the bands share a member: the talented Enzo Verster.

You will notice a band by the name of Makeout Videotape on the cover of this issue. The photo-ish image was taken by Robert Fougere, who we think did a lovely job of getting all three band members into the shot.

Perhaps the most important announcement that we're making this issue can be found on page 19. To keep Discorder in print and continue informing you of what's going on in Vancouver's independent music scene, we're having a fundraiser. We've asked a number of our favourite bands and DJs to play a concert for us on March 5 at the Biltmore and to our surprise (and endless gratitude) a lot of them agreed to play! We will also be having a silent auction with items donated from some of our favourite local artists and businesses. This fundraiser is crucial to our continued existence in the next fiscal year, so come out, bring all your friends and enjoy! It's not only important to us; it's also going to be a great party.

Cheers,
Jordie

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CORRECTIONS

Last month we printed a piece on the Writers' Festival Talk Satellites of Love featuring John K. Samson and Christine Fellows without a byline. The piece was written by Stephanie Orford.

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// FEATURES

08 / MAKEOUT VIDEOTAPE

This Vancouver transplant is something you should be listening to.

12 / THE OLYMPICS

The Olympics isn't just bringing tourists to town to ruin your commute, they're also bringing cool tourists to town to play music. Check out our guide to things worth seeing that are part of the event.

14 / HIDDEN TOWERS

Scott Lyon sat down with Hidden Towers to talk about their Shindig win. A rare win considering they're a metal band.

16 / HALF CHINESE

Masks and conspiracies to destroy their rivals are what make this band tick. Also they seem to enjoy playing music.

17 / NEVER ON A SUNDAY PT. 3

Your continuing guide for things to do at night: This time with a look at Rock & Roll Pizza Party and the Astoria Soul Revue.

26 / ART PROJECT: CAITLIN GALLUPE

Caitlin Gallupe is a lovely artist whose work you may recognize from Immaculate Machine's album covers, a band she plays bass in. She also has a love of wheatpasting. Check out her d.i.y. guide.

36 / CHIN INJETI

Vancouver-based Chin Injeti has been producing hip-hop tracks that actually make the Top 40. Right in our backyard! Who knew?

// REGULARS

06 / TEXTUALLY ACTIVE

Vancouver Special by Charles Demers

Glenn Gould by Mark Kingwell

10 / FILM STRIPPED

The Salazar Collective: Music video masters

18 / VENEWS

The Regulatory Review for Live Performance Venues (it's more exciting than it sounds)

20 / CALENDAR

Art by Francesca Bennett

22 / PROGRAM GUIDE

25 / INSTRUMENTAL LOVE

Kidnap Kids!

38 / CHARTS

// REVIEWS

29 / UNDER REVIEW

Anami Vice / Beach House / Four Tet / Modern Lakes / Montag / Petroleum By-Product / the Slew / We Are the City / Bob Wiseman / Woodhands

32 / REAL LIVE ACTION

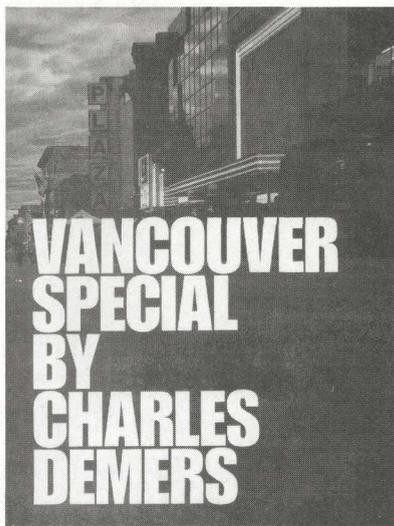
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DRAWING BY EHREN SALAZAR

// TEXTUALLY ACTIVE

VANCOUVER SPECIAL BY CHARLES DEMERS
ARSENAL PULP PRESS, 2009
REVIEW BY DEBBY REIS



I have a parallel existence to Charles Demers. We went to the same Burnaby high school without ever meeting. We were both involved as editors at *The Peak*, SFU's student newspaper, albeit at different times, and we seem to run into each other at publishing events, comedy shows or just randomly on the street far more often than seems possible. I think the first time we actually met was at a youth labour conference. It is perhaps due to this parallel existence that his book of essays about Vancouver resonates so strongly with me, but then again, it's more likely because I grew up in Vancouver at the same time as Demers.

Vancouver Special is a well-researched collection that begins with neighbourhoods, moves towards peoples and then to movements and issues that are prevalent, including "Vanarchism," "Racism" and "Homes." The simply titled essays are accompanied by bold yet stark black-and-white images by Emmanuel Buenivaje.

There's a nostalgia that runs through *Vancouver Special* that's pointed to in the introduction of the book. As Demers explains, "This is a book ... written on the eve of the 2010 Winter Olympics by a Vancouverite who grew up with and after Expo '86." And now the Vancouver between Expo and the Olympics is at risk. Exploring its past is the best way to prepare for the future.

But what makes *Vancouver Special* a gem is that in his exploration of the place he grew up, Demers exposes himself and his history. This disclosure informs the cultural and political slant of the book, but more importantly, the reader gets a sense of who Demers is without the overexposure often found in full-out memoirs. His use of (often) self-deprecating humour and examples from his own life illustrate his topics rather than detract from them and they add colour to what could have been drab academic essays. Take the essay "Pot." Demers tells the story of successfully buying marijuana seeds when he was 15, when he was "so doughy as to be circular, with a silken blond mushroom cut like the shortstop on a lesbian softball team." This self-description serves two purposes. Not only is the reader invited to laugh at a vision of Demers as a chubby cherub buying drugs, but that that vision of innocence could so easily obtain them—because virtually everyone in Vancouver has a marijuana connection (literally and figuratively).

I often found myself laughing aloud while reading the book, especially at Demers' observations of what any Vancouverite knows to be true Vancouverisms. In describing the Naam, for instance, he points out that "on Friday and Saturday nights, after the shows and the clubs let out, the patchouliati are joined by the chachi nightclub crowd, and the smell of incense mingles with that of Joop! and Right Guard."

Demers' comedic wit is obvious throughout the book, even when dealing with difficult topics. In "First Nations" Demers tells his reader about Chief Dan George and E. Pauline Johnson, cultural figures revered by Native and non-Native alike, along side that of Frank Paul and the disappearances of women from the Downtown Eastside, emblems of the racism towards aboriginals in Vancouver, to show the dichotomous relationship the city has with its original inhabitants. But Demers jovially admits to feeling insecure about being a white guy writing about these issues, saying, "What if I spelt something wrong, marking me as a racist?"

Demers also draws from other local comedians, placing their hilarious annotations of the city throughout the book, such as Erica Sigurdson's note that she doesn't have kids because she doesn't have "the uniform for moms in this city—head-to-toe Lululemon."

A topic that runs throughout the course of the book is Vancouver's political climate, both today's and throughout its history, especially in regard to labour. What else could we expect from a man who repeatedly describes himself as a young Trotskyite? It's easy to forget how politics shape culture but Demers' extensive research reveals much of the city's political influences, whether it's the controversy over highways in the 1970s, the Woodward's squat in 2002, or the 1912 protests by the Industrial Workers of the World that followed the city's ban on their public speeches.

Vancouverites and non-Vancouverites alike will learn something from the smart and witty essays in *Vancouver Special*. Locals will appreciate seeing their lifestyles reflected back, and both them and foreigners will get a glimpse into what makes Vancouverites tick. As well, they will be introduced to an up-and-coming Vancouver personality—I'll probably run into him on the bus home.

GLENN GOULD BY MARK KINGWELL
PENGUIN BOOKS EXTRAORDINARY CANADIANS SERIES, 2009
REVIEW BY ANDY HUDSON

Biographers of Glenn Gould face a tough subject, something like a Mozart child prodigy crossbred with mind-wrangling communications thinker Marshall McLuhan.

Also, since dying in 1982, Gould has provoked a hubbub of competing biographies, from Francois Girard's 32 Short Films About Glenn Gould to a PhD dissertation on his facial tics.

Mark Kingwell, a young Toronto philosopher with recent books on art, war, public space and idlers, sees the problem of the Gould bio like this: because Glenn Gould retreated, Oz-like, from the public eye and only communicated through broadcasts and recordings, no one got a single, solid impression.

"Lacking one Gould," he writes, "the public generates multiple ones, Gould-ghosts, all of them vaporous and partial."

In case you've somehow dodged the Goulds—the film, books, poems, plays and CBC tributes—here's a quick recap.

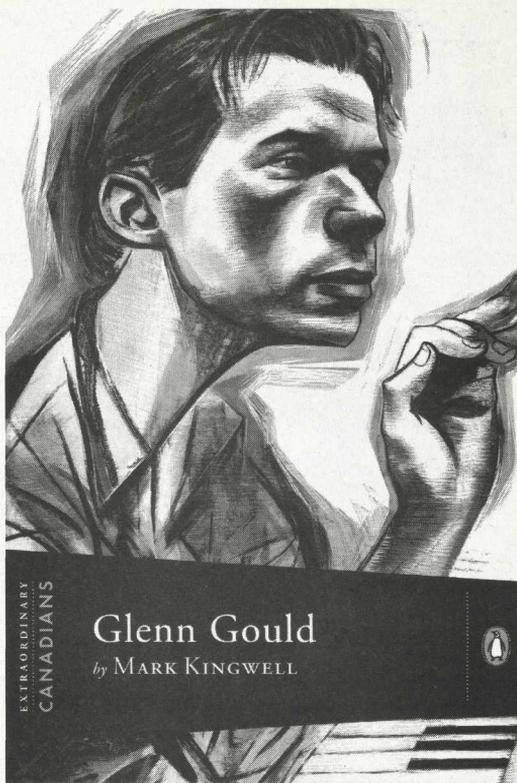
Glenn Gould, piano whiz-kid, names his goldfish Bach and Haydn, goes pro at 15 and wears a winter coat and scarf in mid-June New York to record his 1956 *Goldberg Variations*. With a radical sound (early classical, reworked in light of modernist composers like Schönberg) and news of Gould's eccentricities (his humming, his pill popping, his preperformance arm soaks), the album outsells Louis Armstrong that year and wins him concert gigs in cities from Moscow to Tel Aviv.

Anyway, that's the Mozart angle. Gould himself said his real career, the second half, "spawned out of a radio station."

In 1964, age 31, Gould suddenly quits giving live shows and retreats to a cottage on Lake Simcoe and an apartment from CBC Toronto. On a 1968 LP called *Glenn Gould: Concert Dropout*, he says he resented "the oneness, the non-take-twoness" of live performance. For the next 19 years, Gould focuses on recording and, at the CBC, broadcasting a stream of TV specials, interviews, composer profiles and a set of curious radio docs known as the *Solitude Trilogy*.

Okay, so what was Mark Kingwell's take on this story?

Before it came out, Kingwell told an interviewer, "It's supposed to be a brief biography for a new series that Penguin Books is doing, but I have a secret plan to make it a meditation of the philosophy of music cleverly disguised as a biography."



No doubt, Kingwell's plan was super clever. He calls it a "bio-philosophical recording session"—21 short chapters about the ideas of Glenn Gould, each with a single-word title like *Memory*, *Time*, *Play*, *Puritan* and *North*.

At times, Kingwell nails it. He distills the philosophical nature of recording technology from a California bumper sticker that reads, "Drum Machines Have No Soul," and the only good answer, "Neither Do Drum Kits." A chapter called *Illness* takes up the frequent hints that maybe Gould had Asperger's, and builds a compelling case for why this syndrome so fascinates our current popular culture.

But, too often, as he tries to avoid a linear repeat of the Gould life story, Kingwell rushes it, sometimes writing out Gould's career highs in a leaden, bullet-point style.

Kingwell is a text-based creature, at his best when parsing a Greek root word, or alluding to a passage in Thomas Mann. His operating principle is supposed to be a Gould-like series of variations on a theme, but the book reads more like a philosophical dialogue.

If you've already read a full Gould bio, such as Kevin Bazzana's *Wondrous Strange*, or are more keen on philosophy than Gould stuff, you likely won't mind that this book is less of a take on Gould than a take-off on his ideas. Gould is, after all, a neat venue to try and understand statements like "Music is a hidden architectural activity of a mind that does not know it is counting."

For the last word on Glenn Gould, I give it up to Marnie Stern, a pop philosopher with a finger-tapping guitar that sounds the way Gould, in another life, might have shred. Stern sums up the Gould ethic pretty well in her song "Patterns of a Diamond Ceiling," where she gives a shout-out to the amazing *Solitude Trilogy* and sings: "I am not looking to find a pot of gold / The picture in my head is my reward / Go."



GETTING TO SECOND BASE WITH MAKEOUT VIDEOTAPE

BY DAN FUMANO
PHOTOS BY CYRUS MCEACHERN

IN THE SUMMER OF 2008, MAC DEMARCO FINISHED HIGH SCHOOL IN HIS HOMETOWN OF EDMONTON, PROMPTLY PACKED HIS BAGS AND HEADED WEST TO VANCOUVER. "I DON'T REALLY KNOW WHY I CAME," HE LAUGHS. "EDMONTON'S JUST REALLY COLD." HE POINTS OUT THAT JUST A FEW DAYS AGO, IT WAS ACTUALLY THE SECOND COLDEST PLACE ON EARTH, BEHIND SOMEWHERE IN SIBERIA. "AND THE PLACE IN SIBERIA IS, LIKE, A WEATHER POST, SO THAT DOESN'T REALLY EVEN COUNT."

It seems fitting then that when young DeMarco came to Vancouver seeking the glorious West Coast summer, one of the first things he did upon arrival was to record a song called "Heat Wave!" That song became the title track of Makeout Videotape's first release, and soon all 500 copies of the self-released EP were sold out. "When I first moved here, I lived in Killarney, way out in south East Van," DeMarco explains. "And I had a garage and I lived in a weird

Vietnamese neighbourhood. I had lived here for three months or something, I didn't have any music friends, worked at a shitty Starbucks on East 49th. I was like 'Well, I'm not doing anything else. I might as well record a CD.'" Sheepishly, but with utter sincerity, DeMarco adds, "I'm glad people seem to like it." That's Mac DeMarco: self-effacing yet confident, funny yet candid. And he really is a hell of a songwriter.

Despite DeMarco's insistence that he doesn't think Makeout Videotape sounds like garage pop, "Heat Wave!" is a great collection of pop songs that literally sounds like it was recorded in a garage (because, of course, it was). Makeout Videotape's songs are charming, catchy, jangly gems with melodies and hooks as strong as any in your parents' '60s pop songs, just drenched in distortion and fuzz. When you hear the "oooh oooh oooh"s on the title track, it's hard not to fall in love at first listen. If it's possible to have a crush on a band, it seems like Makeout Videotape is that band for a lot of people. This is true in Vancouver and, increasingly, elsewhere as well, largely because of their youthful enthusiasm and sheer likeability. Of course, it also helps that DeMarco has demonstrated such a strong songwriting sensibility, as well as an incredible knack for getting a rich, warm sound out of nothing more than a fuzzed-out electric guitar and a two-piece drum "set" (just a floor tom and a snare, which interchanging drummers Alex Calder and Jenn Clement play while standing).

Over a few beers at the Japantown loft where DeMarco now lives with a few friends, he and bandmate Clement discussed the relatively brief history and exciting future of Makeout Videotape. Later that same evening, they were heading out together to see Clement's cousins, Tegan and Sara Quin, play the second of two consecutive sold-out nights at the Orpheum. However, this was a special occasion Clement explained, giggling: "It's my aunt's birthday, and there's going to be birthday cake backstage." During the show, Tegan & Sara sang "Happy Birthday" to their mother as DeMarco and Clement sat by her side. "It was a wild ride," DeMarco commented afterwards.

Clement grew up in Calgary along with her older cousins the sisters Quin. About a year ago, she formed a punk band called Puberty with a couple of girls, and it was when Puberty toured to Vancouver that Clement met DeMarco. She's now living in Vancouver, attending Vancouver Film School and sharing the drumming duties in Makeout Videotape with Alex Calder, a friend of DeMarco's from back in Edmonton.

Explaining how things progressed from Edmonton to a Killarney garage to the next step, DeMarco makes getting hooked up with a record label sound so simple it's kind of funny. "I met Edo [Van Breemen, manager of Unfamiliar Records] on the street, and I was like 'Hey, man, you should come to my show tomorrow.'" Van Breemen was impressed enough that, after the show, he approached DeMarco to ask him to play a party at his parents' house the next night.

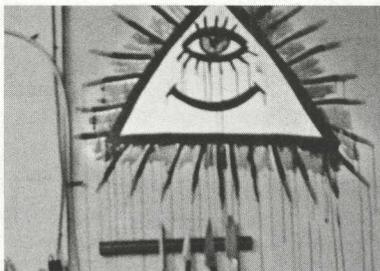
"So, okay," DeMarco recounts. "We showed up [at the house party the next night] and there was this two-piece instrumental ambient noise band playing. It felt really weird, really mellow. Just a guitar and a cello, everyone was sitting down and there were candles. But then we played, and everybody took their shirts off, and we had a great time. The next day I woke up at Edo's parents' place after this party and I was really hungover. I just said to him, 'I wanna go on tour,' and he was, like, 'Well, okay. Go with Japandroids.'" The resulting Canada-US tour supporting Japandroids (also on Unfamiliar Records) proved to be an inimitable experience for the young duo, DeMarco and Calder.

"Brian [King] and Dave [Prowse] are great guys!" exclaims DeMarco. "They just love drinking. And we love drinking! So we knew we'd be best friends."

DeMarco was noticeably eager to tell stories from the fall tour. Peppered with lots of giggles and the occasional belch, DeMarco enthusiastically rattled off one great anecdote after another. There was the transsexual's birthday party in Winnipeg; shotgunning beers onstage with the Japandroids boys, drawing the wrath of the venue owner; playing the Mercury Lounge in Manhattan on the same stage that has hosted such NYC icons as Tony Bennett, Lou Reed and the Strokes. There was the night when the official Makeout Videotape tour vehicle (Mrs. DeMarco's Dodge Neon) broke down in Sault Ste. Marie. They didn't know a soul and the only thing that saved them from spending the night sleeping in the freezing outdoors was meeting a friendly music fan at the mechanic and bonding over their love of a certain '90s Vancouver pop-punk group (Clement interjected: "Gob brings people together!"). "I hope the next tour is that crazy!" DeMarco laughed.

The next tour is in fact coming up soon. Feb. 19th, DeMarco and Calder hit the road again, cutting a similar route through Canada and the US, travelling with Van Breemen's own excellent band Brasstronaut for part of the trip, and then with RatTail, a young Toronto band and new addition to the Unfamiliar family. Before they leave town, though, these sweethearts will celebrate Valentine's Day at the Biltmore for a special edition of my/gay/husband!'s Glory Days on Feb. 13, sharing a great double bill with Sun Wizard. Makeout Videotape's first Unfamiliar release, a new 7" (according to DeMarco titled either "Weird Meets" or "Weird Meats"—he's not sure which yet) will "hopefully" be available at the show. From there, the plan is to release a full-length 12" from Unfamiliar in the summer.

A heat wave is a fleeting, temporary phenomenon. Most crushes flicker and fade away. DeMarco, Clement and Calder won't be kids forever, and it seems very possible that Makeout Videotape won't be Vancouver's own little secret much longer either. But one can hope that for as long as Makeout Videotape is playing shows and making records, they'll always keep the sense of adventure, fun and enthusiasm that they have right at this moment.



FILMSTRIPPED // SALAZAR

BY DAVID STANSFIELD

ILLUSTRATION BY KARLENE HARVEY



**“WE USE MORE OF
A COMMUNIST
APPROACH”**

For generations raised on the big, shiny videos of MTV and MuchMusic—think Puff Daddy dancing in a tunnel or a topless Slash shredding in the rain—the music videos produced by local motion picture collective Salazar are a welcome departure from the norm. The collective, which consists of Nathan Drillot, Jeff Petry, Jesse Savath, Liam Mitchell and Bienvenido Cruz, create films that are completely unlike the glossy infomercials slouching down Much’s Top 30 Countdown.

As Nathan Drillot explained, “We’re not interested in creating the usual music video, something that’s basically an advertisement that looks expensive.” Instead, the collective uses striking locations and a strong sense of narrative to craft videos that more closely resemble short films than music videos. “In essence,” Jeff Petry remarked. “We’re using bands to score our films.”

The collective is also unique in how they work together. With each project, each member takes on a different role, complementing each other rather than competing. “Film is usually a dictatorship,” observed Petry, “whereas we use more of a Communist approach.”

Prior to forming, all the members had been working in the film industry in various capacities. After regularly running into each other on sets, they eventually decided to stop competing and start working together. They formed as a collective in 2008, taking their name from a mutual friend: Ehren Salazar of Little Mountain Studios. “At the time, Ehren was a P.A. on one of our sets and we thought’d be funny to name the company after a P.A.,” described Savath. “That way clients would think the boss was getting us sandwiches.”

Since forming, the group has created films for acts like Brassronaut, Woodhands, Circlesquare, Fan Death, Aaron Read and Dandi Wind. Thanks to the unique quality of their films and with no small help from the miracles of the interweb, the collective’s been featured in such disparate places as Pitchfork, Nylon, Fader, Stereogum, Hipsterrunoff.com and the BBC as well as a music festival in the Netherlands and an upcoming film festival in Russia.

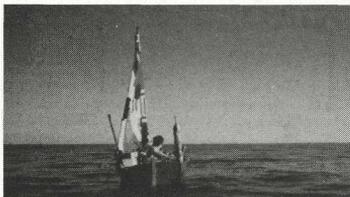
The video that garnered them the most attention and that continues to come up in all of their press was their first. Local act Fan Death approached them to make their debut video with essentially no budget. The guys took what little

budget there was and decided, fuck it, let's fly to Mexico. Once there, they used the remaining \$100 and a willingness to hike into the jungle for hours with 90 pounds worth of equipment for a single shot to produce a video that got noticed internationally.

This emphasis on unusual locations and intense physicality runs through all of their films. "Often we just find the right location and see what happens," described Petry. For their latest music

video, for the Brasstronaut track "Old World Lies," they loaded into three boats—a fishing boat, a zodiac with a hole in it and a picture boat loaded down with chains and antiques—and took off into the open ocean. For three days, they battled huge swells, several cases of seasickness and the lead actor's fear of open water to create another remarkable video.

Currently, the group is branching into different types of films, including a particularly bitching skate video, Wizard Smoke, and promotional films for local clothing label Lifetime Collective. However, they're not done with the form that first brought them together and got them noticed. "There are great bands in Vancouver and we're lucky enough to know and work with some of them," stated Drillott. "It's just grown from there."



IN THEIR OWN WORDS...

1. WIZARD SMOKE – CREATIVE SKATE VIDEO

LIAM MITCHELL: *"WHEN YOU'RE SHOOTING AN HD, SLOW-MO, ARTSY-FARTSY MUSIC VIDEO, YOU GOTTA PICK THE MUSIC CAREFULLY."*

2. BRASSTRONAUT – OLD WORLD LIES

JEFF PETRY: *"THREE DAYS, TWO CASES OF DEBILITATING SEA SICKNESS AND ONE OVERCOMING OF A DEEP WATER PHOBIA LATER..."*

3. FAN DEATH – VERONICA'S VEIL

NATHAN DRILLOT: *"LET'S FUCKING GO TO MEXICO."*

You can find their films at salazarfilm.com

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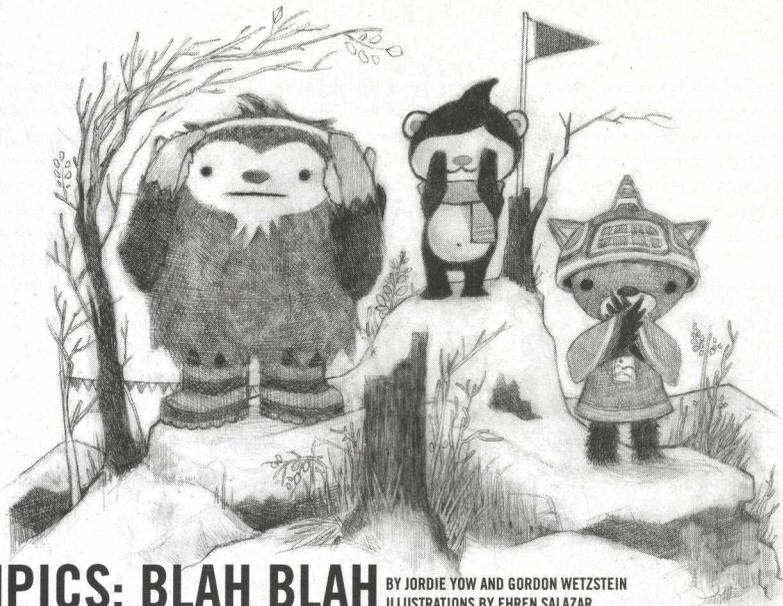
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OLYMPICS: BLAH BLAH BY JORDIE YOW AND GORDON WETZSTEIN ILLUSTRATIONS BY EHREN SALAZAR

The Olympics are coming to town and at this point, unless you plan on flying standby to escape, you're probably committed to riding 'em out. Since we're all in the same boat we thought we ought to make the best of it and check out some of the better bands that VANOC is bringing to town. You can go see these

events and still have plenty of time to complain about tourists, your commute, the forces of globalization and why bringing 5,000 athletes to town for a two-week party is a colossal waste of resources. We sorted them by price.



There are a lot of bands being brought into town for the Olympics and LiveCity Vancouver is getting a lot of them to play for free. There are so many people coming to town that it may be hard to actually get down and see these bands (the city of Vancouver estimates 2.3 million people will come to attend the Olympics), but if you don't mind braving the downtown crowds, they'll be well worth the trek. These shows are all free and early. Check www.livecityvancouver.ca for set times. There's a lot more than what we list here, but we thought we'd go through and pick the best ones out and save you the time trying to figure out how the Olympic website was set up.

FEB 13
WILCO, CALIFONE @ DAVID LAM PARK

FEB 14
MOTHER MOTHER @ DAVID LAM PARK
ELLIOTT BROOD @ LIVECITY DOWNTOWN (GEORGIA & CAMBIE)

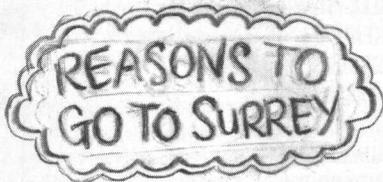
FEB 15
MALAJUBE @ DAVID LAM PARK

FEB 16
BUCK 65 @ LIVECITY DOWNTOWN (GEORGIA & CAMBIE)

FEB 19
DEADMAU5, LES BREASTFEEDERS @ DAVID LAM PARK

FEB 20
SAM ROBERTS BAND, COEUR DE PIRATE, THE ARKELLS @ DAVID LAM PARK
VEDA HILLE TRIO @ PERFORMANCE WORKS (this Cultural Olympiad event isn't actually part of LiveCity Vancouver, but it's still free and worth checking out)

FEB 23
WINTERSLEEP, THE CONSTANTINES @ DAVID LAM PARK



Name us a time that all these bands would be playing a set in town if the Olympics weren't happening. It's in Surrey, but if you are a fan of poppy Canadian rock music, these are two good reasons to make a trek out there and make a day of it. Much like the LiveCity Vancouver shows, these are early shows that start around dinner time, which will give you plenty of time to get home to bed or go out and drink afterwards, and they are free.

FEB 19
SAM ROBERTS, THE ARKELLS, DAN MANGAN, WE ARE THE CITY @ THE CELEBRATION STAGE, SURREY

FEB 27
WINTERSLEEP, TOKYO POLICE CLUB, YOU SAY PARTY! WE SAY DIE!, HEY ROSETTA @ THE CELEBRATION STAGE, SURREY

Reasonably
PRICED

KID KOALA WITH LEDERHOSEN LUCIL (FEB. 12 @ GREAT NORTHERN WAY)

Vancouver-born Eric Sans, a.k.a. Kid Koala, has always been one of the most innovative turntablists you could hope to see. The eccentric Ninja Tunes artist is a scratch DJ who performs using turntables to provide everything for a song. His dedication to the turntable as an instrument has led him to create a wonderful (and sizable) back catalogue of songs from which he'll be able to select. If this performance is anything like his past ones in Vancouver, he'll do it not only with panache, but also an effortless charm that wins audiences over every time.

Speaking of charm, his opening act, Lederhosen Lucil, is an onslaught of it. Though her recorded efforts may leave you scratching your head at her dark take on polka music, she'll win you over with a faux accent and energetic lovable persona when you see her live.

LA RIOTS, THE GOLDEN FILTER, HUMANS, JUNIOR BOYS (DJ SET) (FEB. 16 @ GREAT NORTHERN WAY)

Get your dancing shoes out! CODE and New Forms Festival present a night of electronic entertainment at its best. Featuring three live electro-pop acts that are rising stars in the scene, LA Riots, the Golden Filter and Vancouver's Humans, this show will surely get you moving. The night also features Junior Boys playing a DJ set, as well as stunning visuals by Electrabelle.

The New Forms Media Society has established itself as one of the major local organizers for cutting-edge performances of new media arts, electronic

music and other aspects of digital culture. The non-profit organization's annual New Forms and Midforms Festivals have been featuring some of the best dubstep, techno, electro and breakbeat DJs/producers that this city has seen. So come out to the Great Northern Way Campus on Feb. 6 at 9:30 p.m. and don't forget to get your ticket in advance. (For all details visit code.newformsfestival.com).

BELL ORCHESTRE, BRASSTRONAUT, CERTAIN BREEDS (FEB. 18 @ GREAT NORTHERN WAY)

Fans of post-rock will delight to see Bell Orchestre on stage. The band, which features members of Arcade Fire, Snailhouse and the Luyas, will be on hand during the Olympics to play some jammy orchestral awesomeness. Make sure

you get in early enough to catch some local favourites: Brasstronaut, who will likely be playing some of the material from their just announced album due out March 1, and the goth-pop stylings of Certain Breeds.

MARTYN, 2562, DEADBEAT, MICHAEL RED & TANYA TAGAQ, DAEGA SOUND (FEB. 19 @ GREAT NORTHERN WAY)

If bass-heavy music gets you excited, this night will throw you into ecstasy. Three major players are going to perform at the Great Northern Way Campus. Martyn has just recorded the latest of the highly acclaimed Fabric mixes. With his, 2562's and Deadbeat's creative mix of dubstep and techno, this night will certainly feature some of the most innovative electronic music out there at the moment.

The event also features an experimental live performance by Michael Red

and Tanya Tagaq. Red is a core member of the local Light! Sound crew, who has been throwing some of the most spectacular dubstep parties on the West Coast. Tagaq, on the other hand is an award-winning Inuit throat singer from Nunavut and has collaborated with Björk, the Kronos String Quartet and others. Daega Sound, another member of the Light! crew, as well as Charly & Gallus, will also perform earlier that night.

CHROMEO, TEAM CANADA DJS, LOVE & ELECTRIK (FEB. 20 @ GREAT NORTHERN WAY)

Chromeo certainly is Canada's hottest electrofunk duo. The title song of their last studio album, "Fancy Footwork," won the prestigious CBC Radio 3 Bucky Award, Best Sweat'n' to the Indies Workout Song 2007. Since releasing DJ-Kicks last year, Montreal-based Dave 1 and P-Thugg have been working on a highly anticipated new studio album. They refer to themselves as the only successful Arab/Jewish collaboration since the beginning of time. We will see how that works out at this show.

Locals Love & Elektrik will be opening the show and their '80s inspired

electro pop will surely get the crowd moving. The duo has been playing around town a lot lately and have even done a photo shoot for the clothing brand Fenchurch.

Team Canada DJs, who will also entertain the Olympic Crowd at Whistler's Celebration Plaza most afternoons from Feb. 14 to Feb. 26, will also be DJing that night. DR One and DJ Grandtheft, known as Canada's top club remixers, mash a variety of samples with clubby beats using their four-turntable party set.

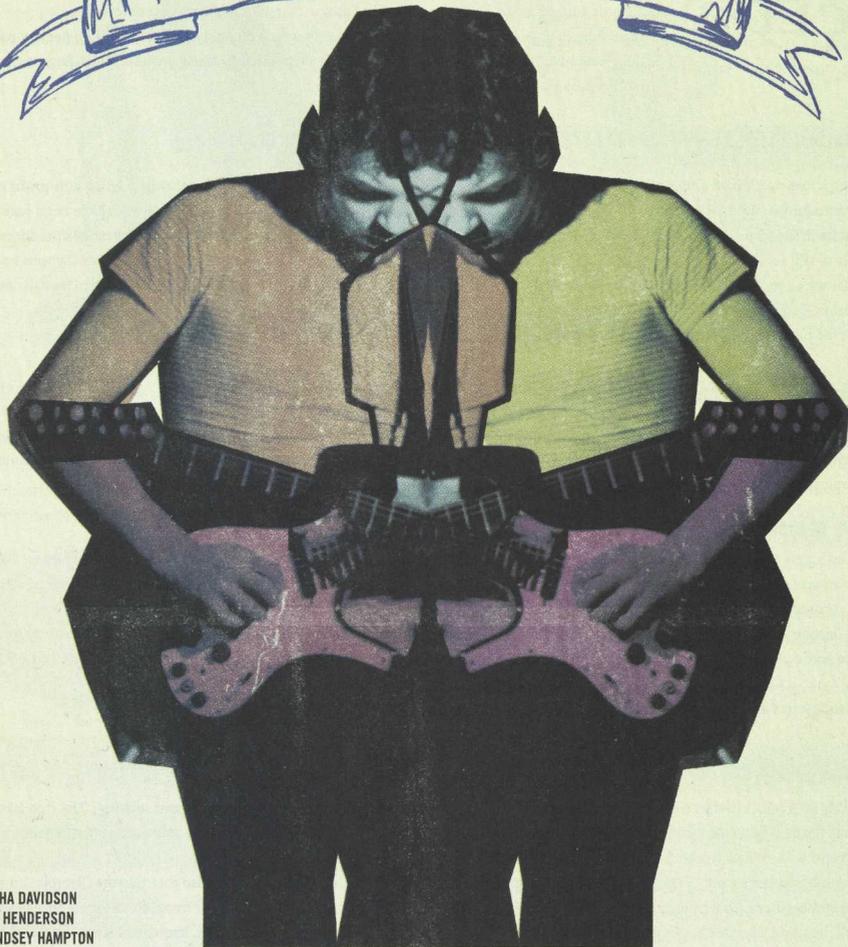
HAL WILLNER'S NEIL YOUNG PROJECT (FEB. 18 & 19 @ QUEEN ELIZABETH THEATRE)

There's some other events you may want to reach for your wallet to see, like Stars with Hey Rosetta, or K'naan & Tinariwen for example, but if you are a big enough fan to spend money on those events you don't need us to tell you about them.

We've tried to keep all our recommendations for things to see in the cheap or free department, but this pricey event is one we had to mention. This tribute to one of Canada's greatest songwriters brings together a large group of talented musicians including Iron & Wine's Sam Beam, Lou Reed, Vashti Bunyan, Ron Sexsmith, Joan as Policewoman and a sizable portion of Broken Social Scene. In this rare performance put together by Hal Willner—who seems to have made a career out of curating tribute events and albums—an impressive collection of artists will come together to pay tribute to one of Canada's most important musicians. It's a little pricey, with tickets ranging from \$60 to \$75, but this isn't exactly something you can see every day.

EXPENSIVE

HIDDEN TOWERS



BY SCOTT LYON
BANNER BY AISHA DAVIDSON
PHOTO BY KATE HENDERSON
COLLAGE BY LINDSEY HAMPTON

// POST-APOCALYPTIC LULLABIES TO PARALYZE

WHEN HIDDEN TOWERS TOOK FIRST PLACE AT CiTR'S SHINDIG 2009 COMPETITION, IT MARKED THE FIRST TIME SINCE 3 INCHES OF BLOOD'S 2001 VICTORY THAT A BAND PLAYING HEAVIER MUSIC HAD WON THE COMPETITION.

A look at winners from years past reveals myriad styles, from hip-hop collectives to folk-pop, but it's undeniable that metal has rarely been well represented in the competition. CiTR music director Luke Meat commented, "Every year the type of hard rock

or heavy metal we seem to get at Shindig seems to be your stereotypical Korn or Nickelback knock-offs. Hidden Towers were a pleasant and welcome surprise." Discorder recently had the chance to sit down with Hidden Towers founder/guitarist

Chris Cantrell and discuss the band's victory, their influences and the future for Hidden Towers' music—which interestingly may or may not include humanity as we know it.

Amazingly, Hidden Towers almost pulled out

of Shindig before it began. Originally a four-piece, their singer dropped out shortly before the start of the competition due to family and work commitments. In fact, Cantrell mentions that the band initially thought of Shindig as an "opportunity to audition for a singer." Yet as the competition continued and the band advanced, it became apparent to the band—and the audience—that the lack of vocals actually worked in their favour. When asked about the Shindig experience, Cantrell stated, "all of the other bands were very warm and welcoming to us" adding that, "while most of them probably don't normally listen to heavy metal, the fact that we are an instrumental band allows us to transcend genres a little easier."

And transcend genres they most certainly do. Hidden Towers have a hypnotic quality to their music that demands repeated listens. For simplicity's sake, one can label Hidden Towers as heavy metal but fans of math rock, post-rock and even contemporary jazz could claim the band as their own. This is no happy accident; rather, it comes from Cantrell's own strong musical background (having taken music composition at school in Edmonton) and the wide array of music the band counts as influences (The Mahavishnu Orchestra,

King Crimson, Do Make Say Think and traditional Turkish music are just a few that Cantrell mentions). "We're trying to create what is almost classical or jazz music with metal instrumentation," Cantrell revealed. Furthermore, the band carries an enviable work ethic—practicing four times a week, three hours each time—that allows them to execute their intricate compositions with stunning precision.

The aforementioned hypnotic quality of Hidden Towers' music led our conversation into a discussion about another one of Cantrell's influences—movie soundtracks. "I'm quite interested in creating music for films, it's something I hope to do in the future." When it is suggested that Hidden Towers' music would make a great soundtrack for post-apocalyptic, post-modern films, Cantrell admits that this is, essentially, the idea. For their "Sounds Like" entry on their MySpace page, the band writes, "A nursery rhyme for the rapture" [sic]. Having lived in Vancouver for years now but raised amongst a Prairie-landscape backdrop, Cantrell said, "Growing up in the Prairies—among these beautiful yet almost empty landscapes—influenced the tone of my music a lot." Refreshingly, even the band's name has some significance beyond the usual something-we-used-to-call-my-best-friend's-fat-younger-brother

fare. "For me, the name 'Hidden Towers' evokes this image of a planet devoid of human life but with traces of our existence" Cantrell said. "It's the idea of nature reclaiming the Earth. I'd like to think of our music as something that might be the soundtrack to that... a peaceful, healthy planet with hope—not for us, but for itself."

With their winnings from Shindig—which includes 20 hours recording time from Hive Creative Labs—Hidden Towers are hoping to record a five-song EP in March of this year. One song will feature vocals ("a three-part harmony, Queen-style thing" Cantrell said) which will be a continuing trend on future compositions and releases. Cantrell stated that though Hidden Towers will likely remain a three-piece permanently, they plan to release one "showpiece" vocal track on each of their releases. The next chance to see Hidden Towers live will be Feb. 19 at the Purple Crab (3916 Main). Feel free to either sit there and absorb the depth of their music, or jump around and pump your fist with a group of your friends. Regardless of which camp you fall in, make sure you're united in applause at the end of it all. Hidden Towers deserve your applause, respect and, most of all, your undivided attention.

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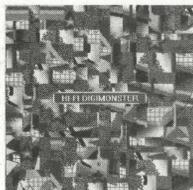
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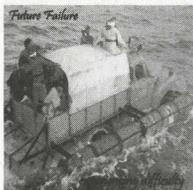
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HALF CHINESE

Half Chinese, a Vancouver-based indie/avant-garde rock band, placed second in Shindig 2009, CiTR's annual battle of the bands. Harrison Pratt, Enzo Verster and Danny Dakak make up Half Chinese. Pratt and Verster are an offshoot of the now-defunct Light Bulb Effects. They met Dakak when he moved in with Pratt in 2008. "We had lots of jam sessions and just fell in love with this man," Pratt said.

"There was a musical foundation made between the three of us through just lots of outdoor jam sessions during those days," recalled Dakak. "Then they invited me to play drums with them."

Half Chinese mix up their instrumentation. They'll trade off at bass and drums, and sometimes add in a clarinet or a mandolin.

"Yeah, like, we all have a different style of playing drums, for example. Like Danny's pretty solid. Actually, Danny's incredible actually. I like Danny's drumming style." To which Dakak quickly countered, "I'm not incredible. Solid's fine."

"Kay, fine," continued Pratt, "He's very solid. Then, when I play it's different 'cause, you know, you hold the sticks differently, you hit different parts with it, and it sounds different."

They described their songwriting as a collaborative process. Someone comes up with an idea, and they each write their own parts for the song. They feel that despite their spontaneity, they're all on the same wavelength. Their songs get written and rewritten, and evolve when performed them. "I love improvisation. I always push forward whenever we play. I value practice a lot, but improvisation just as much," Dakak said.

Half Chinese aren't shy to share their influences.

"We really like Deerhoof... I think they're one of the best bands going. I'm a big fan of Yo La Tengo, Built to Spill, Pixies. Pixies were the first indie band we were into," said Verster.

"I wish I was as good as these drummers ... the guy for Don Caballero [Damon Che], the drumming in Do Make Say Think—I wish I could do jazz drumming. I try to imitate it, but can't. I just try to think rhythmically like that," Dakak admitted.

When asked about their experience in Shindig, Verster was quick to note the high level of talent in the competition: "We were really surprised that we got second place, 'cause there are so many bands that are so talented." It could have easily ended up differently because Verster is also a member of the third place band, Kidnap Kids!, and he had to choose between them for the competition.

Pratt described the ideas they had to get around the problem: "One of them was to kidnap the Kidnap Kids! and destroy them. Option two was

to have Enzo dress up, to wear his mask, and have a secret identity on just for the competition and be Enzo for the Kidnap Kids! Third one was to just not [play with] Kidnap Kids!, fourth one was to not play with Half Chinese. So we had four choices and Enzo took the non-exciting one and just played with us without wearing a mask."

Playing with a mask wouldn't have been a new concept for the group. Their May 2009 show at Goonies was performed almost entirely in masks. "We made them like when we were... what, 16 or so?" Verster guessed.

"We made them initially for the lantern festival and became really attached to them. During that period of time—they really captured the essence of that time ... Sometimes we don't wear masks at all. Sometimes we bring them out for one song, depending on which one it is. We play our earlier stuff with the masks to bring back the same kind of feeling," Pratt explained. Dakak doesn't do the mask thing, though, because as he noted, "that was well before my time."

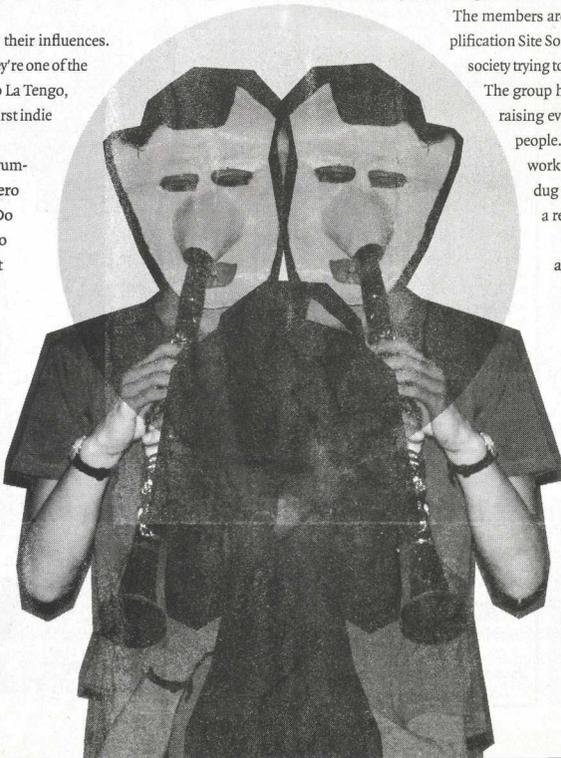
Although they plan to complete an album in 2010—after all, they won recording time with their Shindig prize—they're really just having fun doing what they're doing now. The album will likely be a mix of existing work and new material. Pratt described their earlier sound as much lighter, but they'll try to capture both sounds on the record, which will be titled *We Are Pretending To Be*. And they'll continue to play live. Harrison said house parties are his favourite venue: "The thing is, you're so close. When you have to fill up a whole room, it takes away from the high energy, so it's more concentrated when you're up close, and the sweat, it just smells good."

The members are also very supportive of the Safe Amplification Site Society (www.safeamp.org), a non-profit society trying to start a permanent, safe, all-ages venue.

The group has performed at many monthly fundraising events for the society to help out three people... Half Chinese. The math doesn't quite work. I had to ask about the name. Harrison dug through his pile of vinyl and pulled out a record by the group Half Japanese.

"The band Half Japanese, they're not actually half Japanese though, that's the thing," Harrison explained, "They started in '75 and me and Enzo were really into them early on. There's three reasons why we have the name Half Chinese. Well, it's 'cause me and Enzo started it off and we're both half Chinese. Number two: Half Chinese... H is at the beginning of the first word and E is the end letter, so if you highlight those, it's Harrison and Enzo. Oh yeah, and we liked Half Japanese."

Check out their MySpace site (www.myspace.com/halfchinese-band), or get in touch with them in person to get a three-song CD.



NEVER ON A SUNDAY // PART 3

ILLUSTRATION BY MÉRIDA ANDERSON

ROCK & ROLL PIZZA PARTY

(THIRD WEDNESDAY OF THE MONTH)

VENUE: THE BILTMORE

MUSIC: GARAGE AND PUNK

DJS: KYLE SCULLY, JOHN ARNETT AND ASHLEY MARIE

COVER: \$7 FOR LOCAL BANDS, \$8 FOR TOURING BANDS

DRINK SPECIALS: \$3.75 PBR, \$4.75 ON FEATURE DRAFT

It seems obvious now, but the idea is actually totally ingenious. Jillian Mann has been a promoter for the Biltmore for two years now and entertained the idea of having her own night there. When given the go, she had to come up with something that would get people out on a Wednesday night. What better than the best music and free food? "We thought of naming it Hot Lunch and having free hot dogs," said Mann, but then the idea of free pizza dawned on them. "We found out there's a bar in Montreal that already does a Rock & Roll Pizza Party, so I contacted the promoter for it and asked if we could have one here," Mann told me in an interview outside the venue while we watched people pour in. "He was really excited about the idea ... Now there's one on Calgary, too."

With your \$7 cover (\$8 for touring bands), you get two tickets which you can exchange for two slices of Dallas Pizza. According to Jillian, Dallas Pizza has "been amazing!" November was the first month of the Pizza Party, and the Biltmore ran out before half the people there got their eats. They had to call for emergency pizza and Dallas had no problem delivering.

Furthermore, with every cover charge, \$1 gets donated to PROHAB Helmet Society. Started by René N. Le Page and Dustin J. Bromley, PROHAB is the Confederation for the Protection of Heads and Brains, and according to their website, PROHAB is "dedicated to developing awareness about the use of helmets in our community." Music, pizza and a good cause! Could you think

of a better way to spend the third Wednesday of the month?

It gets better. DJ Kyle Scully with guest DJ, either John Arnett or Ashley Marie, play the best garage, punk and grunge from the past three decades. Every song is on point and there's more: live bands! December's event featured Manic Attracts, Student Teacher and the Tranzmitors. With a lineup like that, what more is there to say? If you like Black Flag, Black Lips and Black Easter [ed. and pizza], you'll love this party.

—Sarah Charrouf



ASTORIA SOUL CLUB

(THIRD SATURDAY OF THE MONTH)

VENUE: THE ASTORIA (SURPRISE!)

MUSIC: SOUL MUSIC,

PREFERRING SOUTHERN GOSPEL AND RARE GEMS

DJS: SLIMROY AND JOHNNY WAS

COVER: \$6

DRINKS: \$3.75 BOTTLES, \$4.25 SHOTS

Have you joined the club yet? True, "Astoria" and "Soul" is a surprising combo. True, you may face a door line (and bar line and bathroom line). Okay, it may require scaling people to get your dance floor spot.

These are no reasons to miss the latest hot spot night. You will be bumping shoulders with everyone, grandma and the kitchen sink included. You won't be faced with pretentious vibes from the usual crowd. Instead, it's a perfect mélange of weekenders, scooter kids, mod kids, soul nerds, punks and just your average unclassified Joes. Somehow this spastic mix doesn't even create the expected sock-hop nightmare. The music is old, incredibly accessible and

funky as hell, making the dance floor irresistible.

Aside from owning eccentric, what is the secret to Soul Club's success? Maybe it's because they never tried to be successful. In a nutshell, it modestly began as a one off party. As guests of Hey! Soul Classics, they appreciated a chance to express their hearty record collections and drop rarities they rescued from distant store basements. SlimRoy contemplates the musical style for me as "hitting the high water mark of '66; music that cooks ... it's four on the floor but none of that silk ... We put out a grittier style ... You know, southern gospel, shaky beats." Clearly they know the genre inside-out and are all about the music. Their humble goal is to simply share loved tunes with other enthusiasts, never having anticipated all this popularity.

Certainly, it's this pure raw love and complete lack of commercial intentions or pretenses that makes Soul Club such a gem. How can we resist that attitude? If you like this kinda tunage, I suggest you become a connoisseur, join the Facebook group, and go dance your ass off!

—Tamara Lee



"This is going to be really huge if it goes through; it will change the city," whispered Dave Duprey, owner of the Rickshaw, Grace Gallery and the Narrow, before he went up to speak in favour of a report that the city of Vancouver's cultural services had compiled for Jan. 21's city council meeting. The report, with the innocuous title "Regulatory Review for Live Performance Venues," is based on two meetings that cultural services had with stakeholders in Vancouver's live performance community (full disclosure, including myself) to discuss problems and possible solutions for the bureaucratic nightmare that can be running a venue in Vancouver.

The report brings up nine key issues that cause problems to running live performance venues, which encompasses not just music, and makes 33 recommendations for changes. Here are some of the most important recommendations:

to work towards developing flex use for spaces that are not typically venues, but may occasionally act as venues; changing the way bylaws are approached to create a focus on basic life safety instead of the overkill approach currently used to prevent all possible lawsuits that could be thrown at the city; retraining staff to work towards assisting people who want to run venues instead of acting as gatekeepers who prevent new venues from opening; and to simplify the current bylaws and make them easier to understand.

In an interview before the meeting, Vision Vancouver councillor Heather Deal made clear the goal of this report. "What we want is more performance venues," she said.

"What you see here is a change in attitude," Deal went on to say, explaining that city hall no longer wants to view cultural activities as an afterthought that cause administrative hassle, but rather to view things like concerts and performances as something that city hall would like to encourage more of.

The report was accepted by council with staff, council and all speakers in favour. City staff will not have much time to work on the changes until after the Olympics have finished rolling through town, but immediately after that they will begin working on making the short term goals a reality. Deal expects bylaw changes, which will have a serious effect on how things are run in town, to be presented to council in the first quarter of 2011.

The report acknowledges that current policy has had the effect of driving venue operators to simply run their spaces illegally and wants to change that.

"One thing I like about the report is that it says we're driving things underground," Deal admitted.

This problem was pointed out most strongly by Ryan McCormick of the Safe Amplification Site Society.

"How do we encourage creativity in Vancouver? We need to legalize it," McCormick said before council. "I want to make it clear the underground spaces [referred to in the report] are actually illegal spaces."

There is still a lot of work that needs to be done, and there is, of course, the problem of the province, who hold a lot of the strings for liquor regulation and have not yet been approached on this potentially thorny political issue.

"We need to engage the province in discussion," said Will Johnston, the director of licenses and inspections and chief building official at city hall, when he brought up the issue of overlapping jurisdictions in regard to liquor.

Johnston gave some indication of the direction the city would take when lobbying the province though.

"Liquor primary and food primary, there's nothing [permanent] in the middle," he said, referring to the fact that there are only two types of liquor licenses an operator can acquire to sell booze. The liquor primary license is suitable for a bar or club and allows operators to make the majority of their money on alcohol sales, however these licenses are very difficult to get approved. The food primary license is suitable for a restaurant and allows for liquor sales, but the majority of the space's profits must come from food sales. The majority of venues operate with one of these types of licenses, but places with food primaries, like Hoko's for instance, can run afoul of regulators when they have events like concerts, which tend to have more liquor sales. An operator can apply for a Special Occasion License (SOL) which allows them to sell liquor at a one-time event. There isn't currently anything in between these types of licenses and that is likely what the city will push the province to create.

There is hope that these new recommendations will also bring down the cost of creating a new venue in town. "It is impossible to create an affordable music venue in Vancouver," said Dave Duprey, when he spoke before council. To create a new venue in Vancouver from scratch is well beyond the ability of a small business.

Though the regulations that will actually change things are still a long way off, there's a lot of hope that this first step will lead to a complete change in Vancouver's music and cultural landscape.

"If Vancouver wants to be a world-class city then it really needs to embrace the [arts] community," said Alison Thieriault, from Bible Belts, on the verge of tears as she spoke to council about how necessary these changes were. These changes won't go through in time for the millions of Olympic guests to see, but if they do maybe, when they return Vancouver will be somewhere we can be proud to live.

“HOW DO WE ENCOURAGE CREATIVITY IN VANCOUVER? WE NEED TO LEGALIZE IT”

THE FUNDRAISER: KEEPING DISORDER
\$\$\$\$ IN PRINT SINCE 2010

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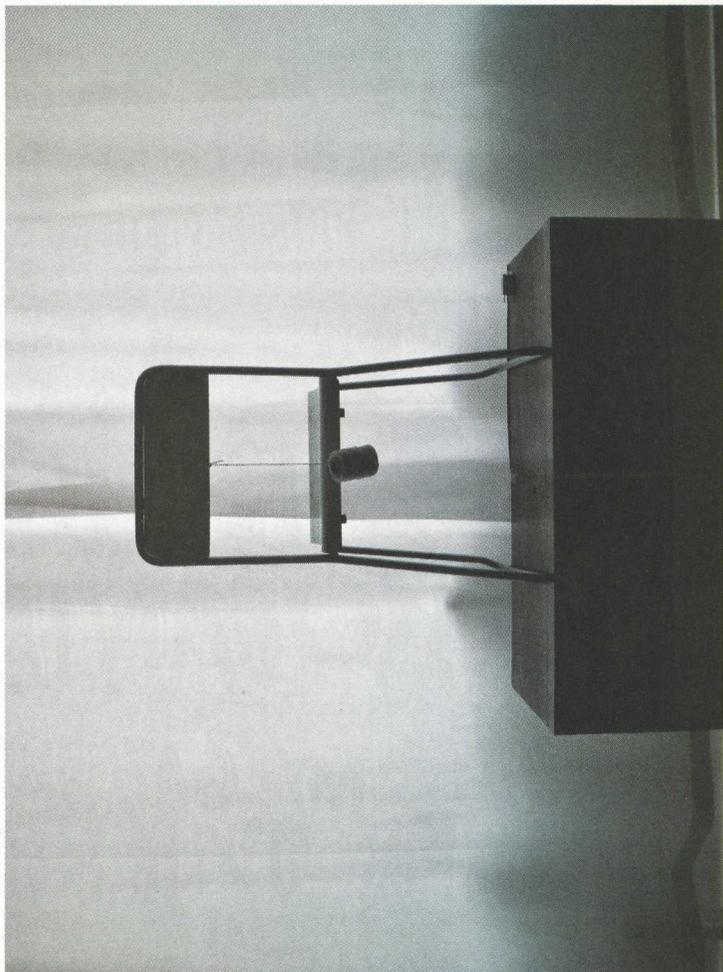
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FEBRUARY

SUNDAY

7 **The Album Leaf, Sea Wolf, Anomie Bell** @ Rickshaw

MONDAY

1 **The Lonely H, A Pale Blue, Eldorado** @ Baltimore

TUESDAY

2 **The Armadillantes, Search Parties, Girlfriends & Boyfriends** @ Media Club

WEDNESDAY

3 **Discorder presents... Phonecalls, Sex Negatives** @ Astoria

THURSDAY

4 **Fanshaw Release Party! w/ the lost lovers brigade, Shane Turner Overdrive** @ Railway Health, Nu Senseae, Myths @ Baltimore
Katastrofka, Animal Bodies, Phonecalls @ Honey
St. Vincent, Wildbirds & Peacedrums @ Venue

FRIDAY

5 **Nouvelle Vague** @ Venue
Nu Senseae, White Lung, Black Wizard @ El Dorado
adaline, Dan Moxon, Jody Glenham, Prairie Cat @ Rio
PrOphety Sun, Twin River @ Little Mountain Studios

SATURDAY

6 **LA Riots, the Golden Filter, Humans, Junior Boys (DJ set)** @ Gr.No.Way
Do Make Say Think, The Happiness Project, Years Terrorbird @ Baltimore (late)
The Parson Red Heads, MINTO, Weathered Pines @ Media Club

14 **Mother Mother** @ David Lam Park
Elliott Brood @ LiveCity Downtown (Georgia & Cambie)

10 **Man Your Horse, Ford Pier, Hermette** @ Railway

11 **John Wiese, Lasse Marhaug, the Rita, Sex Negatives** @ Roy G. Biv

12 **Vivian Girls, Best Coast, Cosmetics** @ Baltimore
Kid Koala with Lederhosen Lucil @ Gr.No.Way

13 **ANTI-VALENTINES: The IOC TOOK MY BABY AWAY: Vapid, Terrorbird, Chris-a-riffic** @ El Dorado
Wilco, Califone @ David Lam Park
Sun Wizaard, Makeout Video-tape @ Baltimore

21 **Mother Mother** @ David Lam Park
Elliott Brood @ LiveCity Downtown (Georgia & Cambie)

15 **Malajube** @ David Lam Park

16 **Buck 65** @ LiveCity Downtown (Georgia & Cambie)

17 **Feist, Gonzales** @ Orpheum

18 **Bell Orchestre, Brassronaut, Certain Breeds** @ Gr.No.Way
Neil Young Project @ Queen E.

19 **Neil Young Project** @ Queen E.
Maryn, 2562, Deadbeat, Michael Red, Tanya Tagaq @ Gr.No.Way
Stars, Hey Rosetta @ Orpheum
Hidden Towers @ Purple Crab

20 **Woodhands** @ Baltimore (early)
Babe Rainbow EP Release, Twin Crystals @ Baltimore (late)
Chromee, Love & Elektrik @ Gr.No.Way
HOLY SMOKES! TOO MUCH TO FIT HERE, SEE BELOW.

22 **Catlow, D. Trevlon** @ Baltimore

23 **K'naan, Tinariwen** @ Orpheum
Wintersleep, the Constantines @ David Lam Park

24 **Four Tet, Nathan Fake** @ Baltimore

25 **Carolyn Mark, Pigby, Luther Wright** @ W.I.S.E. Hall

26 **Glory Whore, Koban, She's No Minor** @ Purple Crab

27 **El Perro Del Mar, Taken By Trees** @ Baltimore (early)
Hard Feelings @ Baltimore (late)
Wintersleep, Tokyo Police Club, You Say Party! We Say Die! Hey Rosetta @ Celebration Stage, Surry
Crystal Castles @ Gossip

28

20 cont'd
Sam Roberts Band, Coeur de Pirate, the Arkelles @ David Lam Park
Veda Hille Trio @ Performance Works

// CiTR 101.9 FM PROGRAM GUIDE

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

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

SUNDAY

TANA RADIO

(World) 9-10am

SHOOKSHOOKTA

(Talk) 10-11am

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

KOL NOEDI

(World) 11am-12pm

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

THE ROCKERS SHOW

(Reggae) 12-3pm

Alternating Sundays
Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

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

SHAMELESS

(Eclectic) 3-5pm

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

CHIPS WITH EVERYTHING

(Pop) 5-6pm

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

SAINT TROPEZ

(Pop) 5-6pm

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

QUEER FM

(Talk) 6-8pm

Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music.
queerfmradio@gmail.com

RHYTHMSINDIA

(World) 8-9pm

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

ALL AWESOME IN YOUR EARS

(Eclectic) 8-9pm

Alternating Sundays

MONDO TRASHO

(Eclectic) 9-10pm

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

TRANCENDANCE

(Dance) 10pm-12am

Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.
trancendance@hotmail.com

MONDAY

PROF TALK

(Talk) 7:30-8am

Prof Talk is a radio talk show that brings UBC professors in to talk about current/past events at the local and international level. <http://ubcproftalk.wordpress.com>
proftalk@gmail.com

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

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

STRANDED

(Eclectic) 11am-12pm

Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

ALTERNATIVE RADIO

(Talk) 12-1pm

Hosted by David Barsamian.

PARTS UNKNOWN

(Pop) 1-3pm

An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

THE RIB

(Eclectic) 4-5pm

Explore the avant-garde world of music with host Robyn Jacob on the Rib. From new electronic and experimental music to improvised jazz and new classical! So weird it will blow your mind!

NEWS 101

(Talk) 5-6pm

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

THIS SIDE OF MONDAY

(Eclectic) 6:30-7:30pm

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

EXPLODING HEAD MOVIES

(Eclectic) 7:30-9pm

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by the ever suave, Gavin Walker. Features at 11pm.
Feb. 1: This is Black History Month and our tribute will feature drummer/composer Max Roach and his ensemble with singer Abby Lincoln plus Coleman Hawkins, Michael Olatunji, Booker Little and others playing Roach and Oscar Brown Jr's Freedom Now Suite. A powerful and still controversial recording dedicated to the freedom of colour.
Feb. 8: Bassist/composer and firebrand Charles Mingus and one of his most famous works:

Tijuana Moods. This time the "alternate version." These are alternate takes of the five movements. A refreshing new look of a Mingus classic.

Feb. 15: Alto saxophone master Jackie McLean with trumpeter Donald Byrd, pianist Mal Waldron and others in McLean's debut recording called *New Traditions*.
Feb. 22: A great orchestral performance of a suite in six movements by composer Lalo (Boris) Schifrin dedicated to North America and called *The New Continent*—with John Birks "Dizzy" Gillespie on trumpet as the principal soloist.

SORE THROATS, CLAPPING HANDS

(Eclectic) 12am-1am

Sore Throats Clapping Hands relies on simple melodies and poignant lyricism to drive our passions. We embrace music that takes little production and, for that reason, is extremely accessible to play, share, create and enjoy—music that can be produced with little more than clapping hands and sore throats.

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am

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

SOUNDS OF AFRICA

(World) 8-9:30am

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

THIRD TIME'S THE CHARM

(Rock) 9:30-11:30am

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

MORNING SHOW

(Eclectic) 11:30am-1pm

An eclectic mix of Canadian

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

LAUGH TRACKS

(Talk) 1-2pm

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

WINGS

(Talk) 2-2:30pm

REEL TO REAL

(Talk) 2:30-3pm

Movie reviews and criticism.

NATIVE SOLIDARITY NEWS

(Talk) 3-4pm

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

RADIO FREETHINKER

(Talk) 4-4:30pm

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

WENER'S BARBEQUE

(Sports) 4:30-6pm

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

FLEX YOUR HEAD

(Hardcore) 6-8pm

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

LIFE ON JUMPSTREET

(Dance) 8-9pm

CRIMES & TREASONS

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

CABARADIO

(Talk) 11pm-12:30am
For the world of Cabaret. Tune in for interviews, skits, musical guests and more. It's Radio with sass!

WEDNESDAY**SUBURBAN JUNGLE**

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

POP DRONES

(Eclectic) 10-11:30am

ANOIZE

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

THE GREEN MAJORITY

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

DEMOCRACY NOW

(Talk) 2-3pm

RUMBLETONE RADIO A GO GO

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

ARTS REPORT

(Talk) 5-6pm

AUDIOTEXT

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

SAMSQUANTCH'S HIDEAWAY

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

THE CANADIAN WAY

(Eclectic) 6:30-8pm
Alternating Wednesdays

FOLK OASIS

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

SEXY IN VAN CITY

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

HANS KLOSS' MISERY HOUR

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

THURSDAY**END OF THE WORLD NEWS**

(Talk) 8-10am

SWEET AND HOT

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

DUNCAN'S DONUTS

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

WE ALL FALL DOWN

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

INK STUDS

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

JAPANESE MUSICQUEST

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

FRENCH CONNECTION

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

ARE YOU AWARE

(Eclectic) 6-7:30pm
Celebrating the message behind the music: Profiling music and musicians that

take the route of positive action over apathy.

EXQUISITE CORPSE

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

LIVE FROM THUNDERBIRD RADIO HELL

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

HYPNOTIC GROOVE

(Techno) 11pm-12am

AURAL TENTACLES

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

FRIDAY**FRIDAY SUNRISE**

(Eclectic) 7:30-9am
An eclectic mix of indie rock, hip hop and reggae to bring you up with the sun.

SYNCHRONICITY

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

SKA-T'S SCENIC DRIVE

(Ska) 10am-12pm
Canada's longest running Ska radio program.
djska_1@hotmail.com

BARNBURNER

(Eclectic) 1-2pm
The greasier side of Rock n' Roll, Rhythm n' Blues, and Country... Crack a beer, order some BBQ, and get your boogie on.

RADIO ZERO

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

NARDDUAR

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

NEWS 101

(Talk) 5-6pm
See Monday description.

HOT MESS

(Eclectic) 6-7:30pm
On temporary hiatus. Will be replaced with UBC Sports.

AFRICAN RHYTHMS

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

RAINBOW GROOVE

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

SHAKE A TAIL FEATHER

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

THE VAMPIRE'S BALL

(Industrial) 12-1am
Dark, sinister music to soothe and/or move the Dragon's soul. Industrial, goth and a touch of metal too. Blog: thevampiresball.blogspot.com.
thevampiresball@gmail.com

SATURDAY**THE SATURDAY EDGE**

(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits!
stevedege3@mac.com

GENERATION ANNIHILATION

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

POWER CHORD

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

CODE BLUE

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

THE LEO RAMIREZ SHOW

(World) 4-6pm
The best of mix of Latin American music.
leoramirez@canada.com

NASHA VOLNA

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

SHADOW JUGGLERS

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

SYNAPTIC SANDWICH

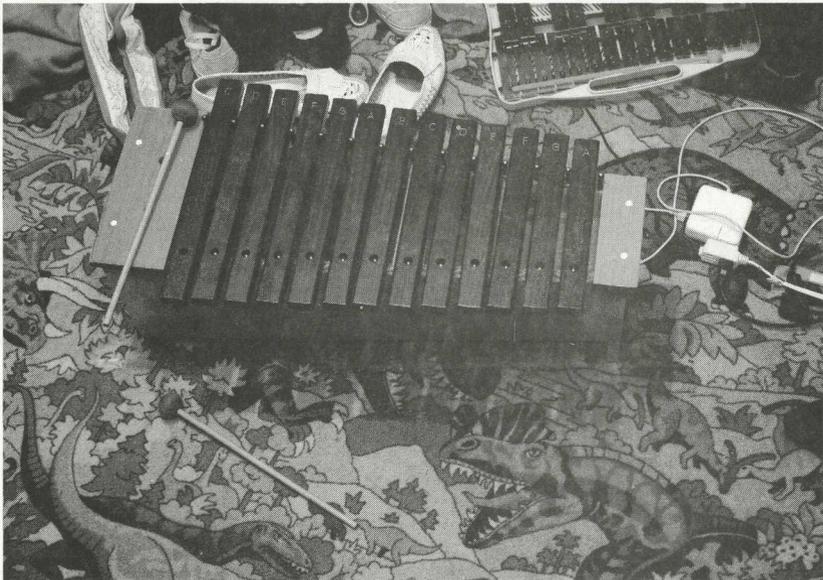
(Dance/Electronic/Eclectic) 9-11pm
If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you!
www.synapticsandwich.net

BEATS FROM THE BASEMENT

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

INSTRUMENTAL LOVE // KIDNAP KIDS!

BY SARAH CHARROUF
PHOTO BY SHAUN STANDER



“JERKS! JERKNAP KIDS!”

I was invited into the Kidnap Kids! jam space, which is really just the garage behind Celina Kurz's parents' house in North Vancouver. I was expecting to go in there and look at all the instruments and talk about their amps and keyboard, but it became apparent right away that they're not concerned so much with their instruments as they are with joking around and telling stories.

Unlike some bands who pride themselves on their equipment, the Kidnap Kids! are more stoked on having fun and making music they like rather than the instruments they use to do it. Bass player Enzo Verster, who owns most of the equipment they use live, turned up late. In his absence, the band discussed how Verster knows more about the instruments than the rest of them. When asked about the drums, amps and steel guitar in the garage, Kurz said, "Everything in here is my dad's. We just come in here and use it. When we have actual shows we use Enzo's stuff." As they joked about being lazy and using whatever instruments required the least amount of work to acquire, drummer Fred Hawley joked, "We show up late, unpracticed. We expect to go first and be able to use everyone's equipment," to which Kurz added, "Jerks! Jerknap Kids!"

Hawley's drums came from a metal drummer who sold her mismatch set to him cheap. As far

as what kind of drums he was playing, Hawley's reaction was: "Oh man, I should have found out what kind they are ... They're black." Except for his new high-hats, the drums are falling apart and the symbols are breaking. Hawley's drums, Kurz said, make them "look tough." At shows, though, Hawley will usually play Verster's Pearl Exports.

Hawley could claim to have acquired his musical talent from his dad, who tried to teach him piano as a kid. "My dad tried to teach me how to play piano when I was little, but failed," he said. I countered, "I'm sure you got something out of it, though," to which he replied, "I did: chocolate chips."

"If I got a chocolate chip for everything I learned," Kurz joked, "I don't know if I would learn anything ... I would learn ways to steal chocolate chips."

Alie Lynch, guitar player for the band, plays a used, tan-coloured Harmony Hollow Body. It's an old guitar that used to belong to her dad. Aside from joking about not knowing how to adjust the settings and wanting a baby blue Flying-V, Lynch seemed impressed with her hand-me-down. "Everyone loves it," she said.

Fans approach her to comment on how nice the guitar and the whammy bar is. Apparently "the whammy bar is worth even more than the

guitar."

Kurz told me that "we have our own stuff, but [Verster's] is better." Without Verster, the Kidnap Kids could manage, but it seems like he's a key component of the band in a few important ways. Aside from providing equipment and moral support, he seems to know the most about the technical side of music and consequently adjusts the settings on Lynch's guitar and amp. He plays a white Epiphone EB-0 bass guitar, which he also uses for his three-piece project Half Chinese.

If you've seen Kidnap Kids!, you'll notice right away the mesh of fun, playful sounds and instruments. These are all harmonized by front woman Kurz. She plays a whole array of instruments including her glockenspiel, shaker and melodian. Her glock is an old wooden Yamaha that she found in a closet at home. Her dad had rescued it from being thrown out by an elementary school that was getting rid of them. Kurz also plays keyboard, but she's not very attached to it. When they jam, she plays her dad's, when they play shows, if she doesn't borrow one from another band, she plays Verster's Yamaha PS-20. Thankfully, the Kidnap Kids! came across their nearly abandoned instruments when they did. The four of them have so much energy and talent that they seem like they could make music out of anything.

ART PROJECT // CAITLIN GALLUPE

CAITLIN GALLUPE, 24, LIVES AND HANGS IN VICTORIA BC. SHE SPENDS HER TIME DRAWING, PAINTING AND PLAYING IN THE BANDS IMMACULATE MACHINE AND SLAM DUNK. SHE CAN'T WAIT FOR SUMMER.





MONTAG
S CASSETTES & UN WALKMAN JAU

ETROLEUM
BYPRODUCT
Superficial
Artificial

E ARE The CIT
I A QUIET WORLD

ANAMI VICE
THEY MADE ME DO IT
(Self-Released)

Vancouver's Anami Vice plays the dual role of rapper/producer on this self-released album (available for free download at www.anamivice.com), and over the course of its eight songs, he carves out an exciting persona as both MC and beatmaker.

Although it sounds like Anami is serious about his music, he's not taking himself too seriously (as one might surmise from the Don Johnson-evoking moniker)—Anami Vice mixes in plenty of humour, alternately swaggering and self-deprecating, with his fluid, natural delivery. This sense of fun and humour, combined with the storytelling, the conversational flow and the melodic, catchy-as-herpes [ed. *Ew.*] beats makes this album somewhat reminiscent of classic Pharcyde (in a good way).

The beats are exceptionally strong and varied on the album, especially for a d.i.y. affair like this. The tracks are mostly built from samples and keyboards, and some live instrumentation really fleshes out the sound, like the guitar solo on opener "This Ain't Funny" or the saxophone on "Take Your Shirt Off." When performing in concert, Anami is backed by live instruments and percussion as well as a DJ, and these musical flourishes add a lot to the album.

From a city that's not really known for hip-hop, this is a promising start in what could be a long career as a rapper, a producer or hopefully both.

// UNDER REVIEW

And at the end of the day, it's a free, legal album download, so how can you afford not to check it out?

—Dan Fumano

BEACH HOUSE
TEEN DREAM
(Sub Pop)

Step back **Grizzly Bear**, Baltimore's dreamy alternative pop duo **Beach House** is back with a new album sure to garner as much acclaim as their 2008 work *Devotion*. Their laid-back, reverb-soaked tunes are starry-eyed and pensive, and are best listened to accompanied by the visual delights of a lava lamp or a Lite Brite.

Victoria Legrand and keyboardist Alex Scally were featured twice by Pitchfork's top albums in 2006 and 2008 for their minimalist, yet vivid musical scenery. While Legrand may have been recently featured on the *Twilight: New Moon* film soundtrack, suggesting an undoubted sell-out, rest assured, there's plenty of soul left in melodic reverie and romantic synthesizer soundscapes.

The first track opens the album up nicely with "Take Care," a dreamy electronic harpsichord, gently guiding singer Legrand through her loving lyrics "I'll take care of you / If you ask me to." Another particularly standout track is "Zebra," also the aesthetic inspiration for the album artwork, is a great song about an amazing creature,

the child of an oasis.

Teen Dream is a wonderful escape from the city and the stresses of modern life. It's intellectual, optimistic, perfect for any Raincoover occasion. —*Miné Salkin*

FOUR TET
THERE IS LOVE IN YOU
(Domino Records)

The illustrious Kieran Hebden returns with a new full-length sure to please many. After a five year break, Hebden, perhaps better known as **Four Tet**, delivers his newest release, *There Is Love in You*, and the wild-haired Hebden delivers.

This is a well-groomed album. It's a solid blend of organic, synthetic and sampled. Synthesized sound joins with harps, guitars and chopped up vocal samples for a dip in a sonic sea somewhat calmer than some of Four Tet's previous work. As usual, Hebden's songs forego the usual patterns of songwriting, with a more transcendental and evolving musical flow. Instead of complex song structure, the sound itself is true art. Where the arrangements are restrained, the interleaving sonic textures are complex and rich.

Ultrasound heartbeats open the track "Sing," which is reminiscent of Hebden's recent work together with fellow Brit and soundscape architect **Burial**. Short snippets of digital sound

debris provide a shimmering percussive layer.

"This Unfolds," is a gorgeous ethereal slow-jam which opens with a **Boards of Canada**-channelling sound before switching into a higher gear with a steady 4/4 beat, and then merging the two with a rich cacophony of melodies and polyrhythmic twinkly bits. It could sound overdone but it's more synergy than suture.

"Plastic People" is one of the true gems of the album. Percussion and evolving textures form a soundscape that is as deep as it is wide. As much of Four Tet's work, it's repetitive but not in a negative sense, rather imbuing a trance-inducing, and tribally sacral, essence.

In the end Hebden's return is very welcome. The single is a good teaser, but this album deserves its own complete listen-through on a really good pair of headphones.

—Adam Mannegren

GIRL & THE MACHINE
HELLO EARTH
(Aporia)

If you were to drift asleep for a few minutes while listening to **Girl & the Machine's** *Hello Earth*, you might regain consciousness and wonder if someone swapped out the CD or perhaps you'd think the multi-disc shuffle feature was turned on.

The first full-length album from the band offers a diversity of sounds, atmospheres and moods that change and morph rapidly into each other.

Asian inspired instrumentation compliments what can be best described as a throwback to the trip-hop days of the **Sneaker Pimps**. Add a dash of uplifting electro-synth, a sprinkle of ambient dust, the odd acoustic guitar and an array of languages from the *Girl* (Jackie Liew) and the result is a blended concoction unlike any other. You would think that so much musical variance would make the album feel more like a compilation, yet somehow the energy works and *Hello Earth* avoids feeling like a last minute thrift store *Halloween* costume.

Standout tracks include "Dharma," which features a powerful but catchy vocal hook, penetrating drum arrangements and an unusual sense of cohesion. The later part of the album migrates into beautiful music for meditation in "Mermaid" and "Buddha is Sleeping." This back-to-back ambient combination provides a necessary reflective mood to reconnect with the music after "Honeyjump" demonstrates *Girl & the Machine's* ability to create attention deficit down tempo electronica. The finishing touch is a simple but solid track titled "Bohdi Tree." Initially, this piece might get overshadowed by the band's previous endeavors—but it is well worth the investment of repeated spins.

Individual tracks from this album will find themselves on individual playlists for individual reasons. The title of the band, on the other hand, is a bit problematic as a machine is somewhat designed to repeat a process; the only thing remotely repetitive on this album is the act of non-repetitiveness.

—Slavko Bucifal

MODERN LAKES BETTER TIMES (Independent)

If **New Order** collaborated with **King Khan** and put out an album worth listening to, it would sound something like *Better Times*, *Modern Lakes'* new eight-track EP. The album was

recorded and produced last year, but has successfully merged several different eras together.

The droned-out static and poppy drum beat from the title track draws listeners in with its dark and unmistakably '80s electro-goth vibe. This song sounds much like something **Depeche Mode** could have written, down to the lyrics "I'm waiting for someone to come and save me" and "she loves Jesus more than me."

This is followed by a song that's distinctly more garage-rock and is paired with the telephone mic-style vocals of Brian Holt.

Keyboardist Heather Konkin sings using '50s jazz vocalist stylings on the fourth track, "Time Bomb," about a failed relationship. This song is followed by another step back into the late '80s, as was the first track. Here Holt sings about what would be a better world with lyrics like "I've fought the world / I've fought the time." The chorus turns into a psychedelic guitar solo, which again gets brought back into retro synth-pop. This song is the apex of the album and is followed by two docile, harmonious tracks, which then culminate into the dancey last track, "Lights Out."

From goth to garage, and from lounge to surf rock, *Modern Lakes* has done well to merge incompatible genres into a seamless whole. This album stands out among oh-so-many indie rock albums being created these days. Chances are after listening to *Better Times*, you'll be singing along in your head and hoping for more to come.

—Sarah Charrouf

MONTAG DES CASSETTES ET UN WALKMAN JAUNE (Peppermill Records)

Montag is the name of Antoine Bédard's electronic music project. Operating out of Vancouver, he's released two albums since 2002, and remixed the work of artists like **M83** and **You Say Party! We Say Die!**

With his latest offering, he's chosen to cover a few of his favourite songs. Blending a totally vibrant collection of instruments—whatever's

called for, really—into a windblown, spacious-sounding set of pop songs, he inhabits the space of their origin while reimagining the means of their construction.

The selects are obscure and largely unknown, which is arguably part of the EP's *raison d'être*; to proclaim these songs' greatness to the unaware. As they are, it's an eclectic lineup. There's **P.M. Dawn's** psychedelic hip-hop hit "Set Adrift on Memory Bliss" from 1991, as well as a selection each from **the Breeders**, **Unrest** and **Low**.

There's also "Small Town Boy" by **the Bronkis Beat**. Gone are the sharply focused, clean keyboards and **Jimmy Somerville's** clear, angelic voice, replaced by this dusty, reverb-soaked groover that seamlessly weaves in bits of "Never Gonna Cry Again" by **the Eurythmics**. The latter's lyrics add a light of hope to the aloneness and rejection expressed by the former, and the two songs meld together in a surprisingly cohesive way.

Made up of nifty sampler beats, electric organs, synthesizers, drum machines and Bédard's own vocals, the sound of the EP is organic in a warm way; the sounds have at the same time a grit and smoothness that is pleasing to the ear, perhaps meant to sound like tape cassettes. The instruments work together as a hazy tapestry to convey a kind of melancholy—maybe that's nostalgia for all the time Antoine has spent with that yellow Walkman running. There's care in every note; you can really tell how much he loves these songs, how much they resonate with him.

—Doug Mackenzie

PETROLEUM BY-PRODUCT SUPERFICIAL ARTIFICIAL (Mona Mona)

Petroleum By-Product belts out an awesome opening track on their latest offering, *Superficial Artificial*. "Mad about Plaid" is rad. Rad? Yes, rad. Welcome back to the '80s—Petroleum By-Product are keeping the day-glow alive and well. Getting flashbacks? No, of course not, you're too young. But this reviewer remembers the '80s and just how scary that decade was.

Luckily, this album brings most of the good, weird stuff and leaves out the bad: the songs are short, fast and just a little alarming. It'll make you want to dance with your Wayfarers on in the dark.

Petroleum By-Product sound a little like **the B-52s** mixed with some **Devo** and a heavy dose of **the Talking Heads**. Drummer Robin Borawski does his best David Byrne impression on "Mentally Chill" and "Ignorant," and "(Ain't got) Money" is another synth-happy tune. In fact, the whole album pretty synthesizer heavy.

While their music could easily be written off as gimmicky, it's not. The eight tracks clock in less than 25 minutes so the album really feels like a teaser.

The cover is gorgeous pop-art, making the 12" vinyl something to proudly display beside your record collection. The lyrics didn't make much sense for the most part, which was irrelevant anyhow since their tunes were so danceable.

Pop-tart-art-synth-music done good. '80s style of course. Confused? That's just the way **Petroleum By-Product** like it.

—Katherine Boothroyd

THE SLEW 100% (Puget Sound Recordings)

Originally, **the Slew** came together when **Montreal DJ Kid Koala** and Seattle producer/guitarist **Dynomite D** were approached to score the soundtrack to a documentary that never ended up seeing the light of day. With the music already in place and at the urging of friends Chris Ross and Myles Heskett, former rhythm section from Australia's **Wolfmother**, an album was recorded and eventually a touring act hit the road in order to showcase these rough hardened nuggets of twisted rock 'n' roll goodness. 100% is the name of this debut and it's certainly a strange kind of monster. This big lumbering beast plods around offering catchy surprises at every pass and a fresh perspective on the reaches turntable-based music can go. Consisting entirely of samples



borrowed heavily from the golden age of hard rock and crisscrossing with funk, hip-hop and southern fried blues, this collection of tracks sounds like a possessed bluesman gone metal and exorcised through means of electronic manipulation. Sounding like **Black Sabbath** with a hip-hop tic or **Public Enemy** getting wasted in a seedy Australian bar with **AC/DC**, the album is loud, proud and full of chunky riffs throughout. Though while great on record, there's little doubt that this music is best meant for the live setting to languish in its full effect. Tracks like "Problem Child" or "Robbing Banks (Doin' Time)" are fun to listen to but most likely carry their true weight when backed by some live drums and guitar. Aside from that, this music rules heavy!

—Nathaniel Bryce

**WE ARE THE CITY
IN A QUIET WORLD**
(Self-Released)

The last year or two have been busy for determined Kelowna trio **We Are The City**, yet somehow in between touring (sharing the stage with bands like **Bend Sinister** and **Said the Whale**) and attending boot camps, they have managed to record a creatively funded full-length album. In *A Quiet World* is a well-produced first offering from the Peak Performance finalists; it showcases 11 tracks of ambitious, piano-laden indie rock written by three men who are surprisingly competent despite their youth. Cayne McKenzie's boyish voice and fluid piano serve as the centerpiece, while David Menzel's jangling guitar and Andy Huculiak's gentle, dynamic beats fill out the songs and

push them forward. However, nothing is as it seems here, the songs rise and fall and deviate from conventional formula. They are filled with surprising, disjointed breakdowns that are at times awkward, but at least display the musicians' creativity and openness towards experimentation. Similarly, the innocently whimsical, minimalist lyrics often date the band, but come from an imaginative place. *Quiet World* proves to be the creative work of an inspired and determined band that possesses defiance, drive and conviction. The album will surely have young indie rock girls swooning and weeping, while us crotchety, old hack music critics watch the band's progress with a curious eye and an open ear.

—Mark Paulhus

**BOB WISEMAN
BOB WISEMAN SINGS WRENCH TUTTLE:
IN HER DREAM**
(Blocks Recording Club)

It's been a decade since **Bob Wiseman Sings Wrench Tuttle: In Her Dream** was first released and the enigmatic former **Blue Rodeo** keyboardist began to winkle his way into the collective heart of the underground music scene. Wiseman's persona in those days was a prankster, willing to mess with fans, music execs, and the artist formerly known as **Prince** all in one go. But what makes *In Her Dream* so interesting isn't the gimmicky weirdness that made its creator a household name (ha, ha); it's how easily the songs on the album upstage the gimmicks.

The 20th anniversary release of *In Her Dream*—complete with "Rock and Tree," the song Warner Brothers had



removed from the album on its original release—is a nice reminder of just how good the album was and still is. From the saucy "ooh" that opens the first track, Wiseman strikes a winning balance between cheek and virtuosic control, allowing him to easily traverse the line between light-hearted ridicule and serious political critique.

Even with all his silliness and his light-and-loose warble, Wiseman feels no need to remove the sting from his occasionally dour subject matter. He takes political events heavy enough to make Warner Brothers burn the first 2,000 copies of the album, and turns them into powerful, whimsical, realist vignettes.

Some of the subject matter is still relevant and some is not, but Wiseman's wisdom and gumption in the face of the corporate music wasteland of 1989 have aged well. That the songs themselves are still charming, soothing and totally weird—well, that goes without saying.

—Miranda Martini

**WOODHANDS
REMORSECAPADE**
(Paper Bag Records)

Much like its title suggests, *Remorsecapade* is a portmanteau: a frantic blend of equal parts euphoria and despair, excitement and heartbreak. Hailing

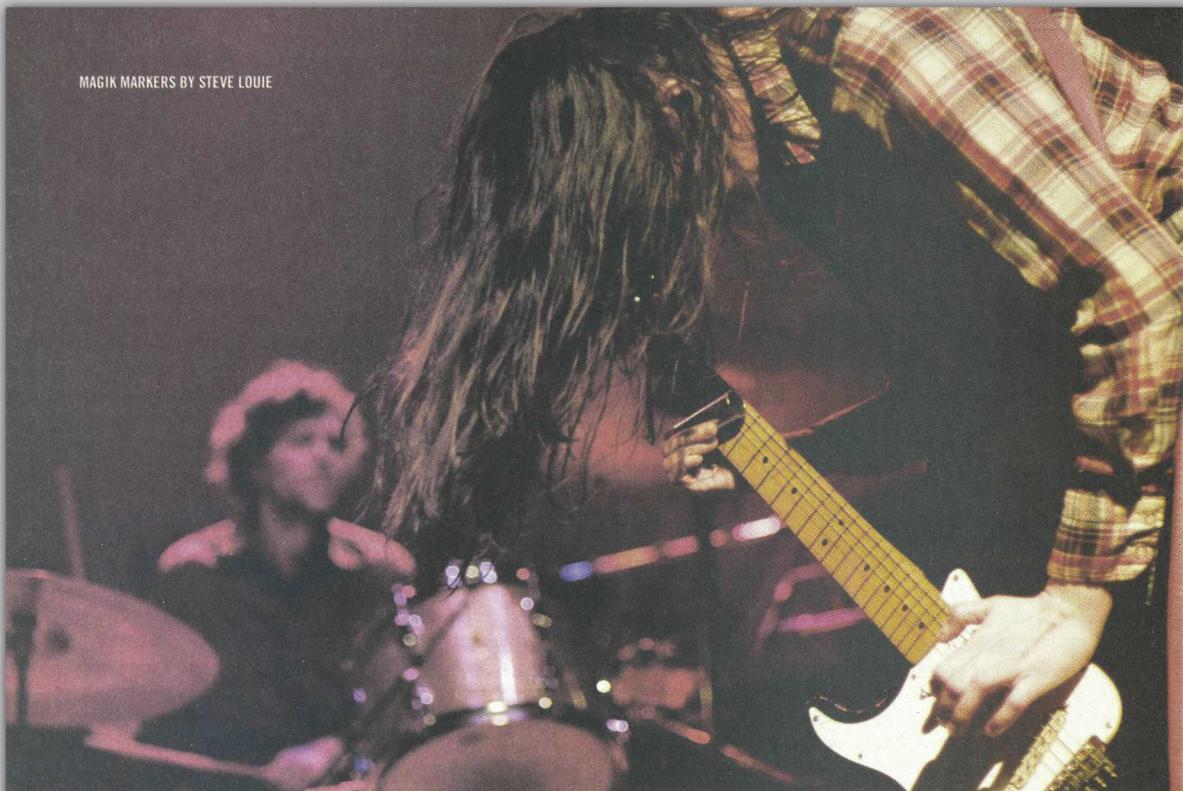
from Toronto, the drum and synth duo have injected an unexpected amount of emotional honesty (and intensity) into their sophomore release.

In a nod to older formats, the album is divided by sides. Side A begins with a relentless brand of electro you might expect from an album with a laser-mounted robot-spider on its cover. Both "Pockets" and "Sluts" are upbeat and danceable, punctuated with reverberated snare and frontman Dan Werb's trademark shriek. "Coolchazine" and "Talk" explore darker territory, with a few dub inflections. On the recently-released single "CP24" Werb expresses an urge to launch Roman candles at an ex-lover's home with an unsettling amount of confidence.

Side B, however, is an entirely different beast. On the whole, tracks are downtempo and less distorted, with the sweet harmonies on "Dissembler" standing out from the pack. The lyrics are moody and self-conscious, with frank emphasis on the anxieties caused by partying too hard. "When the Party Is Over" and "I Should Have Gone With My Friends" both capture the discomfort of a weekend complicated by regret and substance abuse.

—Sarah Berman





// REAL LIVE ACTION

CITR FUNDRIVE FINALE!

November 27 / WISE Hall

The 2009 CITR Fundrive ended with a bang. Local punk sensations White Lung warmed up a packed house, definitely getting more of a reaction than they did during their previous night's performance at the Honey Lounge. Whereas at Honey the audience could barely be bothered to applaud, at this all-ages show White Lung got the kids moving. As usual, singer Mish Way's energetic delivery and Anne-Marie Vassiliou's thunderous drumming brought a dramatic impact to the group's gloomy post-punk sound.

Following the angst and anger in White Lung's set were the comedy stylings of sketch troupe Pump Trolley. I don't purport to be a comedy reviewer, so to summarize, the group performed some clever skits about a rock-and-roll school principal, a Klondike prospector with a complicated relationship with bears and a business meeting gone non-sequitrial. The group can be seen each Thursday at the Cottage Bistro on Main.

Finally, following the angry White Lung and the comedic Pump Trolley were the flat-out-fun local pop-punk legends the Evaporators. Nardwuar was all about the stage, and among the crowd, during the band's hectic set. Launching off with "Float Plane," the group immediately got everyone in the room (save those in the back) dancing. Later, Nardwuar took his keyboard crowd surfing on a journey around the room whilst still playing it. At the end of the band's set, during "I Don't Need My Friends To Tell Me Who My Friends Are," the Human Serviette got the entire room to crouch and leap on command, jumping

into a raucous dance party.

Closing out the night, Talent Time's Paul Anthony introduced chanteur Rick Valiant with the Sounds of Sinatra. Valiant performed enthusiastic renditions of "My Kind of Town (Chicago [Vancouver] is)" and "My Way." The songs proved a sentimental end to the evening and a good deal of warmth to appreciate before braving the night's cold, wet rain.

—Sean Nelson

WOODHANDS / VINCENT PARKER

November 28 / Biltmore Cabaret

Man, the staff at the Biltmore sure doesn't mess around when it comes to their curfew. Though heading home at a decent hour after a gig can be favourable, being herded out the door like cattle feels a little weird. But I suppose that's a small price to pay for catching a show by a band that pretty much destroys. The dudes in Woodhands never fail to bring it, and on this night the packed Biltmore was treated to a dose of incredible dance-pop goodness. Playing a lot of material from *Heart Attack* and a few tracks off the soon to be released *Remorsecapade*, Dan Werb and Paul Banwatt played with such love and dedication to their craft and fans that even when the snare drum broke, they soldiered on while a friend went out to pick up a new drum head. This band has so much fun energy and their tunes are shit-tight! If ever the chance arises, don't miss out on seeing them live.

Opening was experimental electronic DJ Vincent Parker, an explosive young fellow with tons of talent in his fingertips. Using a laptop and some mixing equipment that made the music go all wonky, and backed by some fantastically cued visuals of old movie reels, video game characters and the cast of *You Can't Do That On Television* getting green slimed, [ed. I thought it was from the

YTV gameshow *Uh Oh!*, but it was definitely people being slimed.] Parker pulled off a glitchy, beat-heavy set with his humble bank of electronics, resulting in a mad spastic dance that had him reeling and rollicking all over the stage. It was obvious that he enjoys what he does and by the halfway point he had a few people up and enjoying themselves as crazily as he was. Aside from the early curfew after the headliners, nothing was about to dampen this spazz party, and a fantastic party it was!

—Nathaniel Bryce

JAPANDROIDS

December 2 / Biltmore Cabaret

A full house crammed into the Biltmore Wednesday night to hear garage rockers Japandroids play tunes off their acclaimed debut full-length, *Post-Nothing*. It was something of a homecoming for David Prowse and Brian King, and to say that the boys' road has had its bumps would be an understatement. The pair has felt the slow burn of exposure while also having had to halt their first major tour after just one show when King needed emergency surgery to treat a perforated ulcer. On this night though, the raw energy that is at the crux of the duo's sound sounded as healthy as ever.

Japandroids started off with "The Boys Are Leaving Town" and "Rockers East Vancouver"; the lyrics, while minimalist, are also poignant and poetic, and merely a part of the band's expressiveness when complemented by the body of their sound. Too often, performers are content to be statuesque, with all the intensity and belief of a postal worker on his daily route. Japandroids could not be further from this trend, and this earns them love and respect from their fans. The music has its roots in punk, garage and alt-rock, but the work Japandroids put into the moment generates their forceful character—a character that allows a guitarist and a drummer who sing to sound like so much more.

Post-Nothing is in worldwide release and the boys are set to embark on European dates before playing South By Southwest in March. With King's medical scare behind them and having the rare fortune of being positively reviewed south of the border, Japandroids have been given a second chance at a beginning. For David Prowse and Brian King, each new day is a chance to live onstage, doing what they love with full commitment, complete gratitude and no regret.

[ed. Japandroids Fun Fact: David Prowse shares his name with the 6'7" British strongman who is known for being both the tallest man ever to lift the 785-pound Dinnie Stones and playing Darth Vader in *Star Wars*.]

—Gavin Reid

CALIFONE

December 4 / Rickshaw Theatre

I have to admit, I was a little skeptical leading up to Califone rolling into town on their latest visit. I'm a big fan of their records, but this night, before doing the regular concert thing, the avant-folk quartet took the stage to play a live score for *All My Friends Are Funeral Singers* (also the title of their latest album), a film written and directed by lead singer Tim Rutili. While Rutili's talent as a songwriter has been well documented, this was, as far as I know, his first foray into feature-length movie territory.

I don't really consider myself much of a film critic (or a music one, for that matter), but I'd rate the film as good, but not great on its own. There were a few missteps, but the dialogue was sharp, the acting was fairly strong, and the story, of a psychic who lives in a house full of spirits (the titular "funeral singers"), is a compelling one. If you picked it up on DVD, you probably wouldn't consider it a waste of an evening. Califone's accompanying live performance elevated the whole experience to something truly special, though. The precision with which they performed the soundtrack was impressive, and the way a live band

sounded compared to even the best-sounding canned score was amazing.

After the film, Califone took a short break before returning to perform a more traditional set, pulling from across their catalogue, and taking advantage of the astonishingly crisp sound in the rather cavernous Rickshaw Theatre. Ending things off with "actual songs" including gems like "The Orchids" was nice, but the film/score was the true highlight of the evening.

—Quinn Omori

THE INTELLIGENCE / TWIN CRYSTALS / WHITE LUNG

December 8 / Fortune Sound Club

Okay, so if you weren't at Fortune Sound Club for this show, you should probably just... well, you're kind of a dink. And judging by the embarrassing showing, most of you are dinks.

First up was White Lung. In case you haven't heard, they have a new guitar player. It's not all chicks anymore, which I know was a fixation for some. The new guitar player is a dude, but this isn't turning into cock rock. He seems to be fitting in nicely with the rest of the ladies, and his skills are pretty good too. The band ripped through their set, playing to a small but captivated audience. They never hit a wrong note as far as I'm concerned—I just wish more of you were there to appreciate it.

Next up were Twin Crystals. This was only the second time I'd seen them, and boy does a sound system make a difference. After the first song, Jesse Taylor asked the crowd "Is it loud enough for you?" I'm not sure if he was trying to be funny or not. I felt like I got my ass handed to me by them. I could feel them in my gut and not in a bad way. Sadly, their set was marred by equipment problems, which was a shame, but, you know, shit happens.

The other shame was the already thin crowd that thinned out after their set. This didn't seem to bother the cheerful folks of the Intelligence. They seemed chipper, thanked us for coming and asked the light guy for a crazy light show. These guys hammered out a quick, upbeat set that got me off my ass and even got that ass moving slightly. I saw other asses wiggling a bit too.

Did I mention you missed a really great show??

[ed. A lot of us dinks were at the Shindig finals... jerk.]

—April Knibutat

MAGIK MARKERS / SIC ALPS / SHEARING PINX

December 18 / Rickshaw Theatre

The garage revivalism of Magik Markers and the riff-heavy chops of Sic Alps had nothing on the opening set by Vancouver's Shearing Pinx at this all-ages show. The Pinx laid out a serving of unapologetic, deconstructed punk that seemed almost formless and searching, but was rife with indications of brilliance. Led by drummer Jeremy Van Wyck's breaking rhythms and occasional poetry, the trio played a continuous set of throbbing, dissonant song and improv that was catalyzed by guitarist/vocalist Nic Hughes' manic guitar phrasing. Amidst the frenzy, the vocals by Hughes and singer/guitarist Erin Ward became lost in the band's vicious instrumental momentum, but the set was an inspired performance compared to the acts to follow.

Others in attendance may have found the comparatively tame "noise pop" (says last.fm) of Sic Alps to be a nice change from the rock abstraction of the Pinx, but I felt lulled to sleep. The trio tried to flaunt some feedback as they lurched about the stage, and made attempts to lean into it, but their lack of chemistry ultimately stunted the energy of the crowd.

Magik Markers didn't do much to better the situation. Their drawn, Velvet Underground-flavoured grind kept most everyone in attendance captivated till the end, but vocalist/guitarist Elisa Ambrogio's vocals sounded strained and they detracted from the few moments that her bandmates pulled off.

The Pinx set a pace for this night that the Sic Alps and Magik Markers

couldn't match, but the Rickshaw's immensity also detracted from the vibe of this show. Formerly a cinema, the concert theatre's high ceilings and vast space seemed to distance the bands from the crowd, magnifying the stylistic divide between the acts that promoter Twee Death put together for this event. A smaller venue might have lent the Alps and the Markers some much needed intimacy.

—Justin Langille

POINTED STICKS / TVEES / STRANGE MAGIC

December 19 / Rio Theatre

The dreary Vancouver night didn't make it easy for me to peel myself off the couch, but rock and roll duty called, so I bundled myself up and headed out into the rain. The lobby at the Rio Theatre was abuzz with punks young and old swilling cans of Old Milwaukee, which were being offered at the concession along with regular movie-theatre fare. Unfortunately, what sounded like an interesting set by the Strange Magic was over before I finished jamming earplugs into my head (lesson learned: shows at movie theatres start punctually!) All was not lost though: I did make it in time for a jumping set by local trio the TVEes. Their soul-riddled garage rock perked the crowd right up, sending many attendees straight to the merch booth to pick up a CD.

When the Pointed Sticks hit the stage, much of the

crowd left their seats and crammed into the small area in front of the stage. Even though they looked like a jam band formed by the staff of a local high school, the Sticks came out with a sonic blast. The sound was supreme and it was no exaggeration when the band remarked that they were "as tight as Steely Dan." Although the setting was nostalgic, with footlights and a red curtain, the Sticks also had a flashy multimedia presentation projecting behind them, mashing live video with vibrant graphics and old footage. The set featured many well-delivered songs off the new album, but both band and crowd had the most fun with the old tunes. It was the encore that really stood out, though: the band added saxophone licks and the Dishrags on backing vocals for a few more blazing tunes that made everyone glad they left the house!

—Mark PaulHus

FINE MIST

January 9 / Biltmore Cabaret

If you're a fan of live music, you really have to take your hat off to Jason "my!gay!husband!" Sulyma. Just over a year after launching Glory Days on a snowy Saturday at the Biltmore, the weekly's popularity has risen to the point where he could probably forgo the cost of paying a band to play (nearly) every week and still easily fill the place. In fact, while most similarly-formatted nights rely on the band to draw some of their crowd, Glory Days' popularity, in and of itself, gives bands an opportunity to play in front of a guaranteed packed house made up of people that wouldn't otherwise be attending their shows. While this is a great chance to perform in front of some new faces, the general indifference of most of the audience means that Glory Days' bands are sometimes treated like an interruption of the evening's DJ portions, rather than the night's focal point.

With that in mind, hats go off to Fine Mist for converting their fair share of new fans during their mid-party set. The electro-pop duo worked through a set of shimmering dance tunes from their as-yet-unreleased full-length, *Public Domain*, building slowly but surely before getting the bulk of the crowded dance floor moving by the time they launched into the sublime "Stop or Start." As good as the duo of Megan McDonald and Jay Arner was, it's also worth noting the assistance they received from some of the Fine Mist faithfuls in attendance. If you can measure a band by the fervour of its most devoted followers, Fine Mist's ready to blow up like Kiss. Their hardcore fans brought an army's worth of enthusiasm with them. It's always easier to enjoy something when everyone around you is, and between the mass sing-a-longs, group hugs and sheer joy being expressed up front, it was damn near impossible not to get caught up in the band's set.

—Quinn Omori

mint records

fanshaw

dark eyes

CD/iTunes out Feb. 9th

LP out soon

album release party:

February 4th

The Railway Club



Carolyn Mark and NQ Arbuckle

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CALIFONE BY QUINN OMORI



PEACE / TIGHT SOLID / KATIE GOGO

January 13 / Honey Lounge

At the end of the year, or in this case, of the decade, Katie Gogo and Suzie Q brought an end to the Beehive monthly with a one-year anniversary show brimming with energy and eclecticism. Katie Gogo started the night off with a charmingly spare set showcasing the singer-songwriter's sultry voice and idiosyncratic lyrics. For much of her set, GoGo accompanied herself on ukelele, but she was joined by several guests, including PrOphecy Sun for some haunting theremin (an early electronic instrument) accompaniment, and Suzie Q for a rousing rendition of "Hit the Road Jack." Songs about spelunking and buying American Apparel tights alongside some en français lyrics made for a delightful start to the evening.

Things then took a turn for the post-punk as Tight Solid hit the stage. The band looks to be Vancouver's answer to A Place to Bury Strangers, with their gloomy tone and overall loudness. Comparisons to Joy Division and New Order seem easy to make, and given the cover of the latter band, apt. The band's presence and composure helped them live up to their name and showcased a sound that carries on the legacy of the Organ.

Finally, Peace brought the night to a close with a set not to be missed. Singer D.M.M. Geddes started things off by stripping down to his underpants and delivering stilted lines like the love-child of Bob Dylan and Mark E. Smith. The band's aesthetic isn't that far off from an act like the Intelligence: ready to party indie rock with enough of a sense of the bizarre to make it stand out. Those in attendance got a good idea of the why the Edmonton ex-pats had been generating buzz in their hometown, and will likely be doing so here as well. Given the talent that was showcased, it's sad to see the Beehive go, but at least it went out with a bang.

—Sean Nelson



**THE
CAVE
SINGERS**

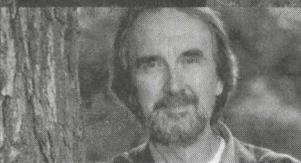
**DUTCHESS
& THE DUKE
MOONDOGGIES**

Mar. 5TH, Pit Pub

**BASIA
BULAT**
with **KATIE
STELMANIS**



Mar. 5TH, St. James Hall



**Fred
Penner**

MAR. 4TH, PIT PUB



**FINAL
FANTASY**
(OWEN PALLET)



May. 9TH, Vogue Theatre

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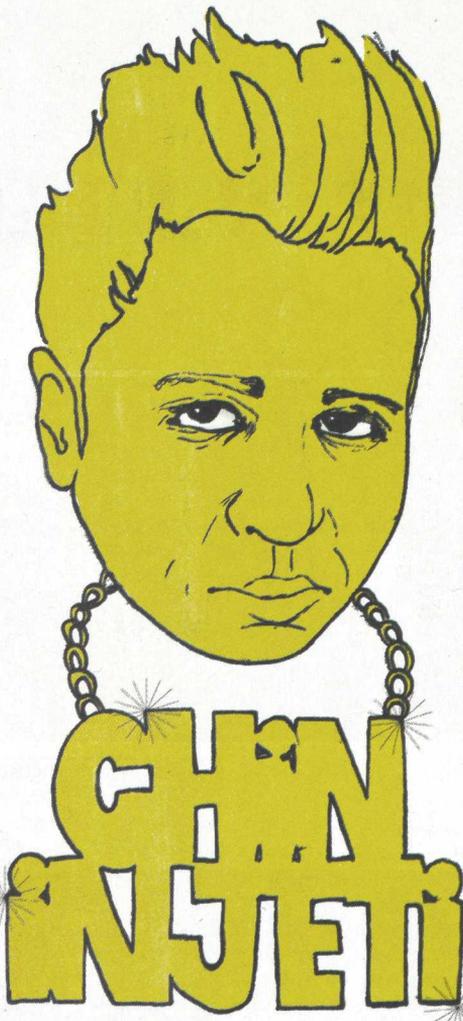
// HE'S KINDA LIKE A BIG DEAL

BY LEANNA ORR
ILLUSTRATION BY LINDSEY HAMPTON

Chin Injeti is not shy. From terrorism to sex to post-colonial literature, the Vancouver-based producer/musician initiates candid conversation on topics that I, as an interviewer, would never dare to introduce. When asked for his reflections on the decade past—the '00s—Injeti responded, "It was the transition decade. 9-11 changed everything. Sex is not special anymore." Perhaps spending long hours in the studio with hip-hop artists like 50 Cent, Dr. Dre and Clipse (plus the rappers' lascivious fans) has coloured Injeti's view of contemporary sexual practice. The disillusionment is understandable, considering the number of times Injeti must have listened to Kanye coast, "Got head from a girl in Special Ed. / You know the pretty ones in that dumb class," while producing the new Clipse track, "Kinda Like a Big Deal." Whether in regards to romance, beats or artists, Injeti is always searching for something special.

The India-born, Toronto-raised producer/musician found that something special in a group he assembled for a studio writing project in 2007. Injeti handpicked a musically and geographically disparate trio of musicians to collaborate at his Vancouver studio. "I assembled everyone together because they're my friends," explained Injeti. The gathering proved talent and creativity to be qualities Injeti values in friends: the foursome later became a group, the New Royales. The genre-subverting band (alternative rock meets hip-hop, if I must) consists of the Los Angeles-based producer DJ Khalil and two Torontonians, striking vocalist Liz Rodrigues and vocalist/guitarist Erik Alcock.

"When I asked everyone to come here," said Injeti. "I just wanted to make art." If high-profile rappers are to be believed, Injeti is achieving his goal. While the New Royales have yet to release an album, Dr. Dre, Busta Rhymes and Slaughterhouse, among others, are vocal fans. "Dr. Dre loves our music. He was playing our stuff in every room at his studio," Injeti marvelled. "It was crazy." The group's potential is palpable in the few offerings found on MySpace. Injeti's production is both rich and clean: a radio-friendly production style evocative of Kanye West's. The breadth and diversity contained in the small



“THIS HAS BEEN THE MOST LUCRATIVE MUSIC YEAR OF MY LIFE”

sampling of available tracks reveals that the New Royales are still in the process of finding their musical identity. Clearly, the group has abundant, if diverse, talent. Should the New Royales settle on a signature sound and create a cohesive debut album, widespread commercial success is a distinct possibility.

The Top 40 potential of the New Royales is rather ironic. Injeti appears somewhat chagrined by his rapid success as a mainstream hip-hop producer. He recently chalked up his first #1 debut on iTunes with "Could've Been You," a 50 Cent single coproduced by DJ Khalil. The track features a slow-jamming R. Kelly, the man who may have single-handedly taken the special out of sex. [ed. Leanna clearly does not visit us during our R. Kelly love-ins a.k.a. production weekend.] "Could've Been You," has popular appeal, obviously, but is no great feat of musical achievement. Unlike 50 Cent, or most of the other mainstream hip-hop artists Injeti produces, he is capable of creating eminent and exceptional work. Quite simply, Injeti's talent outshines his talents'.

The complex relationship between producer and product emerged as the single matter Injeti shied away from discussing directly. Mainstream hip-hop has been good to Injeti. "This has been the most lucrative music year of my life," he said. Nevertheless, he criticizes the current state and direction of the profitable genre, stating, "It's been catering to club life, where women are at the top. It's all about sex, and women—I'm sorry—play themselves out. People used to write stories." Exactly where Injeti stands as producer of much of this kind of hip-hop is unclear. He does, however, explicate a divide between his personal tastes and commercial creations: "What I listen to and what I make for other people are two different things." For Injeti, the New Royales provide an opportunity to exercise and develop as an artist, and the possibility of redirecting a misguided genre. Injeti did, after all, assemble the group because he "just wanted to make art." Ironically, his art may well appear below his latest 50 Cent creation on the Top 40 charts. The difference is, of course, that it might also be something special.

// CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF JANUARY

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Vic Chesnutt	<i>At The Cut</i>	Constellation	26	Aidan Baker & Noveller*	<i>Colorful Disturbances</i>	Divorce
2	Jay Reatard	<i>Watch Me Fall</i>	Matador	27	Cold Cave	<i>Love Comes Close</i>	Matador
3	Paperboys*	<i>Callithump</i>	Stompy Discs	28	Trans Am	<i>What Day Is It Tonight (Live 1993-2008)</i>	Thrill Jockey
4	Sun Wizard*	<i>Maybe They Were Right</i>	Independent	29	Exene Cervenka	<i>Somewhere Gone</i>	Bloodshot
5	Various*	<i>Sweet Treats: Live ... from CJSW 90.9 FM</i>	Independent	30	Kurt Vile	<i>Childish Prodigy</i>	Matador
6	Los Furios*	<i>s/t</i>	Independent	31	East Vamps*	<i>Drunk By 6</i>	Independent
7	Dylan Thomas*	<i>Trees Of Mystery</i>	Sakamano	32	Devils Hotrod*	<i>Dirty Rocks For Broken Hearts</i>	Stumble
8	Hot Little Rocket*	<i>s/t</i>	file under:music	33	The Laundronauts*	<i>The Laundronauts Come Clean</i>	Spincycle
9	Jay Arner*	<i>Bird of Prey</i>	Independent	34	Girls	<i>Album</i>	True Panther
10	Shearing Pinx*	<i>Weaponry</i>	Divorce	35	Fucked Up*	<i>Couple Tracks</i>	Matador
11	The Willowz	<i>Everyone</i>	Downtown	36	Various	<i>Daptone Gold</i>	Daptone
12	The Secretaries*	<i>s/t</i>	Independent	37	Various*	<i>Beatroute: 5 Year Compilation</i>	Independent
13	Peace*	<i>Slow Children</i>	Reluctant	38	Beach House	<i>Teen Dream</i>	Sub Pop
14	Patrick Wolf	<i>The Bachelor</i>	Nylon	39	Nous Percons Les Orelles*	<i>Shaman</i>	Actuelle
15	If Then Do*	<i>M70</i>	Independent	40	Church of the Very Bright Lights*	<i>s/t</i>	Independent
16	The King Khan & BBQ Show*	<i>Zebra</i>	K	41	The Dojo Workhorse*	<i>Weapons Grade Romantic</i>	Load
17	Role Mach*	<i>Orffesques & Fuges</i>	GBCL	42	Crush Buildings*	<i>Surrender Sleep</i>	Independent
18	Lightning Bolt	<i>Earthy Delights</i>	Load	43	Make Love*	<i>s/t</i>	Independent
19	Patrick Wolf	<i>The Bachelor</i>	Nylon	44	Gil Scott-Heron	<i>I'm New Here</i>	XL Recordings
20	Tom Waits	<i>Glitter & Doom Live</i>	Anti-	45	Thighs*	<i>New Words for Awful Things</i>	Independent
21	Om	<i>God Is Good</i>	Drag City	46	Pleasure Bridge*	<i>s/t</i>	Independent
22	Animal Collective	<i>Fall Be Kind</i>	Domino	47	Woodpigeon*	<i>Die Stadt Muzikanten</i>	Boomba
23	Sonic Avenues*	<i>s/t</i>	Going Gaga	48	Asobi Seksu	<i>Rewolf</i>	Polyvinyl
24	Pants Yell!	<i>Received Pronunciation</i>	Slumberland	49	Vivian Girls	<i>Everything Goes Wrong</i>	In The Red
25	Charlotte Gainsbourg	<i>IRM</i>	Because	50	Do Make Say Think*	<i>Other Truths</i>	Constellation

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

WORKING FOR THE VAMPIRE WEEKEND

REWARD YOURSELF AT ZULU WITH FEBRUARY'S ESSENTIAL NEW RELEASES!

SPOON

Transference CD/LP

Transference is the first full-length offering of new Spoon material since 2007's stellar Zulu fave **Ga Ga Ga Ga Ga**. Produced by the band, **Transference** is made up of 11 new gems that honor the Spoon tradition while pushing the envelope of the band's sound ever further — imagine an edgy blend of Stone's shuffle, Gang of Four arty-ness, and hip Clash Sandinista dub. With a Vancouver date alongside fellow rockers Deerhunter at the Orpheum Theatre, we are ready (read champing at the bit) to renew our love for one of America's finest rock bands (not called Wilco). **Transference** is a must have for anyone into experimental rock, catchy songs, screwed up arrangements and even conceptual photography — hey William Eggleston does the front cover.

CD 16.98/LP 20.98



BEACH HOUSE

Teen Dream CD+DVD / LP+DVD

Freshly inked to Sub Pop, Baltimore based duo **Beach House** offer a sublime reverberant sound that engulfs the listener in a kaleidoscopic mix of organ drones, Moe Tucker drumming, and simple yet highly evocative Stratocaster guitar licks. Soaring above this neo-psychedelic pastiche is the enchanting voice of **Victoria Legrand** — imagine her completing the isosceles triangle between **Steve Nicks** and **Nico**. This, their third full-length is easily their most ambitious collection of songs to date, as highlights such as **Norway** and the opener **Zebra** instantly push their signature sound into the realm of classic artists. Indeed, **Beach House** are like the **Galaxie 500** of today, as their influence will be felt for years and their songs will become the blueprint for moody freak-outs forevermore. FYI: This release comes with a bonus DVD of videos for every song: fucking gorgeous.

CD+DVD 16.98 / LP+DVD 20.98



OWEN

PALLET Heartland CD/LP

Hearthland, the third album by **Owen Pallett**, is a panoramic and orchestral work; a song cycle of Contemporary Fiction, and his finest work to date. **Heartland**'s narrative concerns a young, ultra-violent farmer named Lewis and is set in the imaginary landscape of Spectrum. **Pallett** describes the concepts behind the record: "The album is about the beginning, middle and end of a relationship. But it's sung from the point of view of the object of my affection." Recorded over nine months, **Pallett** enlisted the services of the Czech Philharmonic in Prague and traveled to Reykjavik to use **Valeifur Sigurdsson**'s Greenhouse studio, home to such sonically widescreen masterpieces as **Bjork**'s **Medulla** and **Bonnie "Prince" Billy**'s **The Letting Go**. Collaborating on **Heartland** are drummer **Jeremy Gara** (of **Arcade Fire**) and mixer **Rusty Santos**, who previously worked on **Panda Bear**'s **Person Pitch**. **Heartland** is a unique modern musical statement. A record comprising twelve concise songs informed by the traditions of pop, which are based on one long narrative concept, and played by an orchestra. The result is an extraordinary piece of work ringing to the sound of its distinct sense of ambition, warmth and emotion.

CD 16.98/LP 18.98



INCOMING NEW RELEASES:

- Fucked Up – Couple Tracks 2CD/2LP**
- Various – Casual Victim Pile: Austin 2010 CD**
- Gil Scott-Heron – I'm New Here CD/LP**
- Pantha Du Prince – Black Noize CD/2LP**
- Woodhands – Remorsecapade CD/LP**
- Priestess – Prior To The Fire 2LP/CD**
- V/A – Nigeria Special Volume 2 3LP/CD**
- V/A – Nigeria Afrobeat Special: The New Explosive Sound in 1970's Nigeria 3LP/CD**
- The Hot Rats – Turn Ons CD/LP**
- Woodpigeon – Die Stadt Muzikanten CD**
- Laura Veirs – July Flame CD**
- Basia Bulat – Heart of My Own CD**

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Zulu Art News!

Ben Jacques
Megalithic Gozer Force
February 1-28, 2010



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WORKING FOR THE VAMPIRE WEEKEND

REWARD YOURSELF AT ZULU WITH FEBRUARY'S ESSENTIAL NEW RELEASES!

VAMPIRE WEEKEND

Contra CD/LP

The latest missive of NY's Afro-pop, Polo Sport-wearing Columbia grads is destined to be a one of 2010's **Big Ones**. And for good reason. **Ezra Koenig** and crew specialize in **Graceland**-esque Afro guitar lines, catchy **New Order** inspired chorus. And while their album, **Contra**, references the **Joe Strummer**-loved Nicaraguan Marxist rebels, **Koenig** and company are not interested in politics. In place of politics **Contra** offers ten tracks of incredibly catchy pop rock, as evidenced by lead single **Cousins**. Destined to be one of this year's priority releases — now is the time to sink your teeth into **Vampire Weekend!**

CD 14.98/LP 18.98



SCOUT NIBLETT

The Calcination Of Scout Niblett CD

Scout Niblett's most tightly coiled long-player yet, a heavy handful of songs that are reaching for the ripe and the light. An intense devotional, a determined spirit journey and a collection of great slow-dance songs. People come to **Emma Louise "Scout" Niblett** for the joy of a scalding hot bath of sound amidst stark, bluesy emoting — and she won't let 'em down this time. But something has shifted. Having made herself a record or two's worth of celebration ballads and moody freakouts, she seems to be hearing that call from within to feel for other things. Throughout **The Calcination** we see **Scout** in deep focus. She's in an empty space and her voice snaps against the walls, behind weird shadows we can't make out. The songs string together, almost as one, her guitar growls and bites, and the black velvet of space hovers. Just when the tension in the room and the filament of guitar can't glow any brighter, suddenly a band erupts, accompaniment to her vision — and then back down to **Scout** and guitar.

CD 16.98



GIGI

Maintenant CD/LP

Take pause for a moment to stop listening to your recordings from **Beirut**, **Owen Pallett** and **Suffjan Stevens**, and do yourself the favour of checking out some of our own hometown genius. We speak of course of the vision of **Nick Krgovich (No Kids/P:ano)** and **Colin Stewart (The Hive, Black Mtn, Destroyer)**. Working with the premise that the recording studio is a place for experimentalism, collaborations, and to renew one's vows with the love of pop music, **Krgovich** and **Stewart** spent four years crafting these bouncy numbers à la the classic **Back to Mono** inspired sound with the help of a revolving door of session cats including artists such as **Owen Pallett** of **Final Fantasy**, **Mirah**, **Zac Pennington** of **Parenthetical Girls**, **Katie Eastburn** of **Young People**, **Rose Melberg** and **Karl Blau**. Needless to say, this record is rich — sonically and talent wise — and like **Beirut** et al above, **Gigi** shifts indie rock closer to a celebration of craft (both songwriting and recording) as well as sonic virtuosity. **Maintenant**, the time is now.

CD 16.98/LP 22.98



FANSHAW

Dark Eyes CD/LP

You may recall Vancouver's **Olivia Fetherstonhaugh** from **The Choir Practice**. However, after one listen to her Mint Records debut, **Dark Eyes**, you will remember her as the radiant chanteuse, **fanshaw**. Her ability to create intricate songs with minimalistic instrumentation sets this record apart as an understated gem filled with mellow harmonies and bass heavy instrumentals. Recorded by **Colin Stuart (Destroyer, Black Mountain)** and **Howard Redekopp (The New Pornographers)**, and featuring appearances from former **Choir Practice** members **Larissa Loyva** (also of **P:ano** and **Kellarissa**), **Shane Turner (Love and Mathematics)** and Zulu's own **Johnny Payne (Victoria Victoria!)** That said, **fanshaw** is destined to be anything but the dark horse.

CD 14.98/LP 14.98



ANIMAL COLLECTIVE

Campfire Songs (Reissue) CD

The back story comes out. This is **Animal Collective's** long out-of-print 2001 release on one of the most influential bedroom labels in America — **Catsup Plate**. Recorded way back then completely live on their front porch in Maryland, this five song release is the welcome mat to the storied **A.C.** sonic future. As inviting as a campfire, complete with field recordings of the nature about them, these tracks outline the sort of mystical beauty associated with the band, as well as their love for experimentation, looping, and vocal interplay. The reissue works as a blueprint to interpret their subsequent releases as well as sounds just as important today as it did nearly a decade ago. Bravo.

CD 16.98



YEASAYER

Odd Blood CD/LP

We are pleased to sell the long-awaited second album from New York's **Yeasayer**. The album is titled **Odd Blood** and will be for sale on February 8th on CD/LP thanks to the Secrety Canadian label. First brewed in the frosty hills of Woodstock, NY at the **Marotta** lair, then transferred to the steely sweeps of NYC, **Odd Blood** took many layers to finalize, but as with all things **Yeasayer**, the outcome is spectacular — filled with their interpretation of pop pleasures and experimentation, the band has once again carved its own path through that ice cold glacier that is modern pop/rock. Yes, you can dance to this record.

CD 16.98/ 20.98 LP



THE VINYL DEN!

Hey Folks! If you haven't heard already Zulu Records has expanded its vinyl store to twice its original size and as a result our buyers and staffers have been busy putting in long hours to fill up the bins with the best selection of new, used and collectable LPs, 12" and 7"! Seriously, this is easi-

ly the best selection of wax we have ever had out for public consumption — and based on the rate of turntables being hooked up again, we can officially say — the vinyl crazy is starting all over again! Come by, hang out, listen to music, talk about the music, and most of all — have fun.

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