



TRANSMISSION

2009

PROGRAMME

Canada

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WELCOME

ON BEHALF OF THE TEAM OF PEOPLE BEHIND THIS UNIQUE INITIATIVE, I wish to welcome you to the 4th annual edition of TRANSMISSION.

We are rolling out with new dates, new venues, a new magazine, and a new programme. What is consistent are our valued sponsors and international advisory board, who have supported us each year in redefining ways for people to connect on the subject of music.

In terms of a programme, TRANSMISSION is easily more complex than most. It's not disorganized and it's not confusing, but it is complex and it does require the active engagement of the old grey matter.

This is the case for a few reasons. Our aim is to create better ways for people to connect to each other. In our efforts to build a platform for dialogue and experience, we have come across a few interesting (and somewhat ironic) guidelines:

Guideline one: Less is More. If you want to connect to more people in a more authentic fashion, working in small groups tends to be more effective. As a result, we bring you another great series of intimate roundtables to choose from.

Guideline two: The best way to get respect is to avoid self promotion. At TRANSMISSION, we put special emphasis on discussion models that tend to filter out the urge to self promote. Roundtables are a perfect platform for sharing ideas and expressing opinions. They can also be quite unsympathetic to those seeking to talk *at* their audience.

Guideline three: If people want to begin talking before or to continue the dialogue after the event, make it happen. Over the years we were approached by many participants inspired by their experience at TRANSMISSION, but were frustrated that the dialogue stopped when the roundtables ended. We were also struggling to keep invitees up to speed on our key themes for the upcoming event without having to prematurely launch

the program. Our response to this quandary has been the launch of an online magazine that presents ideas and perspectives well before scheduled roundtables so that key themes at transmitTALKS would be fomented out before we get together. Furthermore, participants and other contributors are now able to continue these important conversations long after the lights go down on the stage. The result? A relevant, multi-disciplinary dialogue that people can participate in 365 days a year.

This year we focus on three themes: Intellectual Property, Emerging Markets and Next Generation Leadership. In advance of the conference, all three of the topics have been discussed at length amongst three different combinations of leaders, thinkers and creators, and published online as PoliTalks Salon (volumes 1–3 at www.transmitnow.com/now). This pre-event dialogue has, in turn, provided us expert opinions and perspectives on these issues, which have helped frame a more coherent programme.

On top of this we have an amazing showcase line-up featuring acts from across Canada and around the world in some fantastic venues. We are especially pleased to be working with our friends at the Rifflandia Music Festival. The combined line-ups of Rifflandia and TRANSMISSION have led to an amazing programme.

So yes, it's a little more complex, but it's going to be amazing. Please take a moment to review this programme and read the pre-event dialogue in the PoliTalks Salon (included in your registration package).

Most importantly, use this as an opportunity to refresh and rejuvenate. We have worked hard to create an experience that reminds us all why we love this business.

Sincerely,
Tyl van Toorn
PRODUCER, TRANSMISSION
CEO, FAN TAN ENTERTAINMENT GROUP



“10 years after Napster, large swathes of the world still do not have legal options to download full-length music.”

— Mathew Daniel (VP, R2G China)
read whole dialogue at www.transmitnow.com/now/politalk48-salon1

**“Music is
not just being
consumed by
middle-aged men.
Enough said.”**

— Vered Koren (EMI Canada)

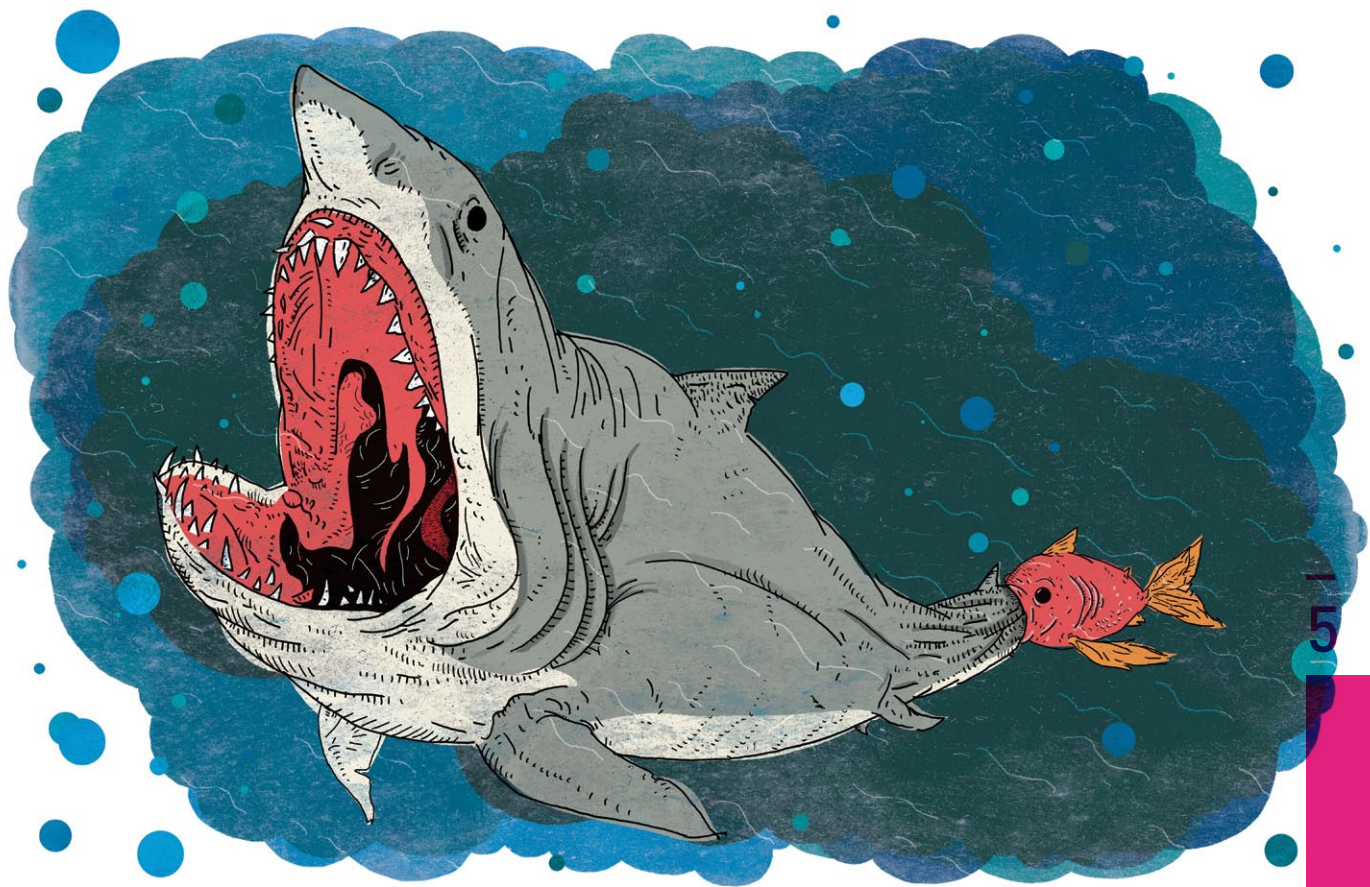
read whole dialogue at www.transmitnow.com/now/politalk48-salon2



TRANSMISSION

“The English language seems less likely to be the barrier than cultural relevancy.”

— Eric Priest (Intellectual Property lawyer, Professor)
read whole dialogue at www.transmitnow.com/now/politalk48-salon3





WHAT IS TRANSMISSION?

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TRANSMISSION is divided into three distinct, yet interconnected, components: transmitNOW, transmitLIVE and transmitTALKS. These sections provide three different ways to connect to the artists and professionals that are actively engaged in redefining the music business and other creative industries affected by the massive changes taking place around us.

transmitTALKS is a unique think-tank-like event, that includes roundtable discussions as the key pillar for verbal exchanges. This multi-day conference will also introduce a series of keynote presentations intended to provide insight and learning for passionate leaders, thinkers and creators from around the world; the focus being on other business sectors that provide context to this one.

transmitLIVE takes a bold new vision for showcasing the best export-ready artists in Canada and across the globe and, in doing so, provides tangible opportunities for artists to develop market share both domestically and internationally. This four day multi-venue festival will provide professionals with over 70% Canadian talent, complimented with international artists from the US, the UK, Australia and Scandinavia. This year's transmission.LIVE will be headquartered in the heart of the downtown core — at one of Victoria's oldest city landmarks in the city's popular Old Town district — Market Square. This amazing venue will feature an opening night party with ambitions to be the most memorable opening night party of any music conference in North America.

transmitNOW is our new online magazine/forum offering powerful editorial insights and debates on everything currently at play in the music space. This forum allows the TRANSMISSION dialogue to continue year round, a moderated hub for quality discussions, articles and profiles on the future of music. www.transmitnow.com/now

Tues
Sept 22

Wed
Sept 23

Thurs
Sept 24

Fri
Sept 25

Sat
Sept 26

Sun
Sept 27



TALKS

opening dinner

plenary & roundtables

breakout meetings

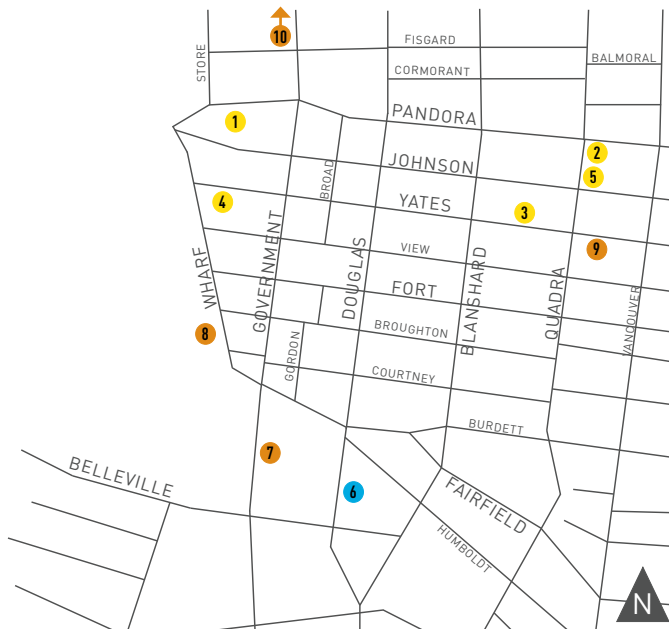
recreation



artist showcases



artist showcases at sister festival rifflandia



- 1 MARKET SQUARE
560 JOHNSON STREET
- 2 ALIX GOOLDEN HALL
907 PANDORA STREET
- 3 SUGAR NIGHTCLUB
858 YATES STREET
- 4 LUCKY BAR
517 YATES STREET
- 5 METRO STUDIO THEATRE
1411 QUADRA STREET
- 6 CRYSTAL GARDENS
713 DOUGLAS STREET
- 7 THE FAIRMOUNT
EMPRESS HOTEL
721 GOVERNMENT STREET
- 8 HARBOUR AIR SEAPLANES
950 WHARF STREET
- 9 ZAMBRI'S
110-991 YATES STREET
- 10 PHILLIPS BREWING CO.
2010 GOVERNMENT STREET



TRANSMISSION

Tuesday, September 22

6:00 pm – 9:00 pm delegate reception // [Zambri's](#)

Wednesday, September 23

8:30 pm – 10:00 am breakfast, Chef Takashi Ito // [Crystal Garden, Main Hall](#)

10:00 am – 11:20 am plenary // [Crystal Garden, Main Hall](#)

10:00 am First Nations welcome with Butch Dick
10:10 am welcome from the Province of British Columbia
10:20 am introduction by Paul Hoffert, Conference Chair
10:30 am speaker, Peter Rantasa
10:50 am speaker, Kevin Arnold
11:10 am speaker, Jim Rondinelli

11:30 am – 12:45 pm roundtables one : Intellectual Property // [Crystal Garden, Breakout Rooms](#)

Does anyone know what the [bleep] is going on?
1a Intellectual Property + the Recorded Sector
1b Intellectual Property + the Live Sector
1c Intellectual Property + the Distribution Sector

12:45 pm lunch, Chef Takashi Ito // [Crystal Garden, Main Hall](#)

1:30 pm – 2:50 pm plenary // [Crystal Garden, Main Hall](#)

1:30 pm morning recap: Paul Hoffert & guests
1:50 pm speaker, Dr Hannes Blum
2:10 pm speaker, Walter F McDonough
2:30 pm speaker, Sandy Pearlman

3:10 pm – 4:30 pm roundtables two : The Real Deal with Emerging Markets // [Crystal Garden, Breakout Rooms](#)

What are the opportunities?
2a Emerging Markets + the Recorded Sector
2b Emerging Markets + the Live Sector
2c Emerging Markets + the Distribution Sector

6:00 pm – 8:00 pm Translandia welcome BBQ // [Phillips Brewery Company](#)

Thursday, September 24

8:30 am – 10:00 am breakfast, Chef Takashi Ito // [Crystal Garden, Main Hall](#)

10:00 am – 11:20 am plenary // [Crystal Garden, Main Hall](#)

10:00 am Wednesday recap: Paul Hoffert & guests
10:20 am speaker, Heather Ostertag
10:40 am speaker, David Hyman
11:00 am speaker, Tyler Lessard

11:30 am – 12:45 pm roundtables three : Next Generation Leadership // [Crystal Garden, Breakout Rooms](#)

What will define successful leadership in the music business over the next ten years?

3a Next Generation Leadership + the Recorded Sector
3b Next Generation Leadership + the Live Sector
3c Next Generation Leadership + the Distribution Sector

12:45 pm lunch, Chef Takashi Ito // [Crystal Garden, Main Hall](#)

1:45 pm Facilitators Townhall // [Crystal Garden, Main Hall](#)

2:30 pm – 5:00 pm plenary // [Crystal Garden, Main Hall](#)

2:30 pm The Mobile Now Forum
3:15 pm Q&A with Elliott Lefko, interviewed by Martin Melhuish
3:45 pm conference findings
4:00 pm final presentations
4:30 pm questions

8:00 pm – 12:30 am TRANSMISSION is Sirius: opening party for transmission.LIVE // [Market Square](#)

Friday, September 25

8:00 pm – 12:30 am transmission.LIVE showcases // [Market Square & various locations](#)

Saturday, September 26

8:00 pm – 12:30 am transmission.LIVE showcases // [Market Square & various locations](#)



TRANSMISSION

SPEAKERS

transmitTALKS is presented by
 BlackBerry®

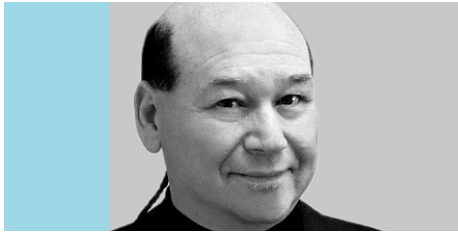


AS THE WALLS CRUMBLE & THE LINES BLUR, SERVICE & FLEXIBILITY ARE KEY.

KEVIN ARNOLD Kevin founded IODA (Independent Online Distribution Alliance) in 2003 with the goal of empowering the independent content community in the online world. Since then, his digital distribution and marketing company has grown to represent more than a million tracks and videos from thousands of independent rightsholders worldwide. Prior to IODA, Kevin guided the development of the back-end data and royalty systems that power RealNetworks' Rhapsody music service. He also founded and co-produces Noise Pop, San Francisco's seminal indie rock music and culture festival, and serves on the Board of Directors for Merlin, the international independent rights organization.

CHANGE IS THE ONLY CONSTANT IN BUSINESS & THAT MEANS A NEW CHALLENGE EVERY DAY.

DR HANNES BLUM Digital technology has revolutionized music and books, but who'd have thought used bookstores would become ecommerce pioneers? Dr Hannes Blum, CEO of AbeBooks.com (the leading online marketplace for used, rare and out-of-print books and since 2008 a subsidiary of Amazon.com), discusses the lessons learned in the digital era and what the future might hold for books and music.



KEEP THE FLAME BURNING.

PAUL HOFFERT Paul is Media Professor at York University, former Faculty Fellow at Harvard Law School, CEO of Noank Media, Chair of the Bell Broadcast & New Media Fund, and Chair of the Guild of Canadian Film & Television Composers. He is the former President of the Academy of Canadian Cinema, Chair of the Ontario Arts Council, and a founder of the Canadian Independent Record Production Association. His band, Lighthouse, earned nine Gold and Platinum albums and he is author of several best-selling books about the Information Age.



THE HARDER WE WORK,
THE LUCKIER WE GET.

DAVID HYMAN David is the CEO & Founder of MOG (mog.com), a network of thousands of music blogs powered by industry leading music discovery technology. A digital media veteran, David is the former CEO of Gracenote and co-founder of Addicted to Noise, the first music website.



TRANSMISSION



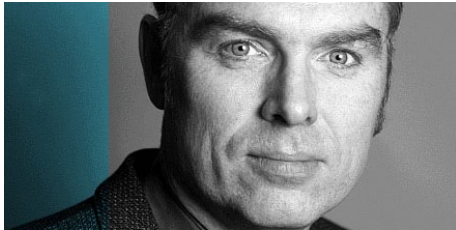
“TRY TO BE NICE TO PEOPLE.

ELLIOTT LEFKO Elliott is Vice President of AEG Concerts in Los Angeles. He is responsible for booking arena rock in Southern California, Hawaii, Alaska and Canada. He has also booked the past three Leonard Cohen North American tours. He was born in Toronto, Canada and worked there in the concert industry for 15 years. He has yet to learn how to surf.



“A PLAUSIBLE MISSION OF ARTISTS IS TO MAKE PEOPLE APPRECIATE BEING ALIVE, AT LEAST A LITTLE BIT.

TYLER LESSARD Tyler is the Vice President of BlackBerry Global Alliances & Developer Relations at Research In Motion (RIM). Since joining RIM in 2001, he has helped to build a community of over 1,000 wireless solution providers delivering custom applications and services for BlackBerry to large enterprises, government agencies, industry professionals, small businesses and consumers. Tyler is currently focused on initiatives to expand the scope and impact of the BlackBerry Developer Program and to bring new innovative solutions to market with third party Independent Software Vendors, Systems Integrators and Solution Providers.



“IF COPYRIGHT LAW HAS HISTORICALLY BEEN BASED ON ADAPTING TO NEW TECHNOLOGIES, WHY SHOULD THE UBIQUITY OF INTERNET DISTRIBUTION BE ANY DIFFERENT?”

WALTER F MCDONOUGH

Walter is the General Counsel and one of the founders of the Future of Music Coalition. The FMC is a non-profit research institute that examines the law, economics and technology of the music business and is renowned for its annual policy conference. He is a practicing attorney in Boston and a former adjunct professor of copyright law at Suffolk University Law School. He also serves as a board member on the United States performing rights society Sound Exchange and the AARC.



“WHY CAN'T WE ALL GET ALONG?”

HEATHER OSTERTAG With 31 years in the Canadian music industry and 9 of those years as the President of FACTOR, Heather has dedicated her career to the advancement of Canadian talent. As the President & CEO of FACTOR, Heather is required to liaise with government, broadcasters and the music industry at large. She is a member of the Order of Canada, currently serves on the Board of the Country Music Association of Ontario, is the past chair of the Canadian Country Music Association (CCMA), is a life-time director on the Board of Directors for the East Coast Music Awards. In March 2006 she was awarded the Industry Builder Award from Canadian Music Week. In 2007 she was awarded the Jo Walker-Meador International Achievement Award from the Country Music Association.

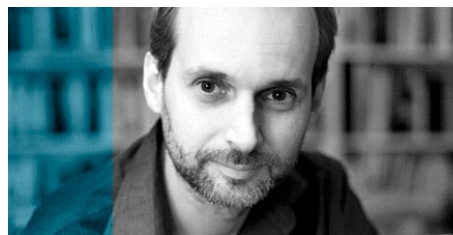


TRANSMISSION



“THE UNINTENDED
CONSEQUENCE OF
DIGITAL HAS BEEN TO
CHANGE THE VERY INNER
NATURE OF MUSIC.

SANDY PEARLMAN Sandy is the relentless brainstormer of the ever-tightening embrace of Music by Technology and Technology by Music. Producer, creator, songwriter, manager and theorist for many of the most important bands and musical trends of the last 25 years: Blue Oyster Cult, Clash, Black Sabbath, Dictators, Pavlov's Dog, Dream Syndicate. Described by the *Billboard Producer's Directory* as “the Hunter Thompson of rock, a gonzo producer of searing intellect and vast vision.” A founder of both *Crawdaddy* magazine and EMusic.com. Framed many of the key terms of the current public discourse concerning “the Future of Music.”



“I RESPECT THIS MOMENT.

PETER RANTASA Born in 1964 in Vienna, Austria, Peter is the Executive Director of mica – music austria, and is a member of the Executive Board of UNESCO's International Music Council (IMC). He acts as a Lecturer on Culture Management & Studies at Vienna University for Music, has founded/curated various music festivals, and has designed/coordinated EU funded projects. As a sound artist he has created award winning performances for international festivals. Rantasa acts frequently as a jury member in the cultural domain.



CARTHAGO DELENDA EST.

JIM RONDINELLI Jim is a seasoned veteran of the digital entertainment industry. Jim started his career in music as a Producer/Mixer, achieving Gold and Platinum records for his work with artists including The Tragically Hip, Matthew Sweet, Wilco, The Odds, Everclear and the Jayhawks. Foreseeing the disruption that broadband access would bring to the traditional music industry, Jim joined the management team of Internet music pioneer MP3.com prior to their public offering in 1999. A past consultant to companies like Google, EMI Records and YouTube, Jim is currently SVP Strategic Development at Slacker, the World's preeminent music application for RIM Blackberry devices, the iPhone, and other mobile platforms to be disclosed in the very near future.





TRANSMISSION

ROUND TABLE TALKS

// theme 1: Intellectual Property

Does anyone actually know what the [bleep] is going on?

Consumers and digital distribution services are confused and frustrated by the fragmented and non-aligned music rights that they need for legal commerce. Instead of dealing with the nuances between downloads, streams, reproductions, performances, makers and creators, they are demanding a quick and simple answer for “how much will the rights cost me and who can I get them from?”

The free market should be best for resolving these complexities and providing a single licensing source, but the key stakeholders of the music sector have been unable to find a model that meets everyone’s interests. One can argue about the appropriateness of rapid legislation such as DMCA (Digital Millennium Copyright Act) in the USA. But the likelihood is that we will be in for more government intervention unless and until the many music stakeholders provide industry-wide free-market solutions for easy commerce at reasonable prices.

Is copyright still the essential underpinning of music business or has it (will it) become irrelevant? Given the complexities of national and international copyright laws, does the whole system need a major overhaul?

Read background dialogue on this topic at transmitNOW:
www.transmitnow.com/now/politalk48-salon1

	theme 1 Intellectual Property	theme 2 Emerging Markets	theme 3 Leadership
sector a Recorded	roundtable 1a Intellectual Property + Recorded	roundtable 2a Emerging Markets + Recorded	roundtable 3a Leadership + Recorded
section b Live	roundtable 1b Intellectual Property + Live	roundtable 2b Emerging Markets + Live	roundtable 3b Leadership + Live
sector c Distribution	roundtable 1c Intellectual Property + Distribution	roundtable 2c Emerging Markets + Distribution	roundtable 3c Leadership + Distribution

roundtable 1a Intellectual Property + the Recorded Sector

- 1 Is controlling access via copyright necessary for a profitable record industry?
- 2 Will the demise of (illegal) Pirate Bay reduce unauthorized P2P traffic?
- 3 Should (will) major record companies return to artist development?
- 4 In some markets, songs are the currency of popularity and artist recognition is not so important. In such markets, do publishing companies have an edge over record companies to dominate the local business?
- 5 Given the complexities of national and international copyright laws, does the whole system need a major overhaul?

roundtable 1b Intellectual Property + the Live Sector

- 1 Success of a live event depends largely on the brand power of the artist. If copyright is weakened or discarded, would this also weaken the branding and trademarks of artists?
- 2 Do you think that the POP sale of artist-controlled recordings and merchandise will generate increasing income for promoters as well as artists?
- 3 Is copyright still the essential underpinning of the music business, or has it (will it) become irrelevant?

roundtable 1c Intellectual Property + the Distribution Sector

- 1 Will ISPs continue to disavow content liability or will they embrace copyright royalties and become content marketers and distributors?
- 2 Will the demise of (illegal) Pirate Bay reduce unauthorized P2P traffic?
- 3 Will mobile become the major music distribution channel?
- 4 Can music distributors continue to dominate the business without owning digital distribution channels?
- 5 Traditional music business relies on territorial and channel exclusivity. Internet distribution through P2P and non-authorized download sites destroys such exclusivity and smart phones with Internet access threaten to do the same. Is it time to rethink the underpinning of national IP laws that assume segregated territorial licensing?

// theme 2: The Real Deal with Emerging Markets

What are the opportunities and challenges within emerging markets?

Emerging markets in South America, Eastern Europe, South Asia and the Pacific Rim nations are target markets for tomorrow's business and profits. The question is how far in the future? Previous transmission events

suggest that three years to profit is an optimistic target while ten years could be too conservative.

It is likely not that simple. This year we open a conversation on who is making how much, where and which paths are quickest and/or most effective in establishing your artists, brands, products and services.

Many analysts believe there will be a tipping point or black swan event that will bring explosive revenue growth to these emerging markets. We hope to enter a series of a result bearing discussions about where and when, how and with who.

Read background dialogue on this topic at transmitNOW: www.transmitnow.com/now/politalk48-salon3

roundtable 2a **Emerging Markets + the Recorded Sector**

- 1 How do the expectations of music consumers in emerging markets differ from those of developed markets?
- 2 How do local business and regulatory environments impact the local record business?
- 3 Do we need to adapt our sales strategies to emerging markets or can we use the same principles as in the developed world? Is this a different way of asking whether globalization needs to be replaced by localization?
- 4 Does it matter if locals understand English lyrics? Should western music be re-recorded with local language lyrics?
- 5 Do the majors and large indies have a role to play in local artist development and production?
- 6 How long does it take to break a recording artist in an emerging market like China? How long for a record company to break-even? What is the market comparison?
- 7 Do you think emerging markets will be successful in exporting their artists to First World countries?

roundtable 2b **Emerging Markets + the Live Sector**

- 1 How do the expectations of music fans in these markets differ from those of First World?
- 2 How does the infrastructure and revenue potential for live concerts in emerging markets compare with North America and Western Europe?
- 3 How can we adapt the separate music sector businesses (recording, management-live events, publishing) to operate in countries where 360 deals are the norm?
- 4 How do local business and regulatory environments impact the local live event business?
- 5 Does it matter if locals understand English lyrics? Should touring artists make an effort to incorporate local languages?
- 6 How long does it take to break a performing artist in an emerging market? How long for a management company and the artist to break even?
- 7 Do you think emerging markets will be successful in exporting their artists to First World countries?

roundtable 2c **Emerging Markets + the Distribution Sector**

- 1 Does the Internet provide a global platform to democratize distribution and drive its cost to zero? If so, is there a future for major distributors in emerging markets?
- 2 Emerging markets generally have a relatively higher penetration of mobile phones and satellite TV than developed markets. Will wireless continue as the dominant distribution channel there?
- 3 What are the local business and regulatory environments? Are they very different from the developed world?
- 4 Media companies have a long history of sub-licensing their brands, marketing, and products to other territories. Can Internet and mobile distributors in emerging markets partner with their First World counterparts to piggy-back on solutions that work here?

// theme 3: Next Generation Leadership

What will define successful leadership in the music business over the next ten years?

Industry veterans have important historical knowledge of music markets, artist development, stakeholders, copyright, promotion, marketing and distribution. They know the influential people in radio, television, and print media. They know the skeletons in the closet and they know how to influence the influencers. And yet, they have been accused of not being in touch with their customers and the way they connect to music, particularly their younger customers.

A new class of entrepreneurial young leaders is emerging that are in touch with today's creative content consumers. This is getting the attention of the more established players inside of entertainment and media companies. If they are listening, can this keep them at the top of the game? Many are quickly learning that to ignore this shift may be at their peril. The key is tempering experience, capital and the business networks that reside in a more established generation and bonding it with the creativity, digital literacy and fan knowledge of the younger generation of up-and-comers.

What are the qualities that tomorrow's leaders, thinkers and creators need and how can they best build bridges with the older establishment so that, together, they can collectively steer the creative industries to sustainable profits? Are our industry's silverbacks ready to embrace the young gorillas who are more quickly adapting to the fundamental changes that are effecting how the next generation is consuming creative content?

Read background dialogue on this topic at transmitNOW: www.transmitnow.com/now/politalk48-salon2

roundtable 3a Next Generation Leadership + the Recorded Sector

- 1 Would the majors have licensed Napster in 1999 if they were led/informed by younger honchos?
- 2 Do you think we need to sweep out the old guard and replace them, or do you think young leaders can benefit from the mentorship of experience?
- 3 Historically, recording, live and music publishing have been separate businesses with separate execs who know their verticals but have been largely uninformed about the others. Do you think the coming music business will be more integrated and that the new leaders should have a better knowledge of all aspects of the biz?
- 4 What would have you done you if presented with the Napster deal in 1999? Would you have made the deal or rejected it or has ten years of change in our marketplace made this question irrelevant?

roundtable 3b Next Generation Leadership + the Live Sector

- 1 Can the market sustain a new class of promoters for mid-sized venues?
- 2 Will bands increasingly self-promote?
- 3 Will venues become labels?
- 4 What are the more important qualities for music industry leaders today?

roundtable 3c Leadership + the Distribution Sector

- 1 Are distribution and retailing of physical music products dead, or can vinyl and other physical products revitalize sales?
- 2 Will music revenues from videogames become even more significant?
- 3 Do you think we need to sweep out the old guard and replace them, or do you think young leaders can benefit from the mentorship of experienced execs?
- 4 What are the more important qualities for music industry leaders today?



TRANSMISSION

20





at market square (presented by Sirius)

Thurs 24 // 8:00 pm // **Creature**
Thurs 24 // 8:30 pm // **Rubik**
Thurs 24 // 9:15 pm // **The Racoons**
Thurs 24 // 9:45 pm // **Bucan Bucan** [Rifflandia]
Thurs 24 // 10:30 pm // **Shad**
Thurs 24 // 11:30 pm // **Champion & his G-Strings**


Fri 25 // 8:00 pm // **Our Book and the Authors**
Fri 25 // 8:30 pm // **Brandi Disterheft**
Fri 25 // 9:15 pm // **Cuff the Duke**
Fri 25 // 9:45 pm // **Slut Revolver** [Rifflandia]
Fri 25 // 10:30 pm // **The Dudes**
Fri 25 // 11:30 pm // **Mother Mother** [Rifflandia]

Sat 26 // 8:00 pm // **Caracol**
Sat 26 // 8:30 pm // **Penderecki String Quartet**
Sat 26 // 9:00 pm // **Jon & Roy**
Sat 26 // 9:30 pm // **Jordan Klassen**
Sat 26 // 10:00 pm // **Jets Overhead** [Rifflandia]
Sat 26 // 11:00 pm // **Hey Rosetta!**
Sat 26 // 12:00 am // **Buck 65** [Rifflandia]

at other venues

Thurs 24 // 8:15pm // **Timber Timbre** // **Alix Goolden**
Thurs 24 // 8:45pm // **Phantogram** // **Sugar**
Thurs 24 // 9:00pm // **Sam Bradley** // **Metro**
Thurs 24 // 9:30pm // **Final Fantasy** // **Alix Goolden**
Thurs 24 // 10:00pm // **Basia Bulat** // **Metro**

Fri 25 // 8:15pm // **An Horse** // **Alix Goolden**
Fri 25 // 8:45pm // **Bahamas *** // **Metro**
Fri 25 // 9:45pm // **Woodpigeon *** // **Metro**
Fri 25 // 10:15pm // **Zeus** // **Sugar**
Fri 25 // 12:15am // **The Most Serene Republic** // **Sugar**
Fri 25 // 12:30am // **Flash Lightnin'** // **Lucky**

* Metro Theatre's Friday evening performances are sponsored by  SOCAN
[see page 7 for venue addresses & map]

THE ARTISTS



AN HORSE It is not because Kate is the size of a jockey or because a goat once kicked Damon that An Horse bears its name. There's no sense in that. A friend once gave Kate a sweater with 'An Horse' written on it because he thought it was grammatically correct. It wasn't and that was quite a long time ago but Kate still wears the sweater. She hasn't grown in years. Damon still remembers the goat like it was yesterday. They have opened for Tegan & Sara and Death Cab for Cutie. The 2008 release is filled with pop rock bliss.

LABEL: MOM & POP MUSIC
BASED IN: BRISBANE, AUSTRALIA



BAHAMAS Afie Jurvanen, aka Bahamas, spent two weeks in the winter of 2008 making his debut album, *Pink Strat*. It is named after his childhood guitar, which he still plays. In addition, he plays bass, drums, piano, various percussion, organ, slide, acoustic, and nylon string guitars on the album, and is joined by his friends from Zeus, The Great Lake Swimmers, and Feist on a few of the tracks.

LABEL: NEVADO RECORDS
BASED IN: TORONTO, CANADA



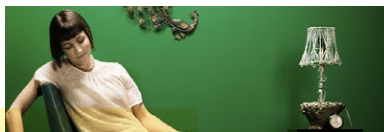
SAM BRADLEY Sam Bradley was born in London in 1986 and has since lived in Hong Kong, USA, England and Sri Lanka. Shaped by a diversity of cultures and influences, he began playing music at the age of 17 before audiences at any venue that would have him. After moving to Vancouver, he started a small music night at a local café all the while recording songs. In late 2008 Sam received his first musical 'lucky break' with a co-write on the platinum selling *Twilight Soundtrack*, which provided a platform for his chosen career as a musician.

LABEL: UNDERGROUND OPERATIONS
BASED IN: LONDON, ENGLAND
& VANCOUVER, CANADA



BASIA BULAT Since the age of three, Basia has been sitting on piano stools and trying to hammer things out. It started with her piano-teacher mum, but along the way Basia's picked up guitar, autoharp, banjo, ukulele, sax and flute. In high school her instrument was the upright bass — a lone girl among “eight-foot-tall guys, goofing off with the tubas.” There's a sense of play that still suffuses her music, jostling under the songs of regret and love, want and joy.

LABEL: ROUGH TRADE
BASED IN: LONDON, CANADA



CARACOL Caracol, hailing from Montréal, Canada, presents her first solo release *Larbre aux parfums*, a more mature, personal and introspective album. The album is built on raw emotion and is a unique blend of American folk, old Jamaican rocksteady, with a singer-songwriter and a vintage 50's feel. It is likened by some to Indie-pop and features the sounds of the ukulele, the autoharp and a good old acoustic guitar! In the fall of 2008, Caracol proudly received the 'Radio-Canada Musique REVELATION' title. She also received a 2009 Juno nomination for Best Francophone Album.

LABEL: GRIMSKUNK
BASED IN: MONTREAL, CANADA



CHAMPION & HIS G-STRINGS Present within Montreal's music scene for over ten years, Maxime Morin, aka DJ Champion has been making waves, ever since the release of his first album *Chill'Em All* (Saboteur Musique), released in 2004 — for which he won the Album of the year award in the electronic-techno music category at the 2005 Gala de l'ADISQ. An original yet accessible album that has brought Champion & his G-Strings to perform at several important local and international Festivals and events.

LABEL: BON SOUND
BASED IN: MONTREAL, CANADA



CREATURE Formed in 2004 by Kim Ho on guitar and vocals, Cowbella on keyboards and vocals and Sid Z on the drums. Each with their own influences of hip hop, dance punk and new wave, Creature has created their own original sound with male/female vocals that will leave you charged, singing memorable hooks and smiling. They have a reputation for heart pounding live performances that will keep you on your feet and dancing.

LABEL: BON SOUND
BASED IN: MONTREAL, CANADA



CUFF THE DUKE Having spent several years carving their teeth on the road with the likes of The Sadies, Sloan, Hayden, The Weakerthans, Calexico and Nick Cave, Toronto's Cuff the Duke are poised to make the jump from indie-scene-darlings to bona-fide Canadian music icons. Having played in venues ranging from Canada's small clubs to many of the country's largest arenas and concert auditoriums, Cuff the Duke have earned their road stripes — and now with the release of *Way Down Here*, they are sure to earn a place in the hearts of music lovers everywhere.

LABEL: NOBLE RECORDING CO/ERNEST
BASED IN: TORONTO, CANADA



BRANDI DISTERHEFT Bassist and composer Brandi Disterheft is fast becoming one of jazz's brightest lights. Still in her twenties, she's already made a huge impression on thousands of listeners, for both her imaginative live shows and her well-conceived recordings. Brandi's premiere album, *Debut*, won her the 2008 JUNO award (Canada's Grammy), and her cv already catalogues successful concerts as far away as Japan and Haiti, and at jazz festivals from Vienna to Chicago, and a performance at Carnegie Hall. As Oscar Peterson said, “She is what we call serious.”

LABEL: JUSTIN TIME RECORDS
BASED IN: NEW YORK CITY, US



THE DUDES The Dudes earned marquee status at events including JunoFest, Sled Island, and V-Fest. FFWD readers have voted them Calgary's favourite band of 2006, 2007, 2008 and 2009. Their new album *Blood Guts Bruises Cuts* may not be for the faint of heart, but as the new album title by The Dudes, ears everywhere should take notice and tune in. Out on June 2nd via LOADmusic/EMI, *Blood Guts Bruises Cuts* stays true to the rock and roll soul sound that has propelled The Dudes out of the Calgary independent music scene and into the national spotlight.

LABEL: LOADMUSIC
BASED IN: CALGARY, CANADA



FINAL FANTASY Owen Pallett's live violin-looping project was named Final Fantasy, in tribute to the melodramatic videogame series. Final Fantasy's debut album *Has A Good Home* (Blocks/Tomlab) was released in April 2005. The sophomore album, *He Poos Clouds* (Blocks/Tomlab) was written and arranged entirely for string quartet, and is a satirical song cycle based on the eight schools of magic according to Dungeons & Dragons. *The Village Voice* praised it as having 'the best lyrics of the year' and it was awarded the inaugural Polaris Prize.

LABEL: TOMLAB
BASED IN: TORONTO, CANADA



FLASH LIGHTNIN' Flash Lightnin' is a Toronto-based power trio whose extraordinary chops and contemporary approach to blues-based southern rock have been blowing away audiences across the country. They have toured with several big names in Canadian rock, including Priestess, Bison, and Sebastien Grainger and the Mountains. The band is hard at work in the studio in Toronto on a new album with friends Ron Sexsmith, Serena Ryder, Kevin Drew, Jimmy Shaw and more.

LABEL: PHEROMONE RECORDINGS
BASED IN: TORONTO, CANADA



HEY ROSETTA! Riding on the waves of their acclaimed live show and the stellar *Plan Your Escape* EP, Hey Rosetta! surges forward with *Into Your Lungs (And Around In Your Heart And Through Your Blood)*. Based in St John's, NL, the six-piece group is comprised of vocal, piano, guitar, bass, drums, violin, and cello. Hey Rosetta! quickly bloomed and grew from bars on George Street to showcases at Junofest, ECMAs, CMW & NXNE, along the way winning four MusicNL Awards and a couple ECMA nominations. They also received a 2009 Polaris Prize Short List nomination.

LABEL: SONIC
BASED IN: ST. JOHN'S, CANADA



JON & ROY Based out of Victoria, BC, Jon and Roy consists of members Jon Middleton (vocals, guitar) Roy Vizer (drums, percussion) and Ryan Tonelli (Bass). Centred around the songwriting of Jon Middleton, Roy adds the percussive boom that turns folk tunes into groovy ones while bassist Ryan Tonelli adds a depth of sound with sweet and low tones. For live shows the band is known to draw upon a stable stacked with locals who know how to groove without wanking.

LABEL: PACIFIC MUSIC
BASED IN: VICTORIA, CANADA



JORDAN KLASSEN Raised in Vancouver and currently residing in Calgary, Jordan Klassen has only recently arrived to the Canadian music scene. At an early age, Klassen began conceiving ideas of marrying ambience with crafty pop and folk structures. Years of home-recording and various projects has yielded his first solo LP, entitled *Tempest and Winter*. Being self-produced and financed, the album has been meticulously put together with chiming casios, reverberating guitars, wobbly pianos, and enough humble poeticism to inspire repeated listening.

LABEL: UNSIGNED
BASED IN: CALGARY, CANADA



THE MOST SERENE REPUBLIC

The Most Serene Republic was the first band signed to Arts & Crafts that was not related to Broken Social Scene. In early 2006, the band released *Phages*, a tour-only EP. They recently released their follow up to *Underwater Cinematographer*, entitled *...And the Ever Expanding Universe* on July 14th. The influence they bring ranges from everything that is beautiful today and everything that was clever of yesterday. Their sound is an intoxicating reminder that if you stand in one place, the shadows can overtake you. A reminder of what's good about everything that is right now.

LABEL: ARTS & CRAFTS
BASED IN: MILTON, CANADA



OUR BOOK & THE AUTHORS

It's a judicious mixture of piano, sincere vocals and electronic sounds. The group's music draws its influence from far and wide whether they borrow folk's rhythm and simple catchy melodies or lovely ambience the songs are always original; Gabriel D'amour and Jean-Christian Arod make sure of that. Always looking for a subtle twist or a warm ambience OBATA's songs shower us with emotions that are sometimes cheerful and other times melancholy.

LABEL: UNSIGNED
BASED IN: MONTREAL, CANADA



THE PENDERECKI QUARTET

The Penderecki String Quartet has become one of the most celebrated chamber ensembles of their generation. These four musicians from Poland, Canada, USA and the UK, bring their varied yet collective experience to create performances that demonstrate their "remarkable range of technical excellence and emotional sweep" (*Globe & Mail*). The Quartet has performed a wide range of repertoire from Bach to Brahms, Bartók to Ligeti, Frank Zappa to John Oswald. (Performing under exclusive representation of Richard Paul Concert Artists.)

LABEL: UNSIGNED
BASED IN: WATERLOO, CANADA



JOSEPH PETRIC

Laureate of the BBC3 Radio and CBC National Radio Auditions, JUNO and Prix Opus winner, and the first instrumentalist recipient of the Friend of Canadian Music Award, accordionist Joseph Petric has enjoyed a distinguished international career in more than 20 countries since 1986. A mainstay of CBC programming, his performances have been described as "riveting" (*Gramophone*) "miraculous" (*Winnipeg Free Press*), and "strong, committed... particularly memorable" (*New York Times*).

LABEL: NAXOS
BASED IN: TORONTO, CANADA



PHANTOGRAM

Phantogram's music sounds like it's made by a band from the city. Electronic loops, hip-hop beats, shoegaze, soul, pop – each finds its way into their songs. Unexpectedly, the band comprised of Josh Carter and Sarah Barthel, doesn't live and work in a major urban center, but rather calls the town of Saratoga Springs, NY (population 26,186) home. Their music is certainly vivid and exciting – springing as it does from an unpredictable mix of technological and organic roots.

LABEL: SUB-BOMBIN
BASED IN: SARATOGA SPRINGS, USA



THE RACOONS

It's difficult to nail down Victoria band The Raccoons. Picture a band that can reconcile a love for Joy Division, Bruce Springsteen and The Cars. Now picture a second band that sounds like Frank Zappa, David Caruso and Animal from the Muppets. Now picture a cover band of the second band mentioned. Now picture a rival cover band of the first cover band that aren't quite as talented and generally refer to themselves as a tribute band. The Raccoons are that band. They released their first EP *Islomania* on May 18th, 2009.

LABEL: INDIE
BASED IN: VICTORIA, CANADA



RUBIK Rubik *will* make your skin crawl at some point. This happens when you're forced to peer too far into anything. Vertigo. It's a curse, the knowing of another's inner thoughts. Right after making you squirm, the band will lift you up with a cascade of melody. Rubik's self-produced second album, *Dada Bandits*, does a scary little high-wire dance between the intimate and the elephantine, the melodic and the noisy, the gorgeous and the hideous. They can be as withdrawn and obtuse as the artiest rock band out there and then bust out with a melodic hug potent enough to enclose the globe.

LABEL: FULLSTEAM RECORDS
BASED IN: HELSINKI, FINLAND



TIMBER TIMBRE Brimming with mystery, Timber Timbre is the enigmatic brainchild of Toronto's Taylor Kirk, whose unique brand of haunted, folk-blues is fully realized on his eponymous new album. Though previous other worldly records (2006's *Cedar Shakes* and 2007's *Medicinals*) made him a cult favourite, Kirk's been purposefully elusive, rarely playing live and often distorting his image in Timber Timbre photographs. His 2009 self titled release received a long list Polaris Prize nomination.

LABEL: ARTS & CRAFTS
BASED IN: TORONTO, CANADA



WOODPIGEON Woodpigeon is more than just the most beautiful word in the English language, although that's precisely why songwriter Mark Hamilton chose it as the moniker for his pretty-pretty-pop project. Encompassing a kind of ersatz collective orchestra, dispersed across a couple continents, rising and falling in number with the demands of song life and real life, Woodpigeon creates music much the same way a bowerbird crafts a lovenest: the right space is chosen and the bower goes up twig by twig, berry by berry, embellishing a basic construction that's already sound and lovely.

LABEL: BOOMPA
BASED IN: CALGARY, CANADA



ZEUS Mike O'Brien and Carlin Nicholson came together as natural as do the pages of time turn. When they met in 1996, an unavoidable and uncontrollable musical field fire broke out. Over time and several separate musical endeavors, the persevering blaze pushed them to the edge of their own creative limits, presenting them together again, fiery-eyed and ready at the foot of the gate that would behold the kingdom of Zeus. They teamed up with Jason Collett to release their debut EP *Sounds Like Zeus*.

LABEL: ARTS & CRAFTS
BASED IN: TORONTO, CANADA.



OUR SISTER FESTIVAL

rifflandia 2009 is the second installment of Victoria's most innovative new music festival.

In the spirit of such world class festivals as SXSW (Austin, TX) and CMJ (NY), Rifflandia seeks to showcase critically acclaimed local, national, and international artists throughout Victoria's historic downtown core. Using the single wristband model, festival goers are able to access over 75 performances at over 8 venues throughout the event. The programing leans heavily on Canadian and International indie-rock, dance and hip hip, targeting a broad youth demographic, leaning just outside of the mainstream.

In addition to the TRANSMISSION artists, this year's line up includes Tegan & Sara, Buck 65, Holy Fuck, Pink Mountaintops, Cuff The Duke, Mother Mother, along with DJ sets by K-OS as well as Brendan Canning of Broken Social Scene.

For 2009, using the beautiful city of Victoria as their backdrop, Rifflandia and TRANSMISSION have embarked on a special partnership which promises to heighten and enhance the overall event experiences for their respective patrons. In this arrangement, TRANSMISSION will gain access to Rifflandia's audience base in order to ensure the crucial "critical mass" component to their 2009 transmitLIVE showcases, while Rifflandia benefits from increased production value in its core venues, and the international scope and influence of TRANSMISSION's attending delegates.

www.rifflandia.com

TRANSMISSION

staff + crew

Tyl van Toorn // *Producer*
Paul Hoffert // *General Facilitator*
Tracy Summers // *Managing Director*
Lynn Mills // *Director of Finance*
Michael Scriven // *Director of Production*
Rob Calder // *President of the Board, Transmission Music Alliance*
Rocketday Arts // *Visual Design & Web & Publishing*
Amanda Wilcox // *Communications & Marketing Coordinator*
Andrea Voysey // *Client Services Manager*
Sarah Kim // *Manager, Participant & Artist Services*
Nathan Farquharson // *Production Coordinator*
Joanne Settington // *Publicist*
Melissa Boucha // *Volunteer Coordinator*
Jamie Tobin // *Technical Coordinator*
Robin Bancroft-Wilson // *Stage Manager, Market Square*
Johan Bos // *Head Lighting Market Square*
Craig Brittan // *Head Sound Market Square*
Vaughn Pease // *Rocky Mountain Production Manager*
Matthew Liem // *Registration Coordinator*
Aidan Pine // *Pro Tools Operator*
Karley Wolfert // *Set-up Crew*
Kat Piraino // *Set-up Crew*
Vincent Liem // *Set-up Crew*
Nino Samson // *Set-up Crew*
Miles Provencher // *Set-up Crew*
Will McInnes // *Set-up Crew*
Mark Classen // *Set-up Crew*
Megan Newton // *Scenic Painter*
Sarah Hutchison // *Scenic Painter*

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A special thank-you goes to all our volunteers who help make TRANSMISSION a success.

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Canada

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NEXT EVENT : MAY 2010



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The event is a result-bearing conference & showcase that connects Canadian professionals in the music business and associated industries to the fast-growing Asian music market and its leaders.

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