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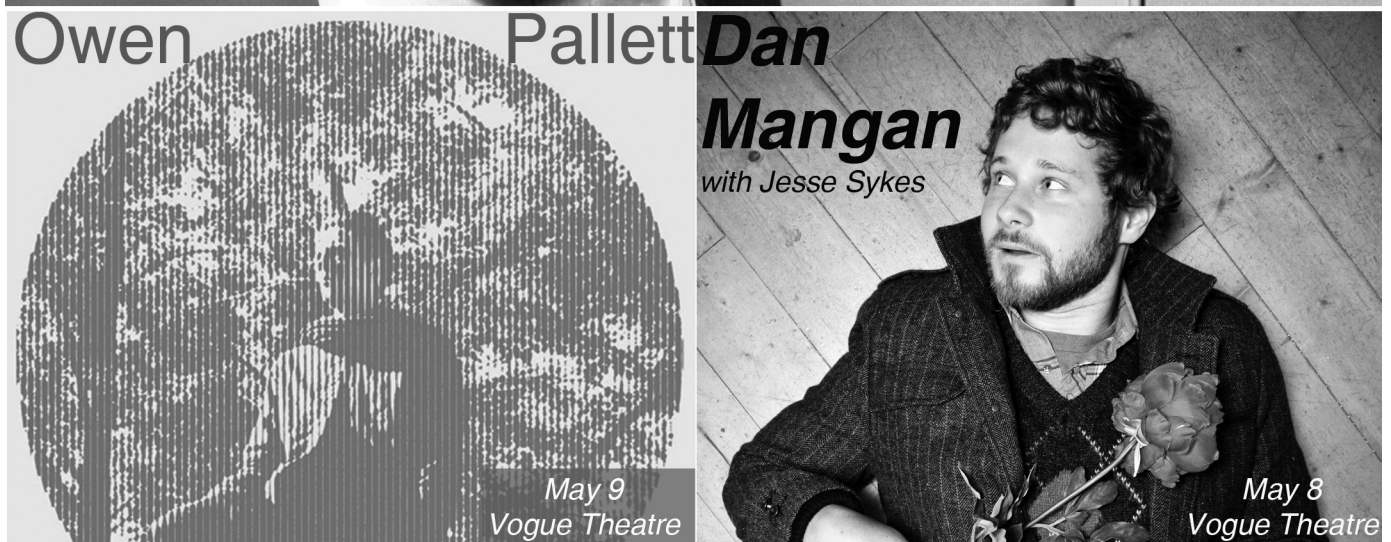
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EDITOR'S NOTE

Dear Discorder:

Before I talk about the issue, I would like to talk about the excellent fundraiser that we had on March 5. The night was unquestionably a success raising almost \$5,000, all of which will go towards operating costs to keep us in print in the upcoming year. We would like to thank everyone who volunteered their time, played music or donated something to the silent auction as well as all the wonderful staff at the Biltmore. We'd also like to thank everyone who came out to enjoy the party. It was great to see so many people out to support us and the local music scene. We believe that we do the necessary job of providing commentary in Vancouver's music and cultural scenes and it's nice to see that people out there agree.

Getting back to that, though we also have a great issue for you with features on three of Vancouver's greatest up-

and-coming bands. If you haven't heard them yet, hopefully you'll be inspired to go check them out after reading about the electro pop duo Fan Death (page 12), the not-indie-jazz band Brasstronaut (page 28) and the eccentric live performers Role Mach (page 15). We're also embarking on a two-part series that will educate you on how you can get a bit more involved in the music scene yourself as a DJ (page 30). This issue we have a piece on the technical side of things, and in our next issue we'll have a piece on the social and business side of being a DJ. As usual we've got a bundle of reviews of records and shows and if you want more you can check out discorder.ca.

Enjoy the magazine and once again thank you to everyone for your continued support.

Until next month,

Jordie Yow

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CORRECTIONS

In the March issue, some of the show descriptions were not updated in the program guide, including the Jazz Show. We're very sorry and have now fixed the program guide

MARCH

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15 / ROLE MACH

Patrick Geraghty's band (really they're almost an orchestra there's so many of them), Role Mach has become a staple of the local music scene. After playing countless shows the only thing they still need to do is actually record something so people can listen to them at home.

28 / BRASSTRONAUT

Edo Van Breemen, front man of Brasstronaut, took some time out of their busy tour to chat with Discorder's Debby Reis about their creative process and how they are definitely not an indie jazz band. (although they will be playing the Jazz Festival later this summer).

30 / HOW TO BE A DJ PT. 1

Wanna be a DJ? Free drinks? Party all night? Be known for laying down the phattest beats and the freshest mixes? Well take a look at the first article in our two part series and begin your journey into the world of record spinning.



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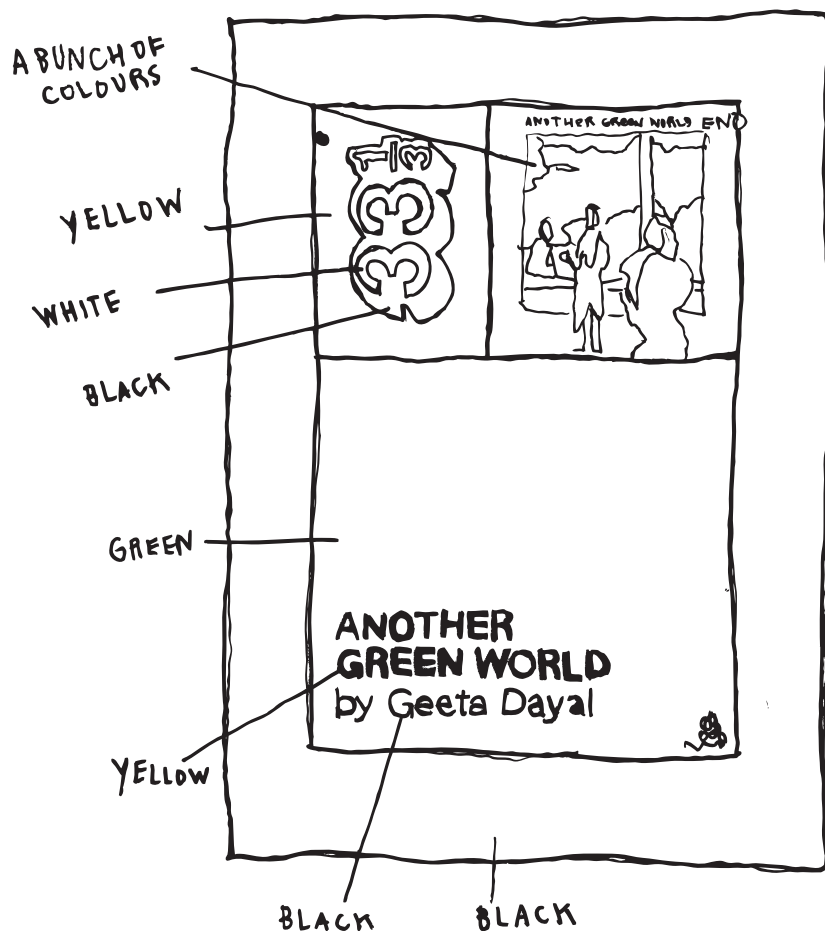
ANOTHER GREEN WORLD

BY GEETA DAYAL

Continuum Press 33 1/3

BY ANDY HUDSON

ILLUSTRATION BY LINDSEY HAMPTON



Geeta Dayal's take on the Brian Eno album *Another Green World* is, just as she says, a short book about process.

Process? Oh no. Roll eyes. "Process" sounds dull, or too brainy, or both, as in: "His process links Brechtian dramaturgy to the urgent post-materialism inherited in the swallowing of wood glue."

Luckily, as Dayal found out, Brian Eno's process is invariably playful. It also comes, more or less, in a box.

In 1975, the same year he recorded *Another Green World* and *Discreet Music*, started his own record label, Obscure, and put out *Evening Star* with guitarist Robert Fripp, Brian Eno and his painter friend Peter Schmidt began producing a little black box called *Oblique Strategies*: over a hundred worthwhile dilemmas. Inside the box were 113 cue cards, and on each one they printed a tactic ("Change the speed"), a principle ("Gardening, not architecture"), or a prompt ("Do nothing for as long as possible")—random, fortune-cookie koans that had helped them escape a creative fix.

At age 60, Eno apparently still uses *Oblique Strategies*, which have so far got him through 41 studio albums, producing Devo, U2, the Talking Heads, the Windows 95 start-up sound, and the chimes for a ten-thousand-year clock.

And, as Dayal tells it, the summer of 1975 was definitely a time that Brian Eno needed the cards and the "developed sense of play" that Robert Fripp rates so high in his music-making. At the outset, Eno had invited the likes of Fripp, John Cale, Percy Jones and Phil Collins into a £500-a-day studio with just one holdover song ("I'll Come Running") but little else in the way of a set plan.

It does not spoil Dayal's book to say that what followed involves a cake, or an 80-foot tape loop strung up on rolling pencils, or Brian Eno telling his severely talented musicians things like, "Right, we'll now play a piece that lasts exactly 90 seconds and each of you has got to leave more spaces than you make

noises." Nor does it hurt to mention that Eno gave the strategies a credit on the back of *Another Green World*.

It doesn't much matter because Dayal's is a book about process, not a "making of." Among the now 70 entries in 33 1/3—a series that invites writers to wax on key albums in a slim back-pocket book—Dayal's is a stand-out. She is an MIT whiz kid who graduated from cognitive science to arts reporting at the *Village Voice* and the *New York Times*. And to write this book, Dayal herself took cues from *Oblique Strategies*.

Fifteen of the cards make up her chapter titles, and only one—"Ask people to work against their better judgment"—offers the kind of track-to-track safari you might expect from this series. Another two chapters skip mentioning *Another Green World* entirely, choosing instead to cover *Discreet Music*, Brian Eno's other, almost ambient album of that year, and to slightly deflate the myth that surrounds its bedridden beginnings.

Dayal's approach sees her work, Eno-like, by going at a problem sideways: rather than interview the musician himself, she dug into the archives, Eno's favourite books list, and spoke to number of collaborators, assistant engineers and ex-girlfriends who were around him at the time *Another Green World* was made. The result is a book one quarter the length of David Sheppard's *On Some Faraway Beach: The Life and Times of Brian Eno*, but Dayal's has a rich little bibliography full of John Cage lectures and texts on cybernetics.

Personally, *Another Green World* is one of my desert island discs and, especially when listening to an album that's got just a handful of rock songs scattered through a set of two- and three-minute tone poems, I am glad not to remember a detailed, track-by-track backstory every time I play it. As well as the music, Dayal's book evokes a lot of the insights that shaped *Another Green World*, insights that may be useful to pretty well anyone.

// VENEWS

BY JORDIE YOW
& SIMON FOREMAN

Let's talk about the Fauxbalt, the New Cobalt, 917 Main or as some people still call it, the Cobalt. The plethora of names that have sprung up for the place since it's reopened speaks to the controversy that surrounds it. In an article posted on the reopening of the space by Patryk Drozd and Ezra Kish on the Georgia Straight's website, a flame war erupted. Adrian Mack (who had written the article) was called a liar, Wendy13 waded in decrying the fact that it all boiled down to money and commenters rushed in on both sides of the issue.

Let's get this straight, the Cobalt will be sorely missed. It was a wonderful venue that provided a home to everything loud, angry and noisy in Vancouver's music scene. All that doesn't really change the fact that Wendy13's landlords either wanted to make more money or just didn't like the way the bar was run and chose to evict her. This is shitty, but technically legal. Just because that happened though does not mean that the metal scene in Vancouver is dead or that there won't be any more noise music (Fake Jazz has already found a new home at Lick). The d.i.y. punk scene will continue in Vancouver as it always has, but is it fair to take this out on the new proprietors who seem to just want to run a bar and have bands play? That question was rhetorical, it's not fair to them, they should be given as much chance to run a venue in Vancouver as anyone else. Anyways we can't really afford to turn our backs on a venue that seems to really want to help support the Vancouver music scene.

The debate may move past everyone in it as some Vancouver artists and promoters are just going to be booking shows there anyways. Local dub-punks Sorcerers will be playing there on April 8 and Tristan Orchard from No More Strangers has gotten a show together for Humans' music video release party on April 3rd. What it's probably going to come down to is that bands need the space and it's still there and available. We don't have to forget about the Cobalt and what it stood for, but let's not let a grudge get in the way of supporting our music scene.

IN OTHER VENEWS, CHECK OUT ZOO ZHOP:

Billed as a record store, a vintage clothing store, a second-hand store and a d.i.y. supporting space, the Zoo Zhop has recently opened its doors to the local community. Formerly a medical clinic, the location at 223 Main now does triple duty as a home for several Vancouver artists, a retail store chock full of esoteric records and paraphernalia and a host for local and experimental music events. Past performers include the Apollo Ghosts, Haunted Beard and the Nihilist Party, and the store stays open during shows, so you can browse through old Devo albums while grooving to the sounds of Shipyards or Role Mach. For more info, check out the fan page on Facebook, or drop by the storefront during business hours.

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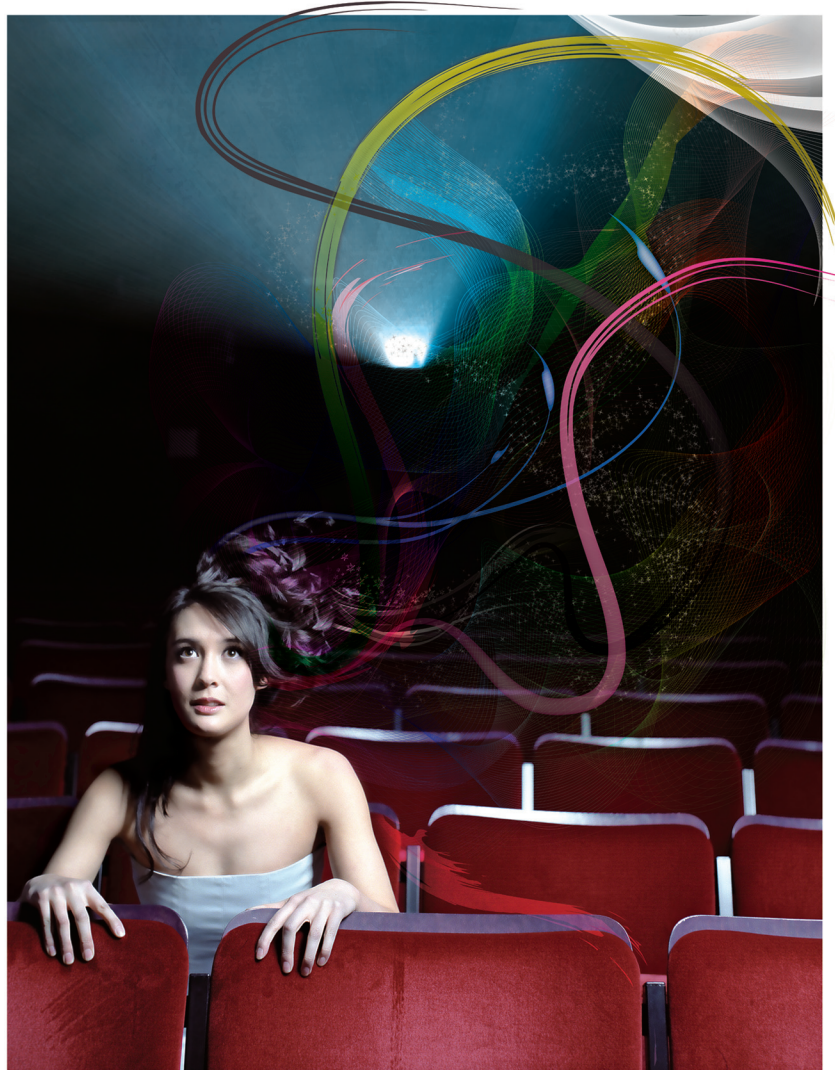
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//



FAN DEATH

BY JORDIE YOW
PHOTO BY LEIGH RICHTON

COMING SOON TO SOME SPEAKERS NEAR YOU

“ I FEEL LIKE THE FAN DEATH THING IS A
CRAZY WHIRLWIND ADVENTURE ”

Fan Death is at a unique point in their career: one where it appears that they are just poised to make it big.

“I feel like the Fan Death thing is a crazy whirlwind adventure,” said Marta Jaciubek-McKeever, half of the band over the phone. Vancouver bands that are getting buzz outside of the city happens infrequently enough that when it happens you take notice, and Fan Death’s career is well on its way.

The duo, made up of Jaciubek-McKeever and Dandilion Wind Opaine, just got back from opening for Vampire Weekend in the UK leg of their tour.

“[Vampire Weekend] like dance music and ... I think that’s why they picked us,” said Opaine. For the tour they brought along two extra people, Tony Dallas from Boogie Monster and the SSRIs to drum for them and a violinist named Marlene Ginader.

“[Vampire Weekend are] rocky and we wanted something a little more familiar for the audience,” said Opaine.

Fan Death was a project of Opaine’s and her Dandi Wind collaborator Szam Findlay who had written most of the songs before Jaciub-McKeever got involved.

“They [Opaine and Findlay] are kinda music geniuses,” said Jaciub-McKeever. “They know like every song.”

To this date only one of the songs on their forthcoming May album *Womb of Dreams* is written by Jaciub-McKeever. The song “Side by Side” is a ballad originally performed by Jaciub-McKeever’s other band e.s.l. but reworked as a Fan Death song. Though most of the songwriting was performed with just Opaine and Findlay the conception of the sound the band was going for was conceived as a group.

Fan Death was conceived out of a strong desire to recreate the heyday of ‘80s electro pop, drawing on influences like Depeche Mode, OMD, Human League and even Alphaville. Combine this with a love of the epic soundtracks of ‘80s fantasy movies like *The Neverending Story* and you start to approach their sound.

Conceived after Opaine had moved to Montreal and Jaciub-McKeever had moved to New York, they worked on the project until, eventually, they both settled back in Vancouver. Originally conceived on a smaller scale, string arrangements that back most of the tracks on the album and EP were rearranged for a quartet by UK musician Leo Chadburn, who also records under the name Simon Bookish.

“He’s a very obscure artist, but he’s very important to a lot of people,” said Opaine.

The band gets their name from a South Korean urban legend which holds that it is possible for an electric fan left running in a closed room to kill the occupants of the room. There’s little scientific basis for this, but it is something worried about especially in South Korea. Their name is not a reference to fan homicide or the blurring of the lines between fans and artist, though apparently thinking it might be one of these things are common mistakes.

Though Fan Death is a band, the aesthetic of everything associated with them is also worth noting. At this point in time they’ve got three music videos released for a five song EP and a single. Opaine works with the Salazar film collective (who did the video for their song “Veronica’s Veil”). Opaine did styling on the new Babe Rainbow video and an upcoming Blue Violets video.

They have another video coming out soon for the song, “When the Money is Right” (see that rad picture over there? that’s what the video will look like) which features the girls robbing middle-class victims in a mansion. They will have a video release party at Little Mountain Studios, though it seems like they may not play it as it’s difficult to play anything with any level of volume at Little Mountain. Check their website (www.fan-death.com) for details on that party soon.

It’s been a while since Fan Death played a show in Vancouver, though they had one booked on March 5 that got cancelled when they couldn’t get visas to continue the tour into the States.

“We kinda want to do a bigger show [in Vancouver] with a [string] quartet,” said Opaine, and in theory they will sometime soon.

Jaciub-McKeever also keeps busy in between tours working on her own projects. "I find it a bit selfish to just perform, to just play music," she said. This is why she enjoys working with Girl's Rock Camp to teach young girls how to be musicians. Lately she has expanded this idea to be more than just for young girls (not that she's opposed to the idea of the Girl's Rock Camp, which she considers to be a "feminist establishment"). With some of her band mates from e.s.l. she has been continuing the camp's endeavours with young children, both boys and girls, on Galiano Island. She hopes that she can take the program up to northern B.C. to work with children in the smaller towns up there and native reserves.



FAN DEATH

The image can be found on limited edition t-shirts designed by Opaine and available for sale on their website.

On the other side of their career Fan Death recently returned from a photo shoot for Elle Canada that their new label, Last Gang Records, flew them out to take part in.

"It seemed so surreal," said Jaciub-McKeever. The shoot had 12 crew members and the entire purpose of it was for a single photo to run with a piece on them in the upcoming issue.

"Do these people not know who we are?" Jaciub-McKeever asked, wondering why Elle would be putting so much effort into an article on such obscure artists as themselves.

Though Jaciub-McKeever may not have clued in yet, these ladies have struck a cultural nerve and odds are that they won't be obscure for much longer.

“HIS NAME IS GARY, UMMM... HIS NAME IS GARY,” SAID OPAINE OF THE ACTOR SHE FOUND ON CRAIGSLIST WHO IS HOLDING HER IN THIS IMAGE. HER COSTUME IS “FOR PEOPLE WHO HAVE FETISHES OF BEING A MERMAID AND BEING BOUND, YOU CAN’T MOVE.”

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ALL 20 FINALISTS WILL RECEIVE \$3,500 EACH IN INITIAL ARTISTS DEVELOPMENT FUNDING. 1ST PLACE ARTIST WILL BE AWARDED \$100,500, 2ND \$75,000, 3RD \$50,000, 4TH \$10,000, AND 5TH RECEIVES \$5,000.

100.5 The PEAK
PERFORMANCE PROJECT

“PROMOTION
OF THE YEAR”

**CANADIAN
MUSIC WEEK 2010**

GENERAL INQUIRIES:

MUSIC BC OFFICE

TELEPHONE: 604 873 1914

TOLL FREE IN BC: 1 888 866 8570

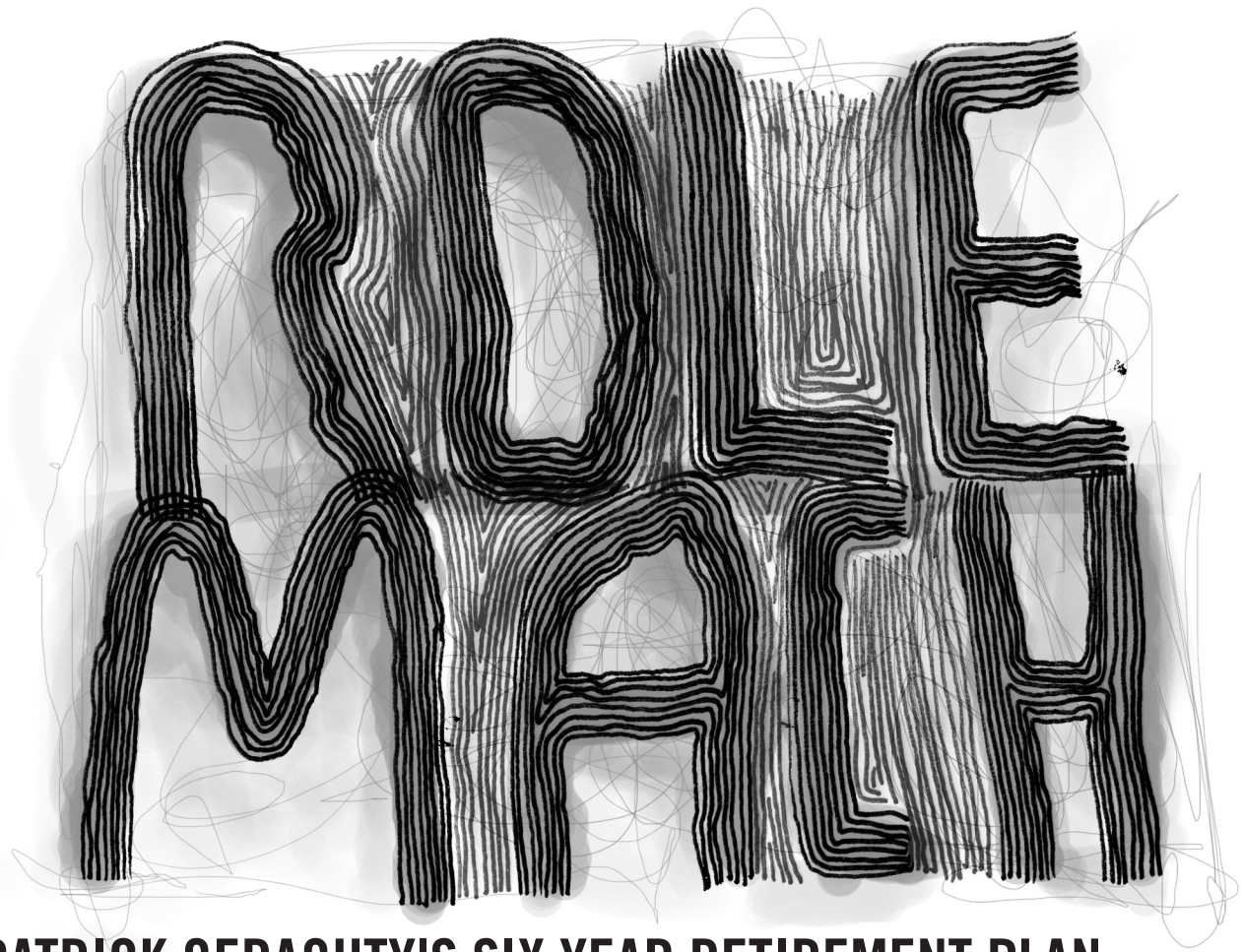
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100.5 The PEAK
WORLD CLASS ROCK

musicbc
MUSIC BC INDUSTRY ASSOCIATION



PATRICK GERAGHTY'S SIX YEAR RETIREMENT PLAN, THEN THE SUNNY BEACHES OF NEW GUINEA.

BY BRENT MATTSO // ILLUSTRATION BY LINDSEY HAMPTON

For years fans have been waiting for Role Mach to throw them a bone, but they keep getting tossed xylophones.

"We haven't put out a real album yet of our actual songs," said front-man Patrick Geraghty. "People are always complaining to me that we haven't put out any music that they want to listen to."

A staple of the live scene in Vancouver, their one album, 2009's *offesques and fugues* is inspired by the lullaby-like compositions of Carl Orff, mostly features glockenspiel, wooden xylophone and tubular bells, and has very little in common with their explosive live performance. To rectify this, Geraghty plans to flood the market with Role Mach material in the coming months and years, including several EPs, seven-inch records and two fully-written albums. Now they just need to be recorded.

The first to come out will be a seven-inch of garage rock songs, or at least Geraghty's literature grad version of garage rock bands. He promises that it will be more representative of Role Mach's live shows than *offesques and fugues*.

Geraghty is simultaneously prolific and a perfectionist. Besides leading Role Mach, he is also a member of the Greenbelt Collective. He has songs that he's been tweaking for six years, like a nihilistic Spaghetti Western ballad with 13 verses, influenced by Ennio Morricone.

"Some of these songs I've been working on since 2000 and I'm still retooling them," he said.

Conversely, he's recently been working on an EP due in the next couple months featuring only his vocals and conga drums. That concept was inspired by a scene from film noir director Allen Baron's *Blast of Silence* from the mid-'60s.

"I'm much more of a cinephile than an audiophile," Geraghty said. "I think I approach songwriting if not from a literary perspective than from a cinematic one."

His love of cinema has led him to put on film festivals in his studio space, including Thankless Cinema, where people submitted "the lamest and most radically inept films" into one god-awful night. Viewers were all given microphones to turn on when they couldn't stand a film any longer, creating a horrible feedback to drown it out. The film that was shut down the quickest won.

After playing in alt-rock bands in middle school and high school, Geraghty finally found a song-writing style that worked for him thanks to his time studying creative writing in England.

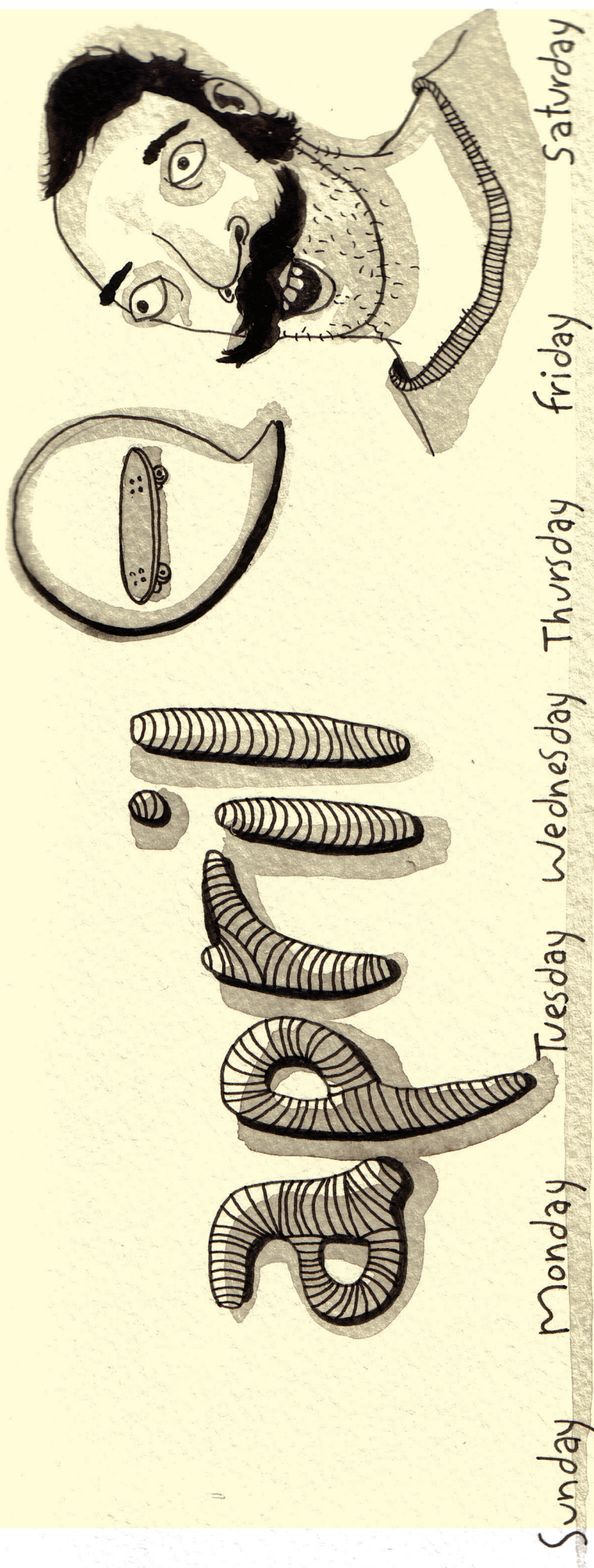
"I never really liked poetry very much, but I did like writing stories that kind of [had] a rhythm to them, so I just ended up turning them into songs," he said. "I realised the other day, I don't have a refrain in any of my songs."

Though the group has had a fluid lineup over the years, it has recently solidified with Geraghty on guitar and vocals, Jarrett Samson (of Shipyards) on bass, Tom Whalen (a.k.a. gr8-2000) on drums and a four-piece horn section comprised of Rich Sexton on alto sax, Aaron Cumming on tenor sax, Michelle Mayne on trumpet and Liz Horner on clarinet and vocals.

Though he's only 26, Geraghty has every intention of retiring after Role Mach has recorded and released their backlog of material, probably six years from now.

"Maybe New Guinea. I'd like to go to New Guinea," he said. "Then I'll just live there and then I'll die and that'll be it."

Their next show is April 24 at Grave Level before its tenants get evicted.



4	Nü Sensae, Purple Rhinestone Eagle @ Antisocial	5	Surfer Blood, Turbo Fruits @ Biltmore	6	Retribution Gospel Choir, Kinski @ Media Club Jónsi (of Sigur Ros) @ Vogue Yukon Blonde, In-Flight Safety, Red Cedar @ Biltmore Retribution Gospel Choir, Kinski @ Media Club	7	Jónsi (of Sigur Ros) @ Vogue Bleeder, Fuck No!, Hari Legs, Phone Calls @ Astoria	8	Sorcerers, White Umbrella, Nam Shub @ 917 Main The Creaking Planks, Raghu Lokanathan Trio @ Little Mountain The Balconies, Ghostkeeper @ Pit Pub	9	Dillinger Escape Plan @ Rickshaw B-Lines, Dean Dirg, Autistic Youth @ La Casa del Artista Buffalo Swans, Onward Voyageur, Half Chinese @ 121 Studios Congress, Sports, Taxes @ Astoria	10	Little Dragon, Love & Electrik, Nina Mendoza @ Biltmore Apollo Ghosts, Shawn Mrazek @ Little Mountain Crystal Swells, Pompoir @ Funky Winker Beans	11	Spoon, Deerhunter, Micachu & the Shapes @ Orpheum Beach House, Bachelorette @ Rickshaw Charlotte Gainsbourg @ Vogue	12	King Khan & the Shrines, the Fresh & Onlys @ Venue	13	The xx, JJ, Nosaj Thing @ Commodore	14	Florence and the Machine, Holy Hail @ Commodore Minto, Fake Shark Real Zombie, Frances May @ Biltmore Twin Crystals, Mecca Normal, AHNA @ Lick	15	We Are Wolves, Parlour @ Biltmore Matthew Barber, Adaline, Laura Smith @ Little Mountain	16	Horse Feathers, Megafauna, Breathe Owl Breathe @ Media Club You Say Party! We Say Die!, Makeout Videotape, Petroleum By-Product, Tyler Fedchuk @ Rickshaw Uptown Riot, Life Against Death @ Funky Winkerbeans	17	The Moondoggies, the Shilohs @ Biltmore Awesome Color, Hair Police, Guests @ Media Club Heavy Chains @ Biltmore	18	La Roux @ Commodore Pawnshop Diamond, David Newberry, James Lamb @ Little Mountain	19	20	21	Deer Tick, Holy Sons, Sun Wizard @ Biltmore Yeastayer, Sleigh Bells @ Commodore Plus Perfect, The Falklands, Stamina Mantis @ Railway Holly Golightly & the Broke-offs @ Media Club	22	Vapid, Defektors @ Honey	23	The Pack A.D, Sex with Strangers, the Angry Dragons @ Biltmore	24	Nü Sensae, Processors, Twin Crystals, Phone Calls @ Funky Winker Beans 20+ bands Half Chinese, Collapsing Opposites, Kidnap Kids!, Role Mach @ Grave Land Womankind, Owl Drugs @ Pub 340	25	Band of Skulls, Silver Starling, Saint Motel @ Venue	26	Seven Nines & Tens @ Biltmore	27	Baby Dee, Leonard Pennifold @ Gallery Gachet	28	Shearwater, Wye Oak, Hospital Ships @ Biltmore Pompoir, Mesmertron, Gyre, Barcelona Chair @ Lick	29	Sex Church, Solars, Nurse @ Honey Oh My Darling @ Little Mountain	30	Japandroids, No Gold, Babe Rainbow @ Lifetime Collective SASS fundraiser the Furies, Chris-a-riffic, Payday Millionaire, Half Chinese @ ART Starts Liars @ Venue	3	Humans, Chulhu, Autacoid, Dbl Dragon @ 917 Main Basketball, Hyaenas, Taal Mala, Self Evident @ Astoria Kidnap Kid!, the Does, Thee Ahs @ Café Deux Soleils Sleep Holiday, the Magician & the Gates of Love, Shane Turner @ Little Mountain	2	Dead Meadow, Imaad Wasif @ Biltmore Sarah Wheeler & the Campfire Synthesizers @ Little Mountain	1	Adam Green, the Dead Trees @ Venue Titus Andronicus, Let's Wrestle @ 917 Main University Singers: Arvo Pärt, Passio UBC University Singers @ Chan Centre
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// CiTR 101.9 FM PROGRAM GUIDE

DISORDER SUGGESTS LISTENING TO CiTR ONLINE AT WWW.CITR.CA EVERY DAY.

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)	The Saturday Edge (Roots)	8	
9	Tana Radio (World)		Breakfast With The Browns (Eclectic)				Synchronicity (Talk)		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)	Anoize (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)
3	Blood On The Saddle (Roots)	Shameless (Eclectic)	Fill In	Fill In	Rumbletone Radio A Go Go (Rock)	Japanese Musicquest (World)	Nardwuar Presents (Nardwuar)	Code Blue (Roots)	3	
4						The Rib (Eclectic)				French Connection (World)
5	Chips (Pop)	Saint Tropez (Pop)	News 101 (Talk)	Weners BBQ (Sports)	Arts Report (Talk)	Native Solidarity News (Talk)	News 101 (Talk)	The Leo Ramirez Show (World)	5	
6	Queer FM (Talk)		Career Fast Track (Talk)	Flex Your Head (Hardcore)	Fill In		Are You Aware (Eclectic)	Hot Mess (Eclectic)	Nasha Volna (World)	6
7			This Side of Monday (Eclectic)		Sam-squantch (Ecl)	Fill In				
8	Rhythms (World)	Awesome (Ecl)	Exploding Head Movies (Eclectic)				Exquisite Corpse (Experimental)	African Rhythms (Eclectic)	Notes from the Underground (Electronic/Hip-hop)	8
9	Mondo Trasho (Eclectic)			Life On Jumpstreet (Dance)	Folk Oasis (Roots)					
10	Transcendance (Dance)			Crimes And Treasons (Hip-hop)			Live From Thunderbird Radio Hell (Live)	Rainbow Groove (Dance)	Synaptic Sandwich (Dance/Electronic/ Eclectic)	9
11						Sexy In Van City (Talk)		Shake A Tail Feather (Soul/R&B)		10
12am				CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)	Hypnotic Groove (Dance)			11	
1			Sore Throats, Clapping Hands (Eclectic)					Beats From The Basement (Hip-hop)	12am	
2							The Vampire's Ball (Industrial)	Dreamscene Radio (Dance)	1	
3						Aural Tentacles (Eclectic)			2	
4	CiTR Ghost Mix		CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix			CiTR Ghost Mix	3	
5							CiTR Ghost Mix		4	
6									5	

CiTR 101.9 FM PROGRAM GUIDE

SUNDAY

TANA RADIO

(World) 9-10am

SHOOKSHOOKTA

(Talk) 10-11am

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

KOL NODEDI

(World) 11am-12pm

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

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays

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

SHAMELESS

(Eclectic) 3-5pm

Alternating Sundays

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

CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays

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

SAINT TROPEZ

(Pop) 5-6pm

Alternating Sundays

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

QUEER FM

(Talk) 6-8pm

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

RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays

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

ALL AWESOME IN YOUR EARS

(Eclectic) 8-9pm

Alternating Sundays

MONDO TRASHO

(Eclectic) 9-10pm

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

TRANCENDANCE

(Dance) 10pm-12am

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

trancendance@hotmail.com

MONDAY

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://ubcprouftalk.wordpress.com> profouftalk@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 marshmal-

low 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.

CAREER FAST TRACK

(Talk) 6-6:30pm

Join host and author Philippe Desrochers as he teaches you how to dramatically INCREASE your income doing work you LOVE.

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. April 5: We celebrate Stanley Turrentine's birthday who has one of the most distinctive sounds on the tenor saxophone. Stan The Man was his first name recording and began his long career. April 12: Another birthday celebration and this time the celebrant is very much alive. 70 year old pianist/composer Herbie Hancock and his classic Maiden Voyage. April 19: One of the most

identifiable writer/arrangers is Canadian-born Gil Evans. His *Out of The Cool* is a masterful big band recording with a group of all-star players. April 26: Drummer/leader Terry Clarke is considered to be one of the finest in the world. Born in Vancouver, he just released his very first recording at age 64. It's About Time has Terry with Don Thompson (bass & piano), Phil Dwyer (tenor saxophone), the great Jim Hall (guitar) and others. Terry will be coming to this year's Jazz Festival with his band.

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 kick-start your day.

THIRD TIME'S THE CHARM

(Rock) 9:30-11:30am

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

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin

America and Europe. The Morning After Show has local bands playing live on the Morning After Sessions.

LAUGH TRACKS

(Talk) 1-2pm

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

WINGS

(Talk) 2-2:30pm

REEL TO REAL

(Talk) 2:30-3pm

Movie reviews and criticism.

RADIO FREETHINKER

(Talk) 3:30-4:30pm

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 educated and EARtated.
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

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

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.
folkloasis@gmail.com

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

HANS KLOSS' MISERY HOUR
(Hans Kloss) 11pm-1am
Pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS
(Talk) 8-10am

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

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

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

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

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

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

NATIVE SOLIDARITY NEWS
(Talk) 5-6pm
A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity.

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, sound collage, field recordings, etc. Recommended for the insane.
artcorpse@yahoo.com

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

HYPNOTIC GROOVE
(Techno) 11pm-12am

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

FRIDAY

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_t@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

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

NEWS 101
(Talk) 5-6pm
See Monday for description.

HOT MESS
(Eclectic) 6-7:30pm
With banging beats of rock, funk, electro and more music from the beautiful DJ Blonde Tron and entertaining banter from seasoned hosts Handsome, Jay and Eddy.

AFRICAN RHYTHMS
(Eclectic) 7:30-9pm
Your Host, David Love Jones, plays a heavyweight selection of classics from the past, present and future including jazz, soul, hip-hop, Afro-Latin, funk and eclectic Brazilian rhythms. Plus interviews with local and international artists. Truly international flavour.

RAINBOW GROOVE
(Dance) 9-10:30pm
DJ BFAD presents a kaleidoscope of funky grooves for your mind, body & soul. Tune in to hear everything from Underground Disco, Roller Boogie, Space Funk, Rare Groove, Jazzy House, Dub Reggae, and anything from Chaka Khan to the Clash.

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

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

SATURDAY

THE SATURDAY EDGE
(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits!
stevedge3@mac.com

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

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

CODE BLUE
(Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul.
codeblue@buddy-system.org
THE LEO RAMIREZ SHOW
(World) 5-6pm
The best of mix of Latin American music.
leoramirez@canada.com

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

NOTES FROM THE UNDERGROUND
(Electronic/Hip-hop/More) 7-9pm
Start your Saturday night off right with our weekly showcase of the local underground DJ and electronic music scene.
notesundergroundradio.blogspot.com
notesundergroundradio@gmail.com

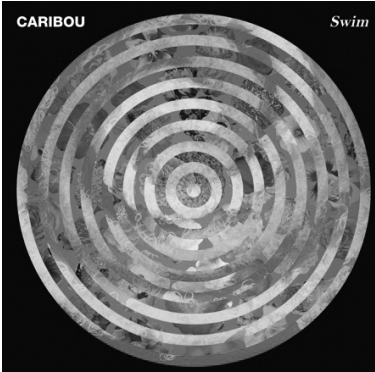
SYNAPTIC SANDWICH
(Dance/Electronic/Eclectic) 9-11pm
If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you!
www.synapticsandwich.net

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.

DREAMSCENE RADIO
(Dance) 1am-3am
Immerse yourself in cutting edge electronic music from every point on the spectrum. Christoker spins the latest tracks taking over dance floors around the world and introduces you to the producers behind them. Turn the stereo up and have a dance part with your cat (cats love Electro!)

MAINTENANT

by Gigi



// UNDER REVIEW

ARCHIE BRONSON OUTFIT COCONUT (Domino)

The Archie Bronson Outfit's third release, *Coconut*, sounds like the work of a band weaned on the darker side of early British punk and new wave. The trashy buzzing riffs and primitive stomp of opening track "Magnetic Warrior" owe as much to the *Fall* as they do to the band's garage blues roots, while the leading single, "Shark's Tooth," could very well be a long lost Factory records' release. This theme, whether intended or not, runs throughout a majority of the album, as the ironically titled "Wild Strawberries" blasts like a tribute to the more abrasive side of *Joy Division*. It would be irresponsible not to mention that tracks like "Hoola" and "Chunk" tip their hats to the tropical beats of the *Happy Mondays*.

That being said, *Coconut* is not a work in petty plagiarism. The Archie Bronson Outfit manages to draw on these references and weave them with their psych-garage sound to make something all their own, a feat particularly noticeable on the final track "Run Gospel Singer." Add to all this the very suiting production style of Tim Goldsworthy (formerly of DFA records) and you have a dark, driving yet oddly danceable album that makes amends between the sound of present day London and 1980's Manchester; an album that is undeniably English!

—Mark PaulHus

CARIBOU SWIM (Merge Records)

You would think winning the prestigious Canadian Polaris Prize in 2008 might have caused a certain performance anxiety in bedroom composer Dan Snaith—known to his fans as Caribou. Following up a glistening and critically-acclaimed album like 2007's *Andorra* stands as no easy feat.

And yet, with a kaleidoscopic collection of distorted electro-drums, chubby horn lines and spacey atmospherics, *Swim* seems to extend beyond his previous achievements into triumphant and unexpected territory. Snaith set out to make a dance record that sounds like it's made of water. The resulting nine songs are predictably abstract, yet simultaneously rife with extremely danceable hooks.

Recorded somewhere between Wales and Junior Boy Jeremy Green-span's Hamilton, Ontario studio, the album features several stand-out moments. The last song "Jamelia" is one such gem, including expert guest vocalist, Luke Lalonde, from *Born Ruffians*, and the curious sound of Jamaican chimes scattered across an aquatic centre floor. The track builds to an ecstatic climax and once again returns to its muted backbeat.

While there are less overtly psychedelic effects on this record, each track brings a truly unique sonic experience. "Lalibela" offers two and a half minutes of subdued droning cadences reminiscent of an *Aphex Twin* effort, while minimal vocals on "Sun" and

"Bowls" allow for ravey madness to shine though. "Kaili" is held together by an echoey house beat adorned with fluttering flute trills, with hints of dub buzzing in the background.

Such tactile and dynamic layers make *Swim* quite an inviting listen.

—Sarah Berman

JASON COLLETT RAT A TAT TAT (Arts & Crafts)

Jason Collett's new album was not recorded in a studio, but in a rag-tag garage in Toronto, where Collett and members of the band *Zeus* fleshed out a few of his songs, armed with a pile of vintage gear and instruments. With such an origin, this disc sounds good. The first noted impression is the drums, because they crack and bite as if they're beside you. All the instruments have that presence—the acoustic and electric guitars, the piano, the cowbells, handclaps and vocal harmonies, not to mention the touches of brass.

It is easy to get lost in the sound of *Rat A Tat Tat*. Everything works together very synergistically, and it's clear that all those sounds exist only in the service of the songs. They're a lush kind of country-coloured rootsy pop, and Collett's slightly *Dylan*esque vocals are the focal point. Also, you can hear echoes of his past in the extended family of *Broken Social Scene*, particularly in the full harmonies and the propulsion of "Long May You Love."

Singing about Canada, the realities of love, piano players and slow-dancing, the album seems a genuine, natural musical expression. The lyrics have a cool stream of consciousness vibe, and the tunes have an expansive yet intimate sound. Because of its

handmade feel, the album is easy to recommend for people who are into organic, musical sounds. You can hear the guitar frets buzz and the kick drum's pedal squeaking. There's no auto-tune and what keyboards there are are employed so subtly as to enhance the music without any artificiality whatsoever.

Rat A Tat Tat is an unapologetic, very likeable musical expression. Void of sophistry or pretension, there's a sense of sincerity to it that is as appealing as the detailed production.

—Doug Mackenzie

GIGI MAINTENANT (Tomlab Records)

The first album from Gigi, the side project of Nick Krgovich (of *Piano* and *No Kids*) and producer/engineer Colin Stewart, has been about five years in the making. *Maintenant* was originally an opportunity for Stewart to use vintage plate reverbs to pay tribute to the back to mono sound, and for the most part it treads familiar territory of that aural dimension. There is no shortage in the world of sunny, Motown-reminiscent pop tunes that sigh over heartbreak, heartache and anything that rhymes with lovin'.

Fortunately, on *Maintenant*, these familiar subjects are touched on with such a light hand that rather than seeming tiresome and cliché-ridden, the songs come off as refreshing twists on a well-worn favourite—like a lime in your apple pie. These are the songs that an articulate, world-weary teenager would write in their notebook, sporting lines like "Just because it's springtime / doesn't mean that it is I'll-give-you-everything time," which add a touch of whimsy that throwback albums frequently lack.

For the most part the album sounds like a slightly less modern version of other Nick Krgovich projects, with a troupe of guests (including **Owen Pallett** of *Final Fantasy*, **Mirah**, and **Zac Pennington** of *Parenthetical Girls*) replacing Krgovich's familiar vocals. Since the recordings are live-off-the-floor, there are obviously moments when the singers don't quite gel. But like the mole on Tammi Terrell's face, these imperfections are comforting and, in the end, more winning than perfection would have been. This is the summer of 2010's official album for singing along to with a hairbrush microphone and drapes firmly shut.

—Miranda Martini

CHIN INJETI D'TACH (Sparks Music)

On the cover of *D'tach*, the latest musical offering from Chin Injeti, there features a curious image of the artist suspended by marionette strings. He's frantically cutting himself loose

with scissors as a pair of crutches fall out from under him. Completing the scene is an acoustic guitar, some headphones and a handwritten note at his feet that simply asks, "Who am I?" Like the artwork foreshadows, this question is a definitive theme of the album.

This collection of tunes is a departure from the work he has been known for in the past (**Bass Is Base** and his current status as big time producer). Call this a deeper introduction to an artist and his work laid bare, unashamed of the blemishes or frailty of it all. It's a bold move in an unexplored direction and one that he ought to be quite happy with.

Armed with a beat-up acoustic guitar, tablas, hand-drums and some other fun organic instruments as well as a lot of studio know how, Injeti has created an upbeat easy vibe of an album that comes just in time for spring/summer. With excellent tracks such as the funky bouncer, "Mask On My Face" (featuring **K'naan**) or the conga laced "Love Is Not More," *D'tach* is geared to be a must have for 2010. If it's feel good anthemic vibes that get you going, then this one is for you.

—Nathaniel Bryce

JJ NO. 3 Secretly Canadian

Mmmmm jj. Nothing like a group with a little mystery to get everyone interested. In 2009, jj released *No. 2* creating quite a buzz further hyped up by their allusiveness.

The Swedish group have not only just released *No. 3* but have revealed themselves as Joakim Benon and Elin Kastlander. Perhaps it was never really much of a secret, or perhaps everyone was really more interested in the music they were making, but knowing who jj are hasn't really changed the mystique surrounding them.

Beginning in familiar ter-

ritory, the first song "My Life" is jj's take on **the Game**'s track of the same name. Having previously remixed **Lil Wayne**'s "Lollipop," Kastlander's throaty voice accompanied by a piano truly does wonders for gangsta rap. "My Life" sets a very high bar for the remainder of album.

The remainder of the album is a mix of calypso and sample laden electronica. Very summery, breezy, waves gently lapping against the pure white sand is the vision the album induces. "Golden Virginia" virtually floats out the speakers. In "Voi Parlate, Io Gioco," the myriad of samples is both fun and a challenge to identify when listening to jj.

This reviewer has listened to the album about 30 times since she got her mitts on it and there are still layers to find here. It will be interesting to see what jj come up with in the future.

—Katherine Boothroyd

MASSIVE ATTACK HELIGOLAND (Virgin)

Massive Attack's first album came out in 1991, which means they were turning out their first trip-hop beats while most of us were grooving to the latest tunes from **Sesame Street**. *Heligoland* comes six years after their last proper album, and is only the band's fifth effort, so it's easy to see that Massive Attack is a band that works meticulously at perfecting their music. The album does certainly sound that way. There are many layers of interacting rhythms and complementary textures. The songs contain a seamless blend of synthetic and acoustic instruments spread across stereo space. The eerie and complex rhythms in tracks like "Paradise Circus," for example, bring this obsessive music-making to light.

Add to that sonic smorgasbord guest vocals from singers like **Tunde Adebimpe**, **Damon Albarn** and longtime collaborator **Horace Andy**, and you should have a perfect aural experience. *Heligoland* does sound incredible.

One track is completely different

from the next, and the songs are actually hard to describe, due to the massive scope of sounds each comprises. That said, there is a sense of mystery to this music that is intriguing. It is there in the simple, inexorable chord progressions and the breathy vocal melodies, the opaque instrumentation.

The album opens with "Pray for Rain," a track that promises greatness, with its initial spectral, sparkling synthesizers, dissonant piano, and Tunde Adebimpe's vocals. That song, set to a slow beat, marches through a solid arrangement, and the groove is balanced with a moody atmosphere.

Each song on its own is interesting, and seems complete unto itself. But one stumbles when trying to conceptualize the album as a whole. It's obvious that Massive Attack have a massive studio loaded with all kinds of wonderful gear, and computers full of the latest programs. But do they need it all? It may be that they could do better by scaling things back and focusing more on a unified effort than the painstakingly put-together jungle of sounds presented here. Will they? In another five years, we may find out.

—Doug Mackenzie

MOTHERSPACE LAST LEGS (Self-Released)

The Vancouver-based band MotherSpace doesn't seem to have a lot of coverage, but this needs to change. The three members William Young, Delean Ellerbeck and Andrew Kent were roommates in an old house in suburban East Van at the time of recording *Last Legs*. The result is an impassioned and harmonious five-track EP. Instrumentally, MotherSpace is composed of guitar, synthesizer, drums with an added floor tom and a keyboard.

The album begins with "Same Old," which features a steady, rhythmic drum pattern and guitar feedback build up for about a minute that is finally broken by Young's political dissatisfaction manifest in lyrical form. Political jams can be overdone and

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sometimes arduous, yet most good art must be taken in the social-political context in which it was created. Even if you disagree, you can tune out the content while enjoying the structure of *Last Legs*, because for anyone that likes indie, this album has musical merits that can't be outweighed by political apathy. Perhaps it's been overstated though. Only track one is really worth this mention.

Though all the songs involve political critique, it's hard to notice exactly what they're singing about. You'll be more entranced by the enchanting instrumentals.

"Ring Ring" is the particularly lovely third track, dominated by soft keyboards and chorus with all three members. In the same way that Amber Webber sings in unison with Stephen McBean from **Black Mountain**, Ellerbeck is perfectly well tuned to match Young. And while all three members sing, it's hard to overlook the alluring femininity of Ellerbeck's voice.

In track four, Ellerbeck sounds like **Karen O** singing into a telephone mic. One synthesizer plays an eerie echo throughout the background, while a more prominent guitar fuzz is heard just below those Karenesque vocals. It ends abruptly and "Geostationary Eye" kicks in. This is where it becomes obvious that backyard sounds lurk somewhere behind the rest of the music. For twenty-five minutes of *Last Legs*, about the entire EP, a recording of their house's backyard, though almost inaudible, is the foundation of this album.

You won't be able to rip this one off, so you'll have to find your way to Zulu or Red Cat where it is available for purchase.

—Sarah Charrouf

OLD MAN LUEDECKE
MY HANDS ARE ON FIRE & OTHER LOVE SONGS
 (Black Hen Music)

Anytime a banjo, a fiddle, and a mandolin get together, it's usually a pretty good thing. Place this bluegrass combination into the Juno Award-winning hand of Old Man Luedecke with guest **Tim O'Brien** (Grammy Award winner for *Fiddler's Green*, among other

accomplishments) and the result is a fantastic collection of folk songs and songwriting. Chris Luedecke has once again teamed up with legendary producer **Steve Dawson**, **Kelly Joe Phelps**, **Sojourners**, founder of Black Hen Records and a resume list that requires its own magazine) to produce songs that are heavy and devilishly beautiful. The list of who's who in Luedecke's third album also sees the trio of super folksters team up with accomplished musicians Keith Lowe on bass and John Rahan on drums.

The record delivers a little Canadiana, some country and a lot of bluegrass. Each song is a standout offering up unique storytelling and a well crafted roots sound. Couple that with interesting cover art and you get a must have album. The only complaint here is the absence of a lyrics sheet which leaves me attempting to decipher Luedecke and O'Brien's drawl on my own.

My Hands are on Fire and Other Love Songs may get you up dancing or down drinking. Either way, it is a folk masterpiece worthy of all the accolades it is sure to receive when released at the end of March.

—Slavko Bucifal

OWL DRUGS
HEATHENS
 (Self-Released)

Tense is the energetic quality that comes to mind when listening to *Heathens*, Owl Drugs' debut recording. This isn't as much a commentary on the style of music being played as it is the feeling that creeps up while listening to it, like you're waiting for the pieces to fly off and hurt somebody as the turbulence they create threatens to loosen the screws holding everything together. The end product is kind of grubby, kind of loud, kind of scary and kind of alienating but empowering in its delivery all the same.

Hard-hitting and edgy drum-work adds substance while singer Ryan Scott's mentally fragile voice, though drowning slightly in the mix, adds tension. This combined with ragged blasts of guitar-work make for some interesting and not so traditionally

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fleshed out songs that suffer a little due to what appears to be a shameless nod to **Fugazi** throughout, which is fine in controlled doses and when you're Fugazi. But aside from that, *Heathens* is a good time. "Where The Whores Are Headed" gets a gold star for sheer drive and "When Spring Rolls Around..." is just plain awesome.

In the end Owl Drugs may not be for everyone. This is another one of those bands that sound good on tape but probably just kill it live and if Scott's salad days in **Deadsure** and **Sparkmarker** are any indication of their potential for power then certainly this band is one not to be missed.

—Nathaniel Bryce

PHILOCEPTOR
4 SONGS
 (Self-Released)

4 Songs is an impressive debut for a band that hasn't even begun playing shows. The three members who comprise Philocaptor were brought together by their shared love for cheap beer and song writing (a good start for any promising musician). Soon after jamming, they wrote their first song "Grammar," and were led to record *4 Songs* before ever playing a live show together.

The EP starts off promisingly with one droned out guitar, one lead guitar and a synchronous drum beat to carry the sounds through. Often times, when an album begins this well, the vocals kick in and it's a total deal-breaker. Thankfully, Steve Mann and Justin Penney have harmoniously shared the vocal duty. At times, the eccentric style of the two guitar players is reminiscent of **Shellac**. And the drums are as drums should be: rhythmic beats broken by a cacophony of fills and crashing cymbals.

The EP doesn't stray too far from the indie rock prototype. In lieu of its orthodoxy, or maybe due to it, *4 Songs* is a kind and easy listen. Younger

crowds will appreciate the potential that the album harvests, while older generations will appreciate the nostalgia that accompanies the feel-good, college radio musicianship of the trio. Philocaptor is certainly a band to be on the look out for.

—Sarah Charrouf

SEAN NICHOLAS SAVAGE
SPREAD FREE LIKE A BUTTERFLY
 (Arbutus Records)

Sean Nicholas Savage's new album is quite simply an excellent pop record. The songs are short and sweet with few of them cracking the three minute mark.

Savage's voice is worth a mention for it's warble (I'm told the technical term is vibrato, but whatever). It warbles and quavers like a leaf in the wind. If he spoke like this you would think he might be constantly struck by a case of nerves, but when he uses it to sing, it makes him sound like he is laying his heart bare. The clear, sweet voices of his back up singers only serve to put his voice in sharp contrast and stand out ever more starkly.

The music that backs his voice is simply strummed guitar rhythms accompanied by the occasional other instrument from track to track: drum machine and live drums, violin, some sort of synth or hand claps. These other instruments are applied with an ear for minimalism and the instrumentation is scaled back for an intimate sound.

The song crafting on this album is simple but superbly executed. With few frills attached Savage has put together an album that brilliantly shows off the skills of a talented songwriter. Recommended listening and available at fine local music shops.

—Jordie Woy

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6 Timbre Productions & Biltmore presents...

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7 Timbre Productions & Biltmore presents...

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Comedy and variety
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DOORS 8
SHOW 9PM

8 Mongoose

BLACK WIZARD

ROCK BAND
CALLED THEM
XNDNI.

9 Biltmore & CTR present...

THE RUBY SUNS

TORO Y MOI

NO GOLD

10 TIMBRE PROOD & BEATRUTE PRESENT

LITTLE DRAGON

LOVE & ELEKTRIK

NINA MENDOSA
early show 11pm

GLORY DAYS
w/MT40 live
G.B. Deejays

11 KITTY NIGHTS

NYC style burlesque
and comedy

HOSTED BY BURGUNDY BRIXX
AND THE PURRFESSOR
W/DJ TEDDY SMOOTH

12 File under music
presents...

ARCTIC

THE
CRACKLING

13 THE
CO-LAB

Perception inc.
10pm



14 MUSIC BC

"SCMUSIC"
6-9 pm

FAKE SHARK
REAL ZOMBIE
MINTO + 9pm
FRANCES MAY

15 Biltmore & Pop montreal present

WE ARE WOLVES

PARLOUR

16 Upstream Entertainment
presents...

KELLER- WILLIAMS

An evening with ... 2 sets

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present...

MOON DAGGIES

the SHILOHs
GLORY
DAYS 11pm CHAINS RYE

18 KITTY NIGHTS

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19 CLOSED

PRIVATE FUNCTION



20 Timbre Productions and Beatroute present

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1.5.11 11pm

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22 GROWING

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(Edo from Brass Tonaut)

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THE PACK A.D.

SEX WITH STRANGERS
THE ANGRY DRAGONS

24 LONGWALKSHORTDOCK

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GLORY DAYS
special guests from T.O
GRAHMZILLA
of THUNDERHEIST
w/ Glory Days deejays
11pm

25 KITTY NIGHTS

NYC style burlesque
and comedy
HOSTED BY
BURGUNDY BRIXX
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W/ D.J. TEDDY SMOOTH

26 SEVEN
NINES
TENS

w/guests

27 HILARI-YES!

A NIGHT OF COMEDY GOLD
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THE CO-LAB
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28 Biltmore presents

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MISS PUSSYCAT



2 TIMBRE PROOD & BEATRUTE PRESENT...

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IMAAD WASIF

1 SAVE the BRAINS

Rock n' Roll Fundraiser
w/
The Some X6 Band
The Dead cats
+
The Stag

3 Biltmore and Beatroute present

PIERRED ARROWS

with Purple Rhinestone Eagle live
and Glory Days Deejays
11 pm

REAL LIVE ACTION //

STARS / HEY ROSETTA!

February 19 / Orpheum Theatre

As the world's athletes competed on the biggest stage in international sports, Vancouver 2010's Cultural Olympiad put the spotlight on the best and brightest from our country's thriving arts community. Expectations were high as the crowd filed into the majestic Orpheum Theatre, and openers Hey Rosetta! would not disappoint. The six-piece indie rock act from Newfoundland stunned the crowd with a whirlwind tour of their latest album, *Into Your Lungs*. This young band has nearly perfected the art of the build-up, and frontman Tim Baker commanded attention from the barely audible opening notes of each song right through to the crashing finish. When the band cleared the stage a mere handful of songs later, the audience burst into a standing ovation that continued until the theatre's lights revealed that there would be no encore.

When Stars finally took the stage, they immediately called the crowd to their feet for a set heavy on fan favourites. This is a band known for its theatrics, so no one flinched when vocalists Torquil Campbell and Amy Millan started to toss the white roses that littered their set into the hands of their delighted fans. The band also unveiled some new songs that mostly followed the same formula as their recent indie pop duets. The highlight of the performance came when the Montreal-based band was joined on stage by Hey Rosetta's small string section for "Your Ex-Lover Is Dead." At one point, the always-dramatic Campbell announced that Hey Rosetta! would not be opening for Stars again: "They're too fucking good—they can do it on their own." In the midst of Olympic fever, it was nice to see a well-established band like Stars passing the torch to the up-and-comers.

—John Bartlett

BRAND NEW UNIT / THEE MANIPULATORS / HARD FEELINGS

February 19 / Eldorado Hotel

Looking for a much needed escape from Olympic mayhem, I loaded into my time warping phone booth and set the place and date for a punk rock show in the Lower Mainland, circa 1994. Expecting to end up in a dingy basement in Cloverdale or at the Langley Civic Center, I was quite surprised when the portal spat me out in the parking lot behind the Eldorado Hotel. When I stepped inside though, I knew I was in the right place—the bar looked like someone's rumpus room, the crowd was full of familiar faces and the bill had the words Brand New Unit at the top.

Hard Feelings started things off, blasting into a furious set of scrappy, yet technical, melodic punk rock, prompting Eldorado regulars to seek refuge in the abandoned smoking room. Next up was Thee Manipulators, who blazed through a set of warp speed garage rock that got everybody sweating. Then the time came for Brand New Unit to take the stage. The growing crowd of aged hardcore kids, some even sporting their vintage Brand New Unit basketball jerseys, filled in, eager to revisit one of the greatest eras of Vancouver punk rock. Aside from a few grey or missing hairs, the band looked much the same and when they played that first note, they defiantly sounded the same. They were amazingly tight and crisp for a band that hasn't played together

in ten years. They ploughed through a set of melodic hardcore that had their friends and fans running in circles, raising their fists, grinning and singing along. Most importantly, the band was having just as much fun as the rest of us. They reminded us what hardcore was all about and proved themselves to be the best band to ever come out of Surrey.

—Mark PaulHus

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DEVO

February 22 / Whistler Medals Plaza

It must have been a struggle for VANOC to figure out how to put on the Cultural Olympiad. Still, it's strange that they thought the Neil Young Project would be enough to balance out our music being represented by Hedley ("for the kids"), Michael Bublé ("people listen to him"), and Avril Lavigne ("it's still 2002 up here"). It makes you wonder if the Arcade Fire, a band that would have been perfect for something higher profile, just said no, causing VANOC to call off any attempt at credibility. No surprise, then that Devo were the last band announced for the Whistler victory ceremonies: "quick, we need one more. Hey, what about those guys who used to whip things?"

The ceremony itself was a strange, unpolished thing. Whose idea was it to raffle off the tickets to Sea-to-Sky residents? Every night was under-attended and every concert was mostly fans-less. How fortunate for Devo that they came up with the hats all those years ago. After an unremarkable intro by Hank from Corner Gas, the guys rolled out—wearing their new shiny silver suits and phantom of the opera masks—and Energy Domes were dealt to the crowd. Instantly, drunk hipsters and elderly Norwegians alike were into it! Thus is the obvious power of the ziggurat headware, now in powder [Ed. Olympic?] blue.

The band started out with new material, all of which was surprisingly relevant. "Don't Shoot (I'm a Man)" was a highlight (as well as the only new song whose name I caught.) After that, they moved into as much of a hits parade as Devo has—but after 30 years that's not necessarily a bad thing. It's not like the crowd knew "Uncontrollable Urge" was any more important than any of the first songs. Then, about halfway through the set, came the trademark whip cracks, and the light bulb came on for everyone. The hats started bobbing around with some sort of purpose, and even the half full, lottery ticketed "Mosh Pit Area" looked like they were having as much fun as the handful of people in the crowd who knew "Whip It" was a Devo song before it started.

That seemed, in the end, to have been enough to win the crowd. Overheard on the bus ride back down the highway: "Wow, the foam rings in these hats were a good idea, right?"

"Yeah, it was really thoughtful of them."

—Jasper Walley

FOUR TET / NATHAN FAKE

February 24 / Biltmore Cabaret

The idea of the live electronic musician is strange. By virtue of having total control over all of their sounds, they are wont to be meticulous, to tweak and fine-tune processes that lend themselves to being done gradually. And since they can create all kinds of tones and timbres, a performance can be a solitary endeavour, with no need for other musicians. That's why it was exciting to see an artist like Four Tet succeeding at live electronic sonic exploration.

Opener Nathan Fake brought a danceable yet interesting set of techno, with lots of big drums and strange rhythmic samples, touched with glitchy digital laptop noise. He also made use of some intricately sequenced synth lines—coupled at times with tribal drums, it was a unique sound.

Four Tet then took the stage, commanding a tabletop packed with computer screens and other technology and overflowing with cords. Kieran Hebden opened with a melodic haze of vocal samples, chopped so that no words were complete, but each fragment was connected to another. Samples of xylophones and bits of white noise crept in at the edges, until a watery four-on-the-floor kick drum galvanized the affair, and the vocals became more repetitive and insistent.

This set the tone for the evening in terms of sonics if not mood, which went from contemplative to celebratory without a pause. The common musical thread

was an imaginative whirl—a layered, busy textural composite of percussion, acoustics, vocals, and synthesizers. Hebden was awesome to watch, too, with his big bulb of hair nodding, wide eyes fixed on the mass of techno-gear before him, knowing that this human, controlling those machines, was orchestrating all the sounds we were hearing.

—Doug Mackenzie

EFTERKLANG / CERTAIN BREEDS/AUNT'S & UNCLES

March 12 / Biltmore Cabaret

Returning to Vancouver to support the release of their latest album *Magic Chairs*, the Danish group Efterklang were simply brilliant.

Opening the show, Aunts & Uncles played and sounded a lot better than the last time this reviewer saw them. While much of their material was the same, their sound was tighter and they were more confident on stage. Hell, they even seemed to enjoy themselves up there. Certain Breeds followed and they blew the roof off. Lead vocalist Jen Riego was mesmerizing. Their gothic pop felt like tentacles of black smoke swirling around, slowly constricting your heart.

Next was Efterklang. Where to begin? Bringing their vast, sweeping, epic soundscapes to the slightly cramped Biltmore seems like a contradiction in terms. That said, it was a treat to see them so close. The Danish use the word "hygge" to describe everything warm, close and cozy, and this show fit that description. Predominantly performing tracks from *Magic Chairs*, the band was simply perfect. Lead vocalist Casper Clausen used the roof as his drum set, engaging the audience in cheerful banter between songs. Bassist Rasmus Stolberg didn't wipe the grin from his face all night, and touring backing vocalist, Heather Woods Broderick, added an extra dimension to the sound.

The only awkward moment came towards the end. Just as they were launching into "Cutting Ice to Snow," the crowd chatter got a little loud. Efterklang waited patiently for it to die down, which it eventually did, and they got on with the song. Manning the merch table after the show, Efterklang proved themselves to be as likable off stage as they are on. Vancouverites, you're lucky bastards to have witnessed such a magnificent show.

—Katherine Boothroyd

THE BIG PINK / A PLACE TO BURY STRANGERS

March 13 / Venue

This was a great time for fans of the new shoegaze, with these two groups each passing the finely-honed fuzz of *My Bloody Valentine* through distinct filters. Both made ample use of sustained feedback and strobe lights to complete the sensory overload, but of the two, it was really opener A Place to Bury Strangers who were interested in pushing to extremes.

A sparse crowd, clad mostly in black and peppered with shaved heads, had the vaguely masochistic pleasure of witnessing post-apocalyptic dirges spewed forth from the formidable amp stacks behind Oliver Ackermann et al. Hints of surf ("Deadbeat") or gloomy pop ("Keep Slipping Away") surfaced and were just as soon subsumed into auditory chaos as Ackermann stomped effects pedals and Jono Mofo hunched over his bass as if to protect it from hostile sound waves in the air around him. They played through a haze of smoke, even becoming completely obscured through the searing jam that cut "Ego Death" in two. Despite all this, the band skirted the borderline between actual songs and formless sprawls of noise—it was never too long before a familiar melody emerged from the murk.

In contrast, the Big Pink were all about slick showmanship with singer Robbie Furze playing to the crowd like a young Richard Ashcroft and bassist Adam Prendergast flinging his long, straightened hair to and fro. Blockbuster tunes like "Velvet" and "Crystal Visions" were imbued with pomp and power while the classic balladry of "A Brief History of Love" prompted a lone raised lighter

from the crowd. As the slower songs piled up though, things ground down to a snail's pace. If not for an explosive take on "Dominoes" to cap off the evening, the previous song, which saw Furze's lone vocals noticeably dragging next to the other musicians, would have been a sad soporific and a poor last impression. Thankfully, in the end, the Big Pink induced more cheers than yawns and showed us that the spirit of Kevin Shields is alive and kicking in music today.

—Simon Foreman

IMMACULATE MACHINE / A PALE BLUE / SUN WIZARD

March 19 / The Biltmore

Opening this show was A Pale Blue. The six-member country-rock act started their set off quickly—perhaps too quickly, because they had several minor soundboard issues and slightly out of tune harmonics for their first two songs. Once their third song began however, the planets all aligned and they, frankly, kicked ass for such a new band. While a little rough around the edges, they showed good technique and genuine talent, occasionally transporting me briefly back to the country and bluegrass concerts held in my Texas hometown. I am looking forward to seeing this band grow and develop into something potentially great—not bad for the first of two opening acts. The next set, performed by Sun Wizard, was much more polished. They had a great flow and pace, getting the crowd ready for Immaculate Machine. All told, a talented, well put-together opening act.

When Immaculate Machine came on, people crowded around the intimately-sized Biltmore stage. The first couple of songs were from their new album, *High on Jackson Hill*, recorded entirely in one night. Fortunately for older fans like myself, they played a lot of old songs too. The performance of "So Cynical" was so passionate and so powerful that it turned out a lot better than the album version (which isn't to say that the original isn't great). "You Destroyer," one of their new songs, showcased Kathryn Calder on lead vocals well. "Jarhand" and "C'Mon Sea Legs" also stood out. All the Immaculate Machine concerts I have seen have been outstandingly well performed. Their stage presence and rapport with the audience is refreshing and light-hearted—frontman Brooke Gallup talked about their tour to China and told tales of his crappy apartment. The first time I saw them in concert, they were the first of two opening acts but were by far the best of all the performances that (as they were on this night). If you get a chance to see Immaculate Machine live, don't miss out!

—Andrew Wilson

KIDNAP KIDS / LOST LOVERS BRIGADE / HERMETIC / BEDROOMS OF THE NATION

March 20 / Media Club

Apparently there were a few other shows happening on this night. Fans of British singer-songwriters and Ontarian roots-rock may have gotten their fill elsewhere, but they missed out on seeing what great talent exists within their own city. Bedrooms of the Nation, in their very first gig, warmed up the audience with some smooth indie rock befitting the best of CBC Radio 3. The group showcased some nice harmonies, winning over at least one female in attendance, who asked the band to "be my bedroom." [ed. *What does that even mean?*]

Next up was the band that won over Shindig back in 2008, Hermetic. The poppy post-punk duo played an energetic set laden with killer riffs, and even if the house wasn't packed, singer Eric Axen seemed thankful for the turnout given everything else that was going on. The group also managed to work in what may be my new favourite vocal accoutrement, harmonized whistling—overall their infectious sound was hard to deny.

Up third was the Lost Lovers Brigade with a set that sounded spot-on. Singer Elisha Rembold was pleased with the work the Media Club's soundman was doing, and it was noticeable to those in attendance. Rembold's alt-country

croon is nothing short of breathtaking, placing her alongside stalwarts like Neko Case and Carolyn Mark. The rest of the band wasn't slouching either; the seasoned Vancouver vets performed vibrant accompaniment to Rembold's vocals, especially on the band's knockout finale. Nearly everyone in the room was floored by the furious, powerful closer.

Closing out the night was Vancouver's cutest band, Kidnap Kids. Though not veterans of the scene like the members of Lost Lovers Brigade, Kidnap Kids still know how to put on a great show. With light-hearted lyrics, an upbeat tempo and an enthusiastic audience, the Kids practically defined "fun." The performance wasn't without a hitch, though, as guitarist Alie Lynch had tuning problems towards the end of the set. The band soldiered on, though, and as Lynch quipped, "I think it got better." A clamouring audience kept the twee sensations going for an extra two songs after their finale, which led to some joyful dancing before the stage. It was clear that everyone present was having a good time with the talent being showcased—it's too bad more of the city wasn't in on it.

—Sean Nelson

THE SADIES

The Centre for Digital Media / March 20

The Sadies are a ceremonious band. Dallas and Travis Spiller's dad, Bruce Spiller is a member of the Good Brothers, inductees in the Canadian Country Music Hall of Fame—hence the boys were born into a musical life. Their years on the road wear heavy on the shoulders of their tailored country and western suits. The cigarettes they've smoked and the whiskey they've downed on their perpetual tour of the finest ballrooms, bar rooms, festivals and legions this fine country has to offer, shows in the wrinkles around their smiling eyes. The brothers play with the accompaniment of Mike Belitsky on drums and Sean Dean on standup bass. In their travels and numerous studio collaborations, the foursome has polished their act and become one of the tightest acts on the road.

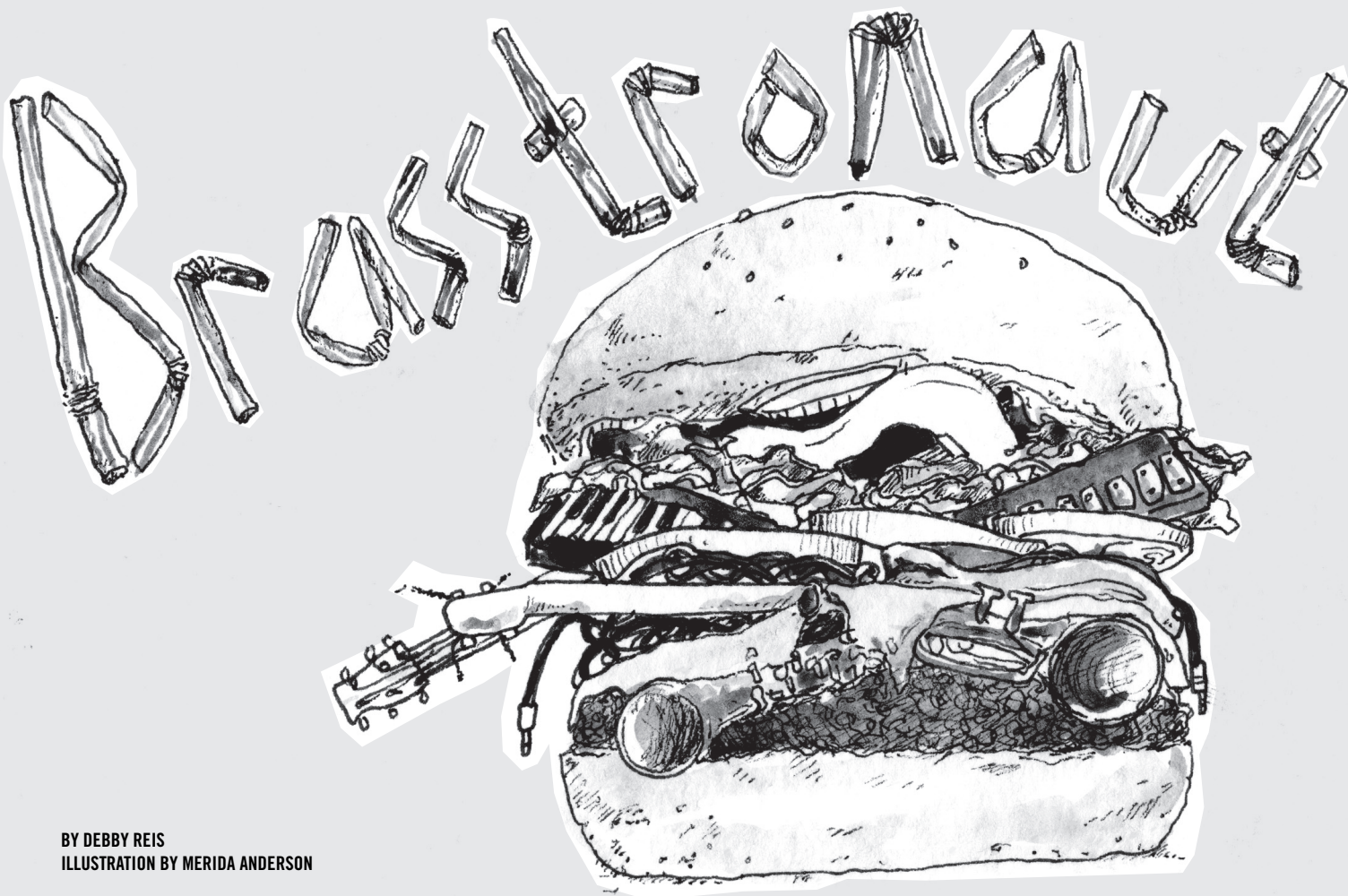
Every live performance the Sadies play feels like a homecoming. They've played so many great shows in so many cities that they've amassed a real cult following and fostered an extended family of friends, fans and fellow musicians. The sellout show at the Hive had members of local favourites Spoon River, A Pale Blue, Blood Meridian and Chet, amongst others, in attendance.

The Sadies didn't need any openers and played their usual rapid fire set of their original blend of Spaghetti Western, garage, and surf rock that everybody expected, but was still pleasantly surprised to receive in the way that only they can dish it. Highlights included the usual fan favourite "Stories Often Told," originally recorded by Blue Rodeo and a cover of "Gloria" that was music to my ears. Every member of the band is larger than life and the showmanship was incredible, including their trademark playing-each-other's-guitar move that you must see to understand. The band happily obliged fans with two encores and graciously thanked everybody for voicing their appreciation of the show.

When the music was over, the band stepped directly off the stage and into the crowd, Travis heading for a cigarette and Dallas joining the folks at the bar, accepting any hand that was offered for shakes. With their suit jackets removed, they blended flawlessly into the crowd, illustrating the fact that the Sadies truly are a band of the people.

—Robert Fougere

// REAL LIVE ACTION



BY DEBBY REIS
ILLUSTRATION BY MERIDA ANDERSON

EDO VAN BREEMEN, BRASSTRONAUT'S VOCALIST AND KEYBOARDIST, ADMITS THE BAND IS HARD TO CLASSIFY. WITH TRUMPET, CLARINET, FLUGELHORN AND LAP STEEL TAKING PROMINENT ROLES, THEY DON'T QUITE FIT IN WITH OTHER INDIE BANDS, AND THE CONSTANT ASSOCIATION WITH JAZZ MAKES THEM CRINGE. THEIR NEW ALBUM, MT. CHIMAERA, MIGHT HAVE TO SIT IN A FEW DIFFERENT SECTIONS AT THE RECORD STORE, BUT WHICHEVER SECTION YOU FIND IT IN, YOU'LL FIND THAT ITS SOOTHING BITTERSWEET MOOD PASSES TOO QUICKLY.

DISORDER SPOKE TO VAN BREEMEN JUST AFTER BRASSTRONAUT ARRIVED IN MONTREAL ON MARCH 23.

Discorder: *You guys recently wrapped up at SXSW. How was it?*


Edo Van Breemen: Yeah, it was a pretty grueling day yesterday. ... We were in Austin for the week and it was awesome.

D: *SXSW has a reputation for being a festival that introduces a lot of bands to a much wider audience. Do you think it's done that for Brasstronaut?*

EVB: I don't know yet. I think so. There were a lot of people at our show but I don't know who those people were. But, there were some guys from different blogs around the world, so I'd say that's true.

D: *Did you guys discover any bands while there?*

EVB: I guess the biggest surprise for me, well, I knew about this band before, but there's this band called Liars and they're definitely the best thing I saw at the festival ... Duchess Says was also amazing. Again, I've known about her,



but I've never seen a live show and it was phenomenal. ... at one point in the performance she actually tackled me. She jumped off the stage and tackled me to the ground. It was a visceral performance to say the least.

D: Tell me about how songs are written for Brasstronaut. Who does the writing? What's the process?

EVV: We all kind of do the writing. At this point we've done a lot of writing where one person brings an idea to the group and then the song, we jam it out as a band and then we kind of work on it for months. Usually, before it goes to recording, it's taken us, well, our average time is probably a year. We're trying to speed that up a little bit. I think it's sort of like we'll get it to a point where it can be played live and then play it live a bunch and then rework it, so we tend to take our time with arrangements.

D: I heard that there was a lot of back and forth with the recording and your producer Will Howie with what you had initially recorded at the Banff Centre.

EVV: Yeah, that's true. When ... we came out of the recording sessions [in Banff], because we recorded everything in seven days, it felt a bit rushed and I don't think we as a band were prepared for the level of post production that we were about to go into. We thought that we could record these songs, mix them and that would be it. When we started hearing the songs, we realized that they didn't sound the way that we wanted them to sound. But we didn't even know how we wanted them to sound on a recording. ... so we took them back to Vancouver and then for the next nine months, or eight months, we worked on them at our own studios. ... like mixing them and then overdubbing them at our houses. I did a lot of stuff, actually in my garage, just putting things through re-amping them and trying to get different sounds and analyzing what we had. ... there was a time that I was quite frustrated because I didn't really know where I should stop. Fortunately we were working with great producers.

D: Do you feel that "Slow Knots" and "Lo-Hi Hopes," the album's singles, are the most representative of the album?

EVV: No. I don't think that the album has a single song that really represents the overall quality. Maybe in terms of instrumentation "Lo-Hi Hopes" is good because you can really hear everything, all of the different instruments get a chance to play out. Also it's got a blaring trumpet solo. There was some discussion as to where and when we should let the improvisational skills of the horn players shine through because we didn't want it to be just like a jam record. We wanted the songs to all have intent and work as fully composed pieces, so we were pretty adamant about not being blasé about those kind of things. But yeah, those songs represent a good cross section of the record.

D: I read an interview that you guys did with Left Hip back when you played the Victory Square Block Party, and this quote that seems to come up in a lot of media, where you said that Brasstronaut's sound is like "a soundtrack to the first day of really getting over a really bad break-up."

EVV: Oh, it was really kind of a joke and Pitchfork ran with that one, so we're

dogged by it, but yeah I know it. I mean, it's just one thing of a thousand, million things I've said. That's not a representative quote.

D: What do you think of the media for latching on to that, especially with Pitchfork?

EVV: It was just them, and people need hooks to write. And I've come to terms with the way that things get misconstrued in the media, especially with people trying to classify the band within a genre or a set of genres. I found that to be very annoying, but you just keep doing what you're doing and hope that some people get it. ... Like one thing the media says, "this is a jazz indie band." That's like an awful thing to read sometimes ... we're just making music and we're using all of our influences to make these songs. We're definitely not just like a jazz-rock band. I'd say that we're writing more pop, experimental pop songs. Sorry, I'm kind of going on a bit of a tangent.

D: That's okay.

EVV: I think that the media, a lot of the time will try and create a kind of a hook to frame the story and then they'll build around their hook and they'll use the music or what their interpretation of the music is, or what's existing in the media already to support their hook. So that's not really saying anything objective about the music.

D: Do you think that Brasstronaut is more prone to being classified with these hooks because your sound is eclectic and not really like anything else that's going on?

EVV: I think so and I think maybe some people think that it's a deliberate thing that we're trying to do—that we're trying to be so different and it's really not what we're about. We're really good friends who are primarily just interested in making music together ... it's not like we strategized to create something that would be weirder or a little bit more unique than other rock bands. I think that people go for that because it's got a horn and then people say, "oh, a horn, this is like a jazz band." Even "Requiem for a Scene." The EP was called jazz so many times, but that's just a bunch of chords that work like any other sort of indie thing, or emo, or whatever. It's just got a horn on it instead of a guitar. ... Well Tariq [Hussain] and I have not gone to music school, but the other four guys have. And they've played in jazz bands, like, a lot of them, and they've also played in a lot of other kinds of bands as well, like classical ensembles, Latin bands. So you can hear the influences that will come in, and certainly in the way the trumpet is played by Bryan [Davies], like he's taking cues from, like, Miles Davis or whoever. He's influenced by people within that genre, but not necessarily by the genre. I think that's what I've been trying to get out there.

D: And is the band as a whole excited about John [Walsh, their bass player] and his wife's baby on the way?

EVV: Oh yeah totally totally! At this point, ... we're definitely over the mid-mark of the tour and we're pretty excited to go home and see our friends and family. But yeah, John is very excited, and you can put that in print, we all are.

Brasstronaut will be playing a homecoming show at St. James Hall on May 6 and opening for Bonobo at the Commodore during the Vancouver International Jazz Festival on June 30.

THE BARE BONES OF BECOMING A DJ

PT. 1 THE TECH SIDE

BY SANCHO MCCANN

THIS IS THE START OF A TWO-PART SERIES WE ARE DOING. THIS SIDE DEALS WITH THE TECHNICAL SIDE OF DJING, BUT NEXT MONTH WE'LL BE DOING AN ARTICLE ON THE SOCIAL AND BUSINESS SIDES OF THE DJ GAME, WHICH WILL AIM TO HELP YOU GET GIGS AND GET NOTICED

Spinning top 40 hits at a Granville club, mixing some hard drum and bass or dubstep at the Lotus, or just playing requests from the crowd at a wedding, the DJ is in control.

Think you could do it? Think you want to do it? Don't know how to get there? Then read on. With a mix of my own experience and a chat I had with DJ Brad Winter, CiTR's music director, here is some advice for those out there wondering how to be a DJ.

You might already be the one that's always asked to run the playlist at a party. You're already on the way. If you can read a crowd, play what you want and what they like, that's a large part of the battle already down. You really just need a way to play the music you want to play the way that you want to play it. That means getting the tools and the practice. That is the difference between an iTunes DJ and a DJ you'll see at a club: a set of tools and techniques that are used to keep the music flowing, to keep the crowd dancing.

A basic setup involves a way to play two tracks at the same time so that you can transition between them smoothly. There are a few options for you here. Traditionally, this would be two turntables to play vinyl and a mixer allowing you to fade smoothly between the track playing on one of the turntables and the other. Other setups might replace the turntables with CDJs. These are CD players with a turntable-like control platter that allow you to manipulate the music as if it were a vinyl on a turntable (scratching, cueing). Another common setup that's become very popular in the past five years is based around the turntable, but instead of normal vinyls, DJs use special control vinyls to manipulate the playback of mp3s on their computer. If this all sounds expensive, you're right, but don't be too discouraged: there are some software-only setups (Ableton Live, Mixxx, for example) to get you started mixing sounds.

Ableton Live, by the way, isn't just a way to get started. "This is production software, at heart," Winter explained. "You can jam on it, play more than two sounds at once. It lets you see many ideas at a time, taking advantage of the freedom a computer brings." While many traditional DJs are uncomfortable with new technology, Winter advocates embracing it. "Get as good as you can with it and go as far as you can with it."

Next, go get some music.

If you're using regular vinyl, this can be really fun and rewarding: digging around in a record store all afternoon, finding a track with a sweet breakbeat on it, or an instrumental remix you'd never heard before. If you're using digital music, you'll need to find yourself the equivalent of a record store [ed. yaaaa!]: an exposure to a diversity of music genres, an exposure to the newest tracks, both the popular and the little secrets that reflect your style and that will have people asking, "what was that last song?" Community or online radio stations, online music magazines and music blogs are great sources.

You'll eventually want to organize your music collection by tempo and key. You can either start doing this right away, or realize down the road that you should have done it right away. With vinyls, you can simply tag each record sleeve, or write directly onto the vinyl's label. With a digital collection, any decent piece of DJ software will let you store this information.

Tempo? Key? What are those? If you just asked that, a short introduction to music theory is definitely needed. You probably don't need more than you can find online, but you really should know about how music is structured.

Once you've got your setup, and some music, just start practicing. You'll want to learn how to beat match (adjusting the playback speeds of two songs so that their beats line up. You might want to learn some basic scratching techniques (not every DJ does). This is also a lot of fun, and quite challenging. Winter believes that basic scratching, while not as novel as it once was, does develop an improved control over the vinyl—and makes a better DJ. There's a large number of videos and tutorials online, a variety of named techniques and even a scratch notation format!

Although you'll be alone with your music and just playing for yourself, you need the time to "just figur[e] out what sounds good and develop your own style," Winter said. "Have a lot of fun with it. This stage is kind of important."

That is the start of your path. Choose a setup that will let you play music the way you want to play it. Practice, explore, find your style. Then get out there and have fun sharing it with others.

// CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF MARCH

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Petroleum By-Product*	<i>Superficial Artificial</i>	Independent	26	Fanshaw*	<i>Dark Eyes</i>	Mint
2	Moon Duo	<i>Escape</i>	Woodsist	27	The Molestics*	<i>A Farewell to Hokum</i>	Independent
3	SubtractiveLAD*	<i>Life at the end of the World</i>	n5MD	28	Pavement	<i>Quarantine The Past</i>	Matador
4	Fan Death	<i>A Coin For The Well</i>	Last Gang	29	Acrassicauda	<i>Only the dead see the end of the War</i>	Vice
5	Brasstronaut*	<i>Mt. Chimaera</i>	Unfamiliar	30	Modern Creatures/ Twin Crystals*	<i>Split EP</i>	Nail In The Coffin
6	Sonic Avenues*	<i>Sonic Avenues</i>	Going Gaga	31	Various*	<i>MusicWorks 106</i>	MusicWorks Magazine
7	Gorillaz	<i>Plastic Beach</i>	Virgin	32	Happy Birthday	<i>s/t</i>	Sub Pop
8	The Summerlad*	<i>Blue Skinned</i>	Independent	33	Eddy Current Suppression Ring	<i>Rush to Relax</i>	Goner
9	The Besnard Lakes*	<i>Are The Roaring Night</i>	Outside	34	Cursed Arrows*	<i>Telepathic High Five</i>	Noyes
10	Electroluminescent*	<i>Oban</i>	Chat Blanc	35	Role Mach*	<i>Orffesques and Fuges</i>	Independent
11	Joanna Newsom	<i>Have One On Me</i>	Drag City	36	Los Campesinos!	<i>Romance Is Boring</i>	Arts & Crafts
12	Liars	<i>Sisterworld</i>	Mute	37	Spoon	<i>Transference</i>	Merge
13	Yeastayer	<i>Odd Blood</i>	Secretly Canadian	38	Four Tet	<i>There is Love in You</i>	Domino
14	Gigi*	<i>Maintenant</i>	Tomlab	39	Strapping Fieldhands	<i>Discuss (Reissue)</i>	Shangri-La Projects
15	Quasi	<i>American Gong</i>	Kill Rock Stars	40	Hot Chip	<i>One Life Stand</i>	Astralwerks
16	Harlem	<i>Hippies</i>	Matador	41	Various*	<i>Hockey Dad Compilation</i>	Hockey Dad
17	Cotton Candy	<i>Top-Notch and First-Rate</i>	Teen Beat	42	A-Frames/Climax Golden Twins	<i>AFCGT</i>	Sub Pop
18	Jaga Jazzist	<i>One-Armed Bandit</i>	Ninja Tune	43	Woodhands*	<i>Remorsecapade</i>	Paper Bag
19	The Splinters	<i>Kick</i>	Double Negative	44	Owl Drugs*	<i>Heathens</i>	Independent
20	Ruby Suns	<i>Fight Softly</i>	Sub Pop	45	100 Mile House*	<i>From Fall to Fall</i>	Independent
21	The Souljazz Orchestra*	<i>Rising Sun</i>	Strut	46	Dadfag	<i>Scenic Abuse</i>	Broken Rekids
22	Various*	<i>Megatunes 21st Anniversary Compilation</i>	Megatunes	47	Oorn*	<i>Life is too Short to be Worthwhile</i>	Independent
23	Golden Triangle	<i>Double Jointer</i>	Hardly Art	48	Devendra Banhart	<i>What Will We Be</i>	Warner
24	Hard Drugs*	<i>Hard Drugs</i>	Stay Gold	49	Nouvelle Vague	<i>3</i>	Love
25	Excepter	<i>Presidence</i>	Paw Tracks	50	Zeus*	<i>Say Us</i>	Arts & Crafts

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.

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BROKEN BELLS – s/t CD

THE WEAKERTHANS – Live At The Burton Cummings Theater CD & DVD/LP

SURFER BLOOD – Astro Coast CD

YEASAYER – Odd Blood CD/LP

JOANNA NEWSOM – Have One On Me 3CD/LP

LIARS – Sisterworld CD/LP

POSTDATA – s/t CD

GIL SCOTT HERON – I'm New Here CD/LP

FRIGHTENED RABBIT – Winter Of Mixed Drinks CD

SHEARWATER – The Golden Archipelago CD/LP

GONJASUFI – A Sufi And A Killer CD/LP

STRANGE BOYS – Be Brave CD/LP

BONNIE PRINCE BILLY – The Wonder Show Of The World CD/LP

ROKY ERIKSON & OKKERVIL RIVER – True Love Casts Out All Evil CD/LP

BILL CALLAHAN – Rough Travel For A Rare Thing LP

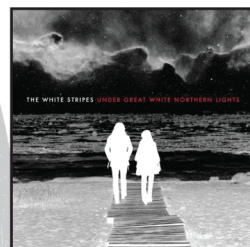
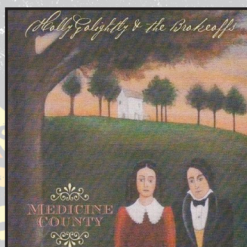
EFTERKLANG – Magic Chairs CD/LP

AUTECHRE – Oversteps CD/LP

GOLDFRAPP – Head First CD/LP

HIGH PLACES – Vs Mankind CD/LP

DESTROYER – City Of Daughters/ Thief/Streethawk CD/LP



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