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SLAM DUNK

////////// SHAD

////////// THE SHILOHS

////////// ARIEL PINK

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////////// RECORD STORES

////////// PARTY PHOTOGRAPHY



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Jordie Yow

ART DIRECTOR

Lindsey Hampton

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Debby Reis

COPY EDITORS

Alison "The Axe" Atkinson, Susanne Dewein, Steve Louie, Debby Reis, Alec J. Ross, Miné Salkin

AD MANAGER

David Stansfield

UNDER REVIEW EDITOR

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INTERN

Susanne Dewein

CALENDAR LISTINGS

Susanne Dewein, Debby Reis

ACCOUNTS MANAGER

Corey Ratch

PROGRAM GUIDE

Bryce Dunn, Debby Reis

OFFICIAL TWEETERS

Susanne Dewein, Debby Reis, Maegan Thomas

CiTR STATION MANAGER

Brenda Grunau

PUBLISHER

Student Radio Society of UBC

COVER

Ryan Walter Wagner

EDITOR'S NOTE

Dear Discorder:

This is our last issue of the summer, we won't be printing in August, but we will still exist. We're heading on vacation for the rest of the summer: visiting music festivals, kicking it on the beach and hanging with our buds. We'll be back in September to welcome all the students back to school so make sure you look for us then. In the meantime we'll continue to put new content on our website (www.discorder.ca) including our regular stream of reviews and the occasional feature and column popping up to keep everyone busy. When we cut back like this it's not out of any desire to stop providing commentary on Vancouver's vibrant music scene.

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But as we take a break from our print edition we leave

you with a lot to mull over. Ariel Pink of Ariel Pink's Haunted Graffiti talks about his past, present and future with our reporter Colin Throness on page 14, our production manager Debby Reis chatted with a number of the owner's of Vancouver's favourite record stores and got them to share some intriguing stories with us on page 16, and I managed to meet up with a number of party photographers in town to take a look at how the genre has developed over time on page 37. But you know what the most exciting thing in this issue is? Slam Dunk. They're on our cover and you should check out Julie Colero's article about them on page 8. When you're done reading all those things we also have some entertaining features on the Shilohs (page 12) and Shad (page 10).

I won't be writing another one of these until September though so enjoy your summer. I sure will! I'm off to Sled Island; you can read all about it on our website.

Cheers,

Jordie Yow

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WRITERS

John Bartlett, Sarah Berman, Katherine Boothroyd, Nathaniel Bryce, Slavko Bucifal, Sarah Charrouf, Penny Clark, Julie Colero, Susanne Dewein, Bryce Dunn, Luisa Fisher, Brenda Grunau, Sarshar Hosseinnia, Andy Hudson, Justin Langille, Mark PaulHus, Jenn Perutka, Andrew Reeves, Gavin Reid, Debby Reis, Colin Throness, Jasper Walley, Jordie Yow

PHOTOGRAPHERS & ILLUSTRATORS

Melanie Coles, Tyler Crich, Aisha Davidson, Cody Fennell, Robert Fougere, the Futurists, Lindsay's Diet, the Lions, Steve Louie, Ryan Walter Wagner, Kurtis Wilson, Mike Withers

PROOFREADERS

Susanne Dewein, Simon Foreman, Olivia Meek, Debby Reis

CONTRIBUTE.

To submit written content to Discorder, please contact: editor.discorder@gmail.com. To submit photography or illustrations, please contact: artdirector.discorder@gmail.com.

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SNACK TIME

BY CODY FENNEL



"YO DAWG, YOU WANNA ROLL?"

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// RIFF RAFF BY BRYCE DUNN



Hello once again! Summer is upon us and the living is easy, as they say, but it's always better when good music is playing. To begin, why not indulge in the summer sounds of the Throwaways, from their newly minted split release with the Spastic Panthers. In fact, there is even a "Summer Song" to get you in the lovesick mood, and that spills over into their ode to "Mikey Erg!" leader of the now defunct seminal pop-punk group the Ergs! (Just for the record guys, in reference to the lyric, "I don't know where you are today or what you're doing now" he's in the awesome band Psyched To Die, check 'em out!). The other two tracks, "Pterodactyl Clap" and "Got A Problem?" sound like a thrashier, noisier version of the Brentwoods or the Tourettes. Live, these gals and guy rip it up: yours truly has watched them and grinned from ear to ear as a result. I can't say I feel the same about the Spastic Panthers, however, as they barrel through four songs of mid-'80s hardcore/skate rock that just don't do much for me. It's played expertly enough and they seem to be having a blast, but I have difficulty getting past a song called "(I'm Gonna) Punch You In The Dink" that's sung by a bunch of guys approaching an age not befitting the exploits of a troublemaking three year old. Know what I mean? While "Volatile," a short and bulbous blast of Black Flag worship, fares better as a sequel to their Rock and Roll Beasts EP, it doesn't stray far from the formula of the hardcore punk style of Jerry's Kids or the Circle Jerks.

Here's a question: are you setting yourself up for failure by calling your newest EP Too Dumb To Quit? Knowing that this title has probably been used a million times over to signal the death knell of any band past its prime, it's good to know that the Radio Reelers don't take themselves too seriously. They are, however, serious enough to rock the heck out on their latest slab. Four songs of fast living, fire-breathin' rock (with choice covers of the Problematics and the Pogues, no less) grace my wine-coloured copy. I reviewed a single in 2001(!), and they haven't changed one iota thanks to their Ramones-meets-Devil Dogs songbook. Too dumb to quit? Nay, too smart to die.

Finally, when you think of the City by the Bay, you think of the Golden Gate Bridge, Alcatraz and Fisherman's Wharf as picturesque cultural landmarks. Now, those San Francisco icons have been tainted with a significant amount of East Bay Grease, my friends, and the stuff is sticky and tricky to remove. Led by the enigmatic entertainer Harold Ray (formerly of HRLIC) along with members of Drunk Horse, Red Meat and the Deadly Snakes, East Bay Grease makes music to drink, fight and love to and their debut is a can of whoop-ass. It's unleashed by a honky-tonked version of the Nervous Eaters proto-punk classic "Just Head" along with two of their own: "Happily Married Man" and "Brass Digger" (the latter tune noteworthy because of its tongue planted firmly in tobacco-stuffed cheek ode to desperate women looking for love in all the wrong places). But lest you think Johnny Lee is the only point of reference, think Tower of Power and whiskey-soaked boogie rock, and you've got yourself covered in East Bay Grease, too.

See you in a few!

The Throwaways/Spastic Panthers: Handsome Dan Records,
www.handsomedanrecords.com

Radio Reelers: Meaty Beaty Records, myspace.com/meatybeatyrecords

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DO THE SLAM DUNK!

BY JULIE COLERO
PHOTO BY RYAN WALTER WAGNER



ON A RAINY EVENING IN LATE MAY, MY MUSIC FROM VICTORIA, HOME OF ALL THINGS GOOD TIMES, WASTE TRAVELS TOOK ME TO NEW BRANDIZ ON THIS ACTION-PACKED POSSE HAS GOT A WAILING, HASTINGS STREET, A VENUE FILLED EQUALLY WITH WILD SOUND LIKE SOME YOU'VE HEARD BEFORE, LOCALS GETTING THEIR FRIDAY NIGHT DRINK ON BUT NOT THIS GOOD IN A LONG TIME. THEY'VE BEEN AND DIE-HARD MUSIC FANS OUT TO FIND OUT WHAT LIKENED TO THE BLACK LIPS, FOR SIMPLICITY AND THE HYPE ABOUT AN ENERGETIC FOUR-PIECE FROM SHORT TERM MEMORY'S GARAGE ROCK PURPOSES, VICTORIA WAS ALL ABOUT. SLAM DUNK TOOK TO THE BUT THE KEY IDENTIFIER HERE IN THE BAND'S STAGE AT 11 P.M., AND BY 11:04, THE TINY DANCE SURE FIRE SUCCESS STORY IN THE MAKING IS THE FLOOR WAS FULL OF SWEATY, CAREENING BODIES. POSITIVE ENERGY IT BRINGS TO THE STAGE—AND SLAM DUNK IS WHERE IT'S AT, FOLKS. HAILING TO THE CROWD.

Four friends from Victoria, Jordan Minkoff (guitar/vox), Caitlin Gallupe (bass/vox), Luke Postl (drums/cat wails) and Duncan MacConnell (guitar/vox), found themselves in a riotous new formation almost two years ago, when they were asked to do some cover tunes at a cancer benefit show. The four-piece performed songs by the Sonics, Fleetwood Mac and the Traveling Wilburys. The set was so well received that the group decided to take things to the next level by hunkering down and writing some songs of their own. All four band members are already long-time Victoria veterans, even though they're all still in their early 20s (Postl and Minkoff play in Colourbook, MacConnell is in Cobras Cobras Cobras, and Gallupe now plays in her brother Brooke's band, Immaculate Machine), and so are well-versed in being in a band. "I liked going back and doing the ol' punk rock stuff, together with the best buds I had; it made sense. I was sick of doofin' round!" joked Postl.

At first, the band stayed close to home, playing house parties and small shows for friends, "so they could have a good time on weekends," explained Minkoff. Thankfully, Slam Dunk decided that other music fans needed to have fun weekends, too.

"At first we were doing house parties in Victoria and that's about it. It was only last February when we first played off the Island, because we decided to book a tour to California while Jordan and I still had musician's work visas from another band. We played Santa Barbara before we ever played Vancouver, squeezed into a 20-band, thrashy bill," explained Gallupe. "We all just sort of love touring so it doesn't seem like too much effort."

They make touring look effortless, although staying in touch while on the road is a little more challenging for the group. I managed to get a hold of Minkoff on a friend's phone somewhere outside of Brandon, Manitoba in mid-June. Whether the two will still be on good terms once she gets the bill for the call is another story, but Minkoff was happy to wax poetic on the ins and outs of the touring lifestyle and how a joke band can grow into so much more than a joke.

"I wouldn't say the band is a joke at all. We actually take writing the songs seriously. We want 'em to be seriously good! But we try to keep a sense of humour about it or else we might end up working at Long & McQuade. With goatees. And chromatic tuners." That frightening future is still a long way off, as Slam Dunk is too busy touring our basements to settle down at a day job and groom their wild and wooly facial hair (does not apply to all band members).

Fresh as anyone can be after sleeping in an over-crowded van and standing outside of a gas station in the middle of the Prairies, Minkoff explained that, on this tour, "we're basically just a shuttle service" for friends along for the ride. Nine bodies crammed into an eight-seater van is, apparently, somebody's idea of a good time. Before setting out on the road, Minkoff established a set of van rules, the most important of which seems to involve giving the newly-acquired tour saxophonist, Kain Bryson ("He's really small, so he fits well in the van, and he's always in a good mood!") last dibs on driving music choices. As of the Manitoba pit stop, everything was running according to plan.

"We're all best friends—we all love to eat together and play together," he continued. The cross-Canada tour is a little different than the band's Cali tour, as the drives are longer and the sleeps are shorter, but everybody seems in good spirits, focusing on the common goals of rocking some serious house parties and making it to Sled Island to perform on a bill with Les Savy Fav, a band with similarly outlandish stage antics and terrifyingly devoted fans.

Slam Dunk fans can get a little unruly at times, but that's all the better, ac-

cording to the group. Minkoff said that "playing Victoria has gotten kind of crazy lately. For small people at least. Last time we played in Victoria people started pushing before we started playing. It's usually a nice kind of happy pushing but falling over and get danced upon don't feel too good." Duncan MacConnell thinks it's great when fans get up and in their face, "as long as they don't steal the mics and never return 'em! All our friends know all the words because they hear them all the time and usually they're crowd surfing even when there is no music."

According to Caitlin Gallupe, "the only real diehards we get are usually 40-something-year-olds who tell us they haven't felt so alive since they saw so and so in 1980- whatever." That's a compliment if ever I've heard one, and the band seems pretty stoked that they're winning over so many people so quickly.

While it's undeniable to anyone who's seen Slam Dunk play that they are the rockiest, it must be said that the band's recordings are excellent, too. The band's got a 7" out on Old Life Records that Minkoff said "sounds nice." There are other songs available online, but they're apparently not up to snuff.

"We just re-recorded everything because we couldn't stand it. It was pretty unlistenable. It took a while to get tight enough," Jordan said, explaining the band's need to redo some tunes. "It was pretty sloppy before that."

Sloppy doesn't do Slam Dunk justice, though. True, they seem like a goofy lot, but they know how to get shit done. "So far we've done everything ourselves," explained Gallupe. "Tour, shirts, demo CDs, a 7". We built a whole table on my back porch for silkscreening everything. We did the 7" ourselves with some help from our friends' labels, Old Life and Fan Club Music Club."

Hopefully, the band's hard work will pay off. Gallupe said "it would be

WE TRY TO KEEP A SENSE OF HUMOUR ABOUT IT OR ELSE WE MIGHT END UP WORKING AT LONG & MCQUADE. WITH GOATEES. AND CHROMATIC TUNERS.

nice to have someone release our full-length," but there's nothing stopping the band from going the d.i.y. route a while longer.

"It would all be a whole lot easier if someone just gave us a big pile of cash!" joked Minkoff.

"It's just hard when ya broke! Maybe we will put an ad up on Craigslist for a pile of cash. Maybe a missed connection with a pile of cash, we could meet the pile somewhere and take it home."

Apparently dreams like these are what great bands are made of. "I'm trying to convince everyone to go on tour again [after the cross-Canada tour] so I don't have to find anywhere to live," said Minkoff, and, for once, I get the feeling he's being serious.

That seriousness doesn't last very long around Slam Dunk-ville as Gallupe is quickly bringing up their plans to start "a travelling burrito stand called 'Slam Dunk Burrito Stand.' Available for any kind of function."

"We offer this as a stand-alone catering affair, sans music, or as an edible compliment to our live show," joked Luke Postl. The four friends, when not busting out great party anthems on stage or in the basement, like to play in Gallupe's backyard to the chickens.

Slam Dunk had a really positive experience at Music Waste, but can't see the same thing working on the Island. "I definitely appreciate the venues Vancouver has right now. Victoria is super dry—all we have is Caitlin's backyard and Logan's, which has a great Sunday brunch menu, but that's only talk radio, no bands," said Postl.

If you want to get in on the fun, Slam Dunk will be rippin' it up at Glory Days on July 17 and can probably be found fueling their burrito-driven antics down the street at Budgie's before the show.

Viva Slam Dunkus! 



SHAD //

BY SARAH BERMAN
ART BY MIKE WITHERS

TETRIS, THE SKILL OF LUCK, GEOGRAPHY IS DESTINY, BEING EXTRA CANADIAN, THE INTERNET BLOWING HIS MIND

IT WAS DAYLIGHT OUTSIDE, BUT YOU WOULDN'T HAVE GUESSED IT FROM THE SUBTERRANEAN LIGHTING INSIDE THE BILTMORE CABARET. HIP-HOP WORDSMITH SHAD AND I SHARED A RED VELVET BOOTH, WHILE HIS BASSIST IAN KOITER ABSENT-MINDEDLY GROOVED IN THE BACKGROUND.

At that moment, we were contemplating the finer points of the 1984 video game Tetris.

"I play a lot of Tetris on my computer. It calms me down in a weird way," he said. "There's definitely a rhythm to it. I find it relaxing."

This unexpected tangent came amid discussion of Shad's third record TSOL, which was released May 25. I had asked whether the letters on his album cover were meant to resemble those geometric Tetris pieces that perpetually fall from the sky.

"Yeah. You know what? Nobody's ever asked me about that," he said, adding that there's a latent philosophical reasoning behind the nostalgic puzzle

game reference. "It's sort of about fitting things together, and breaking down walls, too."

These are precisely the type of poignant armchair insights stitched throughout Shad's autobiographical songwriting. The 28-year-old MC is an expert storyteller.

"I've always been a fan of lyrics that are pointed and conversational—lyrics that get your attention," he said. "I've never been a fan of lyrics that are just like vague, romantic phrases strung together. I don't find that engaging at all."

While his songs are quick to comment on the state of popular culture, there's also an endearing element of personal confession throughout his



***IT'S THE FASTEST
WAY TO GET POOR,
FOR SURE.***

music. TSOL's raucous single "Yaa, I Get It" reveals that like many of us, Shad still depends on a student line of credit as he wraps up a masters degree in liberal studies at Vancouver's own Simon Fraser University.

On the subject of funding an education with a rap career, Shad doesn't recommend it: "Somehow it's worked out for me, but it's like the dumbest idea ever," he said with a laugh. "It's the fastest way to get poor, for sure."

Though his perceptive rhymes, '90s-inspired flow and explosive live presence seem to readily explain how he's overcoming those odds, Shad modestly attributed much of his success to luck.

"That's one of my greatest skills," he said, matter of factly. "I don't know what it is but I've definitely been very fortunate."

The man has a point. Shad's first album *When This is Over* was funded by a talent contest put on by a Kitchener, Ont. radio station in 2005. His sophomore album, *The Old Prince*, was short-listed for 2008's Polaris Prize and even earned him a Juno nomination for Best Rap Album.

His newest was just chosen for the Polaris Prize long list.

For Shad, his career has always been about being at the right place at the right time. "We think we determine so much about our lives. As if we have all this 'choice' and 'agency.' But really a lot of your life is determined by where and when you were born.

"If you look to your right and your left and you look at your best friends, they're probably the kids who lived on your street, the kids you sat beside in class or the kid who happened to live next door in residence."

Even in conversation, Shad's words seemed thoughtful and entirely relatable. The above philosophical conundrum manifests as the phrase "geography is destiny" on a brief interlude track titled "Call Waiting." When asked about his own geographical destiny, Shad has a few different answers up his sleeve.

"It's a pretty complicated question," he mused. "I say I grew up in London, Ontario. That's where I've spent the bulk of my life. It's where some of my best friends still live.

Still, Shad has a few other places he also considers home. "I was born in Kenya, but my family is really from Rwanda. My parents live there now with my little brother, so that's a significant kind of home as well."

"And Vancouver is where I live; it's where I pay rent," he added. (It's probably worth noting Shad is wearing a black shirt with "VNCVR" spelled out in bright multi-coloured text.)

Luckily, the hip-hop everyman has no trouble holding down several identities. "I'm Canadian and I'm something else, which is a very common experience for Canadians. In that sense I feel extra Canadian."

With his first cross-Canada headlining tour already underway, Shad is making the most of the indie scenery Vancouver has to offer.

"I like working with people within my vicinity," he said. "I think that it just feels natural to work with the people around you."

True to his word, local indie darling Hannah Georgas shared the stage with Shad during his Biltmore performance June 3. And if the list of guest musicians on his latest album is any indication, collaborating across genres is something Shad takes to heart.

"I'm a fan of all different kinds of music. I think everybody is," he said. "I sit down and talk about music with my DJ [T LO] or Brendan Canning [of Broken Social Scene] and we'll be having the same conversation."

Canning and bandmate Lisa Lobsinger both contribute guest vocals and instrumentation on TSOL (which, by the way, isn't an acronym for anything in particular). Shad has also toured across Canada with Vancouver's Hey Ocean!, and even played the Vans Warped Tour in 2009.

Halifax-based rapper Classified supplies the beat on the lively history lesson "A Good Name," in which Shad cleverly reflects on the origin of his family namesake: Shadrach Kabango.

"You know, my name is spelled pretty phonetically. Some people are intimidated by the sound of it, but I'm like, take a deep breath, trust your instincts and you'll probably get it right."

Having already test driven his new material in Victoria and Whistler, Shad and his band are more than ready to ride out the Trans-Canada.

As for being cooped up in a tour van, Shad doesn't mind one bit. "It's really not that hard. Most of the time you're driving. And by driving I mean sitting," he said. "I've established some rules in my van, so that everything runs smoothly."

"[The] driver picks music, unless the driver has requested a shotgun to keep him awake. Then shotgun picks music," he explained. "And there's no veto-ing. So there's never any quarrels over that."

Far from dreading the grueling tour schedule, Shad looks forward to catching up on episodes of *Bored to Death* and *Eli Stone*.

"I love going on the Internet and watching TV. It still blows my mind," he said, noting that he's built a reputation for lagging behind the technology curve. "I'm probably the only person I know my age that still wants to sit down and talk about the Internet and how amazing it is."

Despite being more than a little mystified by Twitter, Shad has unwittingly set the Interwebs abuzz. The positive reviews keep rolling in, and if TSOL's recent Polaris long list nomination is any indication, luck's got nothing to do with it. ▽



// THE SHILOHS

BY JENN PERUTKA
ILLUSTRATION BY TYLER CRICH

Recording an EP in a building that's rumoured to be haunted in the middle of the night during a heat wave would tend to make anyone a little crazy. Drummer Ben Frey of the Shilohs elaborated, "The last song we recorded was at 5:30 in the morning ... the laugh you hear in the beginning of the song 'Having a Good Time,' that's me laughing at Johnny [Payne] talking to a stuffed lizard with a cigarette in its mouth."

Despite the unique circumstances, what came out of the recording process were beautifully crafted countrified pop and mellow folk jams on the Shilohs debut self-titled EP.

I met Frey, bassist Dan Colussi and guitarist Mike Komaszczuk at Jonathan Rogers Park, and ended up speaking to guitarist Johnny Payne over the phone the next day as he's currently touring with his other band, Fanshaw. We discussed

the band's unorthodox recording process for their first EP, working with Steve Bays and their future plans.

The band's beginnings stem from a mutual love of bands like Big Star, Burrito Brothers, the Beatles and similar bands from the late '60s and early '70s. Their love for that era is evident from the six songs that make up the EP. Beginning with catchy pop tunes such as "History of Love," the EP progresses into bluesy folk jams. "The chemistry was instant," said Payne, who the other members describe as the ringleader of the group. "I knew I wanted those guys in the band. They're some of my favourite people I've met. I loved Ben's drumming and his pleasant vibe. I had an instant connection with Mike, and Dan is my brother from the Island. So playing and hanging out with those guys is just great," he explained.

After writing a multitude of songs the band began to record their EP. They

MY FAVOURITE THING IN THE WORLD IS WHEN THEY DANCE

hooked up with Steve Bays of Hot Hot Heat and recorded in his Tugboat Studios, located in the Dominion Building in the heart of downtown. Since the building is comprised mainly of offices, the band recorded the EP in the middle of the night to avoid the noisy work day. "We wanted to do it live like Neil Young and Crazy Horse style. So to do it in the middle of the night gave it a gritty feel," Payne said. "It helped us get in the mind-set and we'd save the quietest songs that relied on intensity for the 5 a.m. session."

The guys were stoked about working with Steve Bays and the collaboration came easy to them. As Frey explained, "Johnny is friends with Hot Hot Heat's drummer [Paul Hawley] back from Victoria. He heard some of our demos and saw us play and was psyched. He was buzzing off of what he could do and he put so much energy into it and when we told him we wanted to go home he'd be like, 'What? It's only 6 a.m.!'"

Payne added, "He was great to work with. It was the first thing he ever produced aside from Hot Hot Heat, so there's something nice about it when the producer is just as new to the process as the band. It leaves room for experimentation."

Listening to the EP, there's a noticeable progression from the up-tempo songs into ballads, so I asked the guys whether this was intentional. "We actually recorded ten songs, but we felt the six we chose worked perfectly together and flowed sequentially. It's like watching a band play a set and they play a song that didn't fit right. It could've gone anywhere else. If you don't structure it properly, it ruins it," Frey said passionately.

Komaszczuk chimed in, "Ben's our set-list guy."

So will we hear these four scrapped songs any time soon? "They're done," Komaszczuk said.

"You think so?" asked Frey jokingly. "We could always do a B-side. And there's always Record Store Day."

The band members are no strangers to the stage, having played in introspective rock and punk bands since high school and opening for Cold War Kids last year. So what can you expect at one of their shows? "A typical Shilohs show is us not bothering to do sound check cause there's a hockey game upstairs," Frey joked. "No, that's only happened once. Generally, we're getting a lot more tighter. We have a nice calm about us and our songs have a lot of feeling to them."

According to Payne though, his concern was with the audience. "I always hope we can play a show that will make people want to dance when we play our fast songs and nostalgic when we play our slow songs. My favourite thing in the world is when they dance," he said. The best compliment he ever received to describe a Shilohs show was this: "This girl came up to me after and said, '[your] music sounds like the type of music when you're on a road trip. You're kind of tired, but you turn on the radio and realize you're having a great time.'"

The Shilohs plan to head back into the studio in August to work on their first full-length album. "We definitely have some numbers that resemble Chuck Berry, just mellower jams. They feel like when we first started [and] we wanted to sound like Big Star," Frey said. This time, the band will be working with local producers JC/DC, best known for their work with Vancouver's homegrown talent Destroyer and the New Pornographers. In the meantime, you'll have a chance to check out the band for yourself come July 24 for their EP release party at Little Mountain Studios. If you decide stop by, make sure you dance. It'll make Johnny happy. ▽

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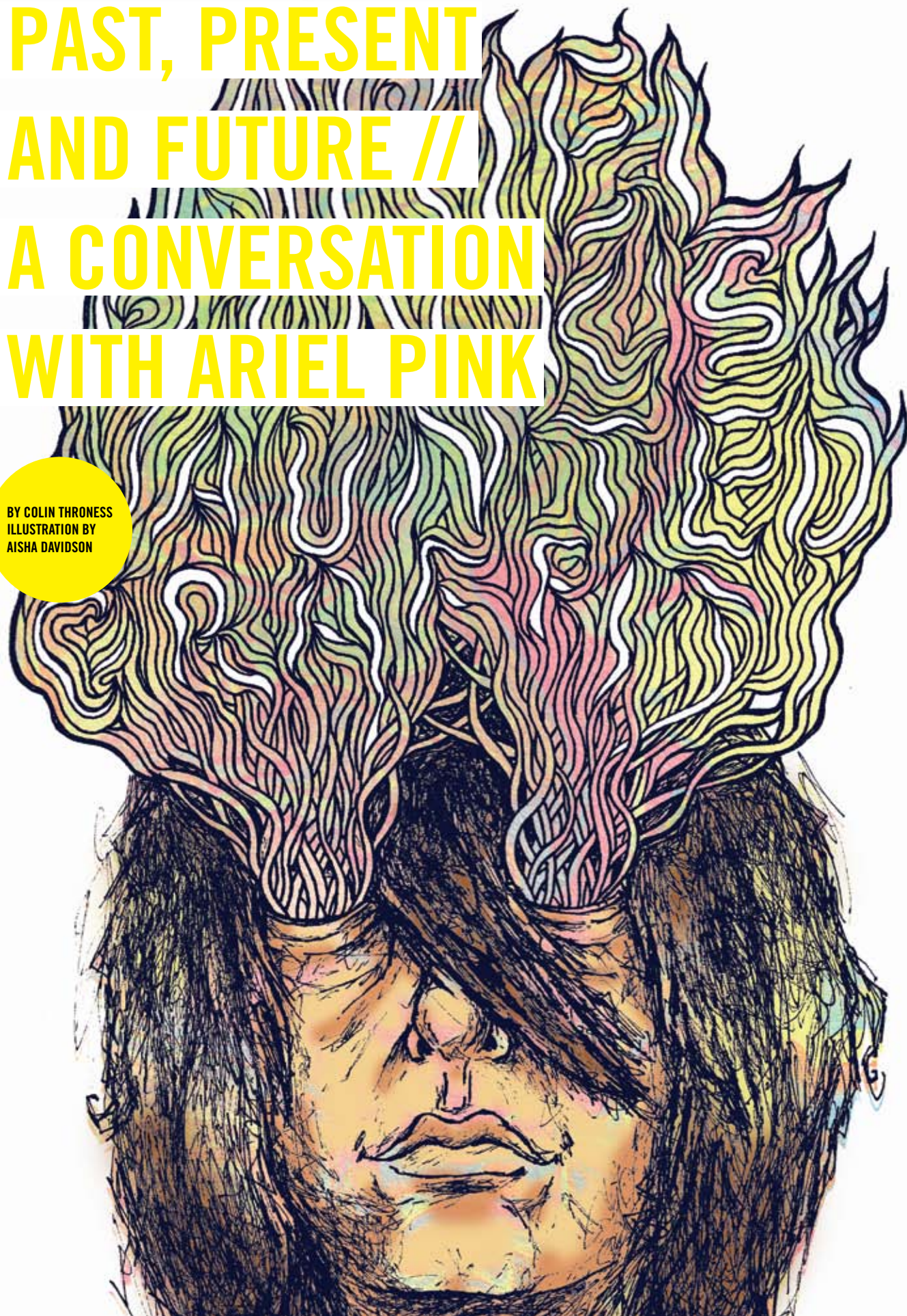
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PAST, PRESENT AND FUTURE // A CONVERSATION WITH ARIEL PINK

BY COLIN THRONES
ILLUSTRATION BY
AISHA DAVIDSON



Discorder: First of all, how's your day going, Ariel?

Ariel Pink: The day? Yeah, it's going good. We're about a week into our tour and we're heading off for mainland Europe tomorrow. So we've got two weeks left. And, yeah, things are going good.

D: It's eight days until your 32nd birthday. Actually, I'm 32 as well and I've found that, more and more, these early thirties are very significant years for young men in our demographic. For many it's when we come to accept that our twenties are finally behind us and maybe it's time to ask ourselves if we really are or should be adults. Do you feel like an adult yet, Ariel?

AP: Absolutely, I feel like an adult. I also feel like a child. And I feel like we're all children, forever. [Laughs.] Everyone in their twenties has all this twenties mania and they kind of live as if it's the beginning and end of the world. They screw up their lives in all sorts of ways, maybe. The teens are like a false start kind of thing, and the thirties, I don't know how it is for you, but I feel like I'm mellowing out with age or something.

D: Yeah, I find that too. The reason I bring it up is because I've always found your music very nostalgic. It kind of reminds me of the melodies I'd make up with my sisters when we were kids. And probably partly because it's very '80s infused and full of emotion. There's also an interesting kind of duality to your music. On many levels it's very familiar and melodic and on other levels it's bizarre and kind of skewed. Can you talk a little about your creative process in terms of that duality and how it's evolved over the years?

AP: Well, you know the duality is not really a duality, it's linear. It's not cyclical. The '80s are not just another decade. We're not just any other generation, I suppose. But I think that whatever my condition is or whatever it is at the heart of what I'm doing obviously speaks to people of our generation, and maybe a generation younger for other reasons. I could go on at length about it. It's definitely, you know, memories, and the whole nature of recording, and the whole nature of recording the past, and the nature of the past—they're all things that are now at the forefront and have to be dealt with in some form or another in order to consolidate whatever the future's gonna be.

D: You started recording over two decades ago and I noticed you also went to Beverly Hills High School. Can you tell me a little bit about your high school experience and how it might have influenced those musical beginnings?

AP: I think I pretty much traveled through the musical jungle in those years. It started before then of course. Starting with me liking [an] ... itching heavy metal, which was in my seventh grade year, I reached a plateau with heaviness, with death metal and even black metal a little bit. But then when I started high school I discovered death rock. It was kind of a downgrade in volume, but like an upgrade in, kind of, more dark entries...I don't know. I think I've always been drawn to the darkness of music. So I pursued that through high school. I wasn't exactly a goth by any means, but I was definitely attracted to the netherworlds of music.

D: What about two decades from now? We're gonna be fifty-two pretty soon. What kind of crazy-ass shit do you think you're gonna be recording in 2030?

AP: Well, I don't know if I'll be recording by then. I hope that it's not just up to me. I hope that there's plenty of younger artists that I can glean some real inspiration from as opposed to just foraging my imaginary dad's record collection.

D: The album *Before Today*—released earlier this month by 4AD records—certainly holds onto the integrity of your earlier music, even surpasses it, but it does mark a departure in your recording style—it's not as muddy and self-reflexive, not as playful in terms of the medium of recording. Were you looking to make it more accessible?

AP: Yeah, I mean it's not that much of a leap to make it more accessible. I suppose I could've made my other stuff more accessible, too. In fact, I think about

that often, just like remastering all the stuff that I did. I was so in a rush back then, you know—the crazy twenties! But I was never satisfied one way or the other with what I did in the past and nor am I satisfied now. I try to keep my sights on just getting something to where I can listen to it and that's the kind of minimum. I mean if I had to think to myself, "Oh, bring up that guitar," or like fucking, "Take all the subs out of those drums." If I have to go [through] that thought process when I hear something objectively—I mean I generally just tend to produce things my way. I'll get people CDs and I'll store the new iTunes graphic EQ settings, you know, make my own mix, audio hijacking, whatever. I'm sure I probably would like the record more—I listened to the record being fed through an amp the other day by total circumstance and it sounded great. I'm like, okay, well now we can take the record and dub it about fifty-five millions times and then we'll have an Ariel Pink record.

D: I read that you struggled with live performances earlier on in your career and I'd imagine it has something to do with your recording methods being part of your craftsmanship. How has your live act evolved recently?

AP: Well, it's pretty much been my sole focus since I came out in 2004. And then releasing music all through that time has been essentially a means of creating merchandise for my table and not much of an opportunity to really pursue the music exactly, you know? Ever since I started playing live I got myself into the cycle of paying my own bills and stuff like that—making music, and making music the sole vocation—but it's been hard to get a moment free. So, I've pursued playing live and I am kind of discovering not being in that comfort zone for the first time in a long time. And doing that from the ground up has taken a while for me. But I feel it's kind of been towards a similar aim since the beginning. It's all just towards being able to get to the point where I can sustain myself making the music. And probably by the time I actually figure it out there won't be any music left to put down. But I hope not. I look forward to the day when I've got free time and have to just clear my mind of all sorts of other distraction.

D: I also noticed that your videos are often very self-reflexive and seem to incorporate elements of your personal life. How does that tie into your overall credo or philosophy within your craft?

AP: I think the visuals are important. It's another thing that I have to always deal with in a semi-incompetent way, (with a live setting. It remains kind of a low-budget enterprise like the records. If I'm at the controls directing what I do and telling people what to do, it's really a pretty simple instruction. It's just, let me sing the song and I'll stand there for you and mouth it and you don't have to worry to hard about concepts or themes or anything like that. It's really the notion that things translate pretty simply, and in a very direct way that they don't anymore. Maybe they used to when video was the new technology. But everybody gets too hung up on the producers, everybody gets too hung up on the directors, everybody gets too hung up on the musicians and all the other minutia. I like the effect of something raw and unpolished, just kinda speaking for itself—not necessarily raw and unpolished, mind you, just something speaking for itself.

D: How are you enjoying Europe? Do you have a favourite city or a favourite venue?

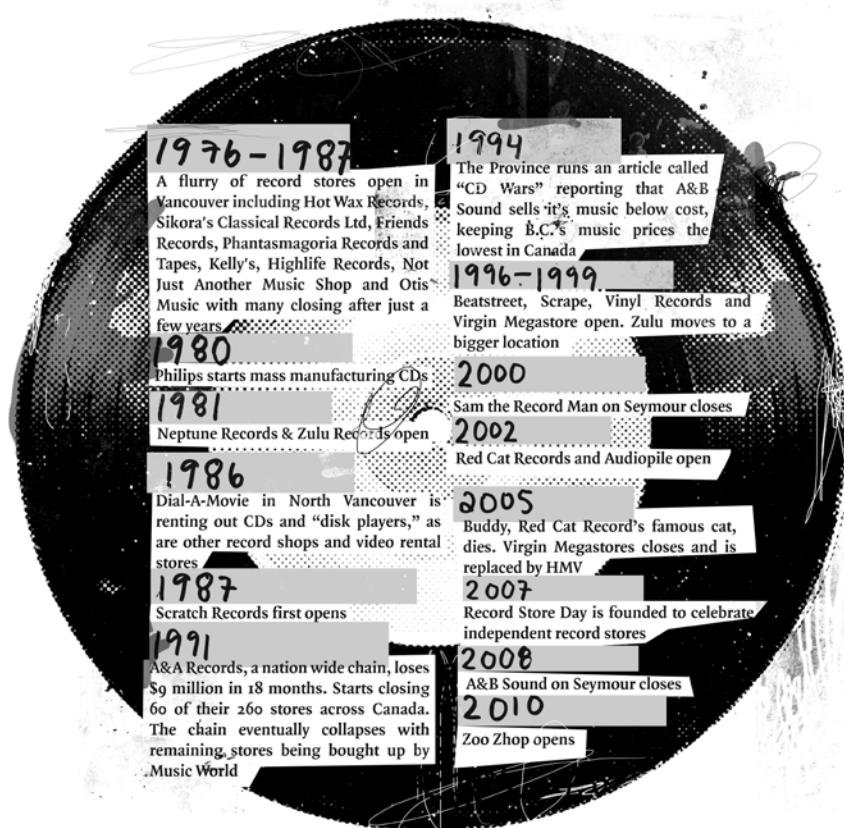
AP: No. I think it's starting to just blend in. It's about time that I find some other place to tour. Europe lost its novelty for me. Florida! Now that's exotic.

D: Yeah, well now it's gonna get even more exotic, right, with the oil spill.

AP: [Laughs.] Exactly.

D: Well, we look forward to seeing you in July, Ariel.

AP: Yeah, I don't know if it's been announced yet, but we're gonna be in Canada again—I don't know what parts yet, it's starting in Winnipeg—but we're gonna be doing the Flaming Lips tour in September. So, yeah, good things afoot in the next year.



ONCE UPON A RECORD STORE //

BROWSING THE HISTORY OF INDEPENDENT RECORD STORES

BY DEBBY REIS,
WITH ASSISTANCE FROM
SUSANNE DEWEIN
ILLUSTRATIONS BY MELANIE COLES
& LINDSEY HAMPTON

There's really no record stores in malls anymore," Grant McDonagh, Zulu Records' owner, pointed out while discussing the state of stores in Vancouver—so unless you have a record store in your neighbourhood, you may have forgotten about the time before mp3s when hanging out in the record store was the way to learn about and collect music.

According to Scratch Records' Keith Parry, record stores still fill this niche. "We've had dozens of in-store performances ... and those ... are [the] things that feel like you're part of the community, you're a cultural ambassador," he said.

"You can usually learn something from someone that works at a record store," Rob Frith, owner of Neptune Records pointed out. "They may not be into the same music you are, but it's usually something they have heard, or they sell enough stuff that ... they can say, 'Oh, well everyone is talking about this record' and they can recommend something."

And the snobbery once associated with record store staff is rarely a problem today. Although Parry admitted elitism has been part of Scratch's past ("When Carl Newman worked at my store [he] wouldn't sell someone a Bad Religion record."), today, record stores simply can't afford to turn people away. McDonagh agreed, "There's a lot of dedicated people who have supported our store and other small stores. ... I give them total credit and I thank them so much," he said.

Nevertheless, when you walk into an independent record store, the music you find will be the music the people who work there like. Parry pointed out that, unlike chain stores that make decisions at a head office on the other side of the country, the staff at a small store have the freedom to bring in their favourites.

For Red Cat Records, an artist owned shop, carrying local bands is a priority. "Having a connection with touring and making records yourself and understanding how much effort it takes to make an album, [you know] that it is worthwhile to come in and purchase an album on vinyl and support a band," said Dave Gowans, Red Cat's co-owner and member of the Buttless Chaps and Cloudsplitter.

Speaking of vinyl, another favourite that many record stores have never given up on ("It looks good. It sounds good," McDonagh said.), dealing with format changes over the years has been trying.

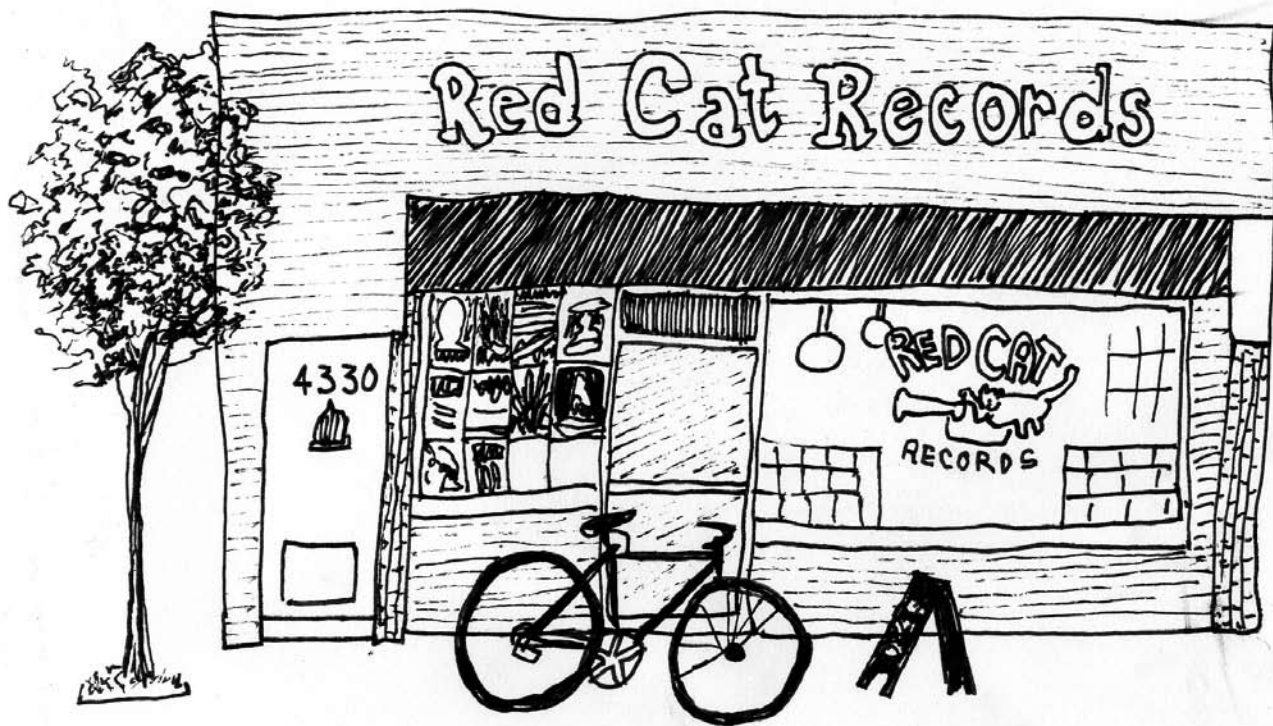
"I remember that period, and it wasn't a very long period, maybe it was two years I guess, but cassettes were king," McDonagh recalled. To prevent theft Zulu kept cassettes in a tube and a stick was used to pop out the album a customer wanted.

When CDs started appearing in the late '80s, many stores in Vancouver were renting them and the players out, but soon major labels were pushing CDs as the only format. "[They] did everything they could to kill vinyl, ... putting 10 extra tracks on the CD, by making the vinyl available weeks, if not months after the release day," Parry said. And while replacing all your vinyl with CDs made for good business for a short while, "in retrospect, it sucked," McDonagh said.

What made things extra difficult for independent record stores [ed. but arguably great for consumers] in Vancouver was A&B Sound's policy of pricing music below cost. "I could walk in into the A&B store and buy new sale records cheaper than I could get them wholesale," Parry said. The Province even ran an article in 1994 about A&B Sound keeping CD prices the lowest in the world.

Vinyl started making a resurgence circa 2004, partially due to the rise in DJ culture, which has helped independent record stores. "I don't think that it's the saviour that a lot of people would like it to be," McDonagh lamented. Nevertheless, he was happy when he recently converted CD bins back to vinyl bins. "It felt kind of good, ripping these CD bins apart and turning them into vinyl bins. I have to admit, that's the truth ... [I] got even with the industry a little bit."

The future of record stores may be a bit shaky, but their place in music's cultural milieu is unquestionable. And with the opening of Zoo Zhop, a brand new record store, last February, perhaps we can be hopeful that these sources of knowledge and community will continue providing unique stories and connections.



RED CAT RECORDS NEW 2010 LOCATION.

RED CAT RECORDS

Dave Gowans wanted to open a record shop back in 2000, but he was focused on his band, the Buttless Chaps, so instead of opening a store, he took a job at Red Cat when Amy Honey and Andrew Pearson opened it in 2002.

When Pearson and Honey moved to Nova Scotia in 2007, Gowans reconsidered his dream of owning a record store. "I just didn't want to see the store close or go out of business," Gowans said. "So I said to my friend, Lasse [Lutick], 'Well, do you want to do this five or six years later than planned?'"

Lutick said, "Yes." Although the store has moved three times since its original inception, it's always been located on Main.

The store was named for Buddy, a rescued cat that lived in the store. "He wasn't the most friendly cat and he hated children," Gowans recalled. At the original location, Buddy lived in the back room and didn't have to deal with the

public much, but he was an icon that appeared in Red Cat's advertising. When Buddy died in 2005, Discorder created a eulogy that emulated Red Cat's ads. "[It] was an image of Buddy's head photoshopped onto Led Belly holding a guitar. And that caught the attention of Ry Cooder," Gowans explained.

"Ry contacted the store and became interested in the cat and started writing a concept album about a big orange cat that travels across, you know, '30s depression era America,'" Gowans said. "[Cooder] never met the cat in person but asked for a lot of photos and got really inspired about the cat. That record came out right when we bought the store."

When asked if the business ever considered getting another cat, Gowans pointed out that, "Cat hair and records just doesn't go ... especially with a 35-pound orange tabby."

NEPTOON RECORDS

Rob Frith had been a big album and music poster collector for a long time before the recession in 1980 affected his construction business. He'd even been organizing bi-annual record swap meets since the mid-'70s (which continue today at the Croatian Cultural Centre). He struggled with the decision, but finally decided to open Neptoon Records on Fraser Street in January, 1981. And it didn't take long for him to decide it was the right thing to do. "I thought, 'Man, this is the life! I can't believe I listen to records all day! And people come here and buy stuff!'" Frith explained.

After a methadone clinic opened nearby, however, the business took a turn for the worse, instigating a move to Neptoon's current location on Main. Today, Frith works with his son Ben (the drummer in Thee Manipulators), who had an interesting encounter with Tom Waits in the store.

According to Frith, Ben noticed a man in the store that looked incredibly like Tom Waits. "He kept coming up and asking like, with a record with a

price tag on it: 'How much is this record?' [imitating Tom Waits]. 'Well, it's right there, it's five dollars.' 'Oh, ok.'" The man did this repeatedly. He finally went to pay, handing Ben his credit card. "So he looked at the credit card, and it says 'Thomas Waits' on the credit card. So he says, 'Are you the Tom Waits?' And he says, 'No, no, I'm not Tom Waits.' So anyways, [when] he leaves the store, my son goes back, walking down the aisle where the records are and [the man's] pulled out all the Tom Waits records and stuck them all in the front of every row!"

Neptoon has had other celebrity shoppers as well. When Peter Buck of R.E.M. came in, Frith didn't recognize him. Frith asked Buck what he was doing in town. Buck replied that he was recording an album. Frith asked what band he was in and Buck replied, "Oh, R.E.M."

"I felt really embarrassed," Frith said, "[I'd] even seen [them] live for crying out loud."



ZULU RECORDS ORIGINAL LOCATION-1869 WEST FOURTH AVENUE.

ZULU RECORDS

"When I was a kid I found [Quintessence Records] to be kind of unusual. So I used to hang there and just eventually got a job and I worked there for a couple of years," Grant McDonagh explained. The store went out of business. "I needed a job," he confessed when asked about the decision to open Zulu. 1981 was an interesting year to start the store. Experimental avant-garde music was coming out of New York, hip-hop was breaking into mainstream culture and MTV hit the airwaves. By the mid-'80s Zulu was a label and a distributor. Eventually, McDonagh found that collecting money from stores was too difficult and he decided to end that aspect of the business.

McDonagh found a new source of income when movies started being shot in the relocated Zulu, which had just expanded to include the building next door. When *Life or Something Like It*, starring Angelina Jolie, was filmed in the shop, it

turned out to be a godsend. "I had this major bill come my way with these fire doors that separate the two stores. And I didn't budget for it," he explained. "It cost a lot of money. ... The Universal cheque came in one hand and went to the fire door people. So I'm really grateful to that terrible film."

When Billy Bragg played at Zulu last year, he reminded McDonagh about gratitude as well. "[Bragg did] this great little spiel about how when he was a kid, how important record stores were to him and if it wasn't for them, god knows what trouble he would have gotten in," McDonagh recalled. "It was just a place where he found refuge while he was going through difficult times, and I guess you could say that we provided that for some people, including ourselves!"

SCRATCH RECORDS


"All I could ever think of as a teenage record nerd was, ... well, I just liked to skip school and hang out at the record store," admitted Keith Parry, owner of Scratch Records. He wanted to own his own record store, but was worried about the reaction of the adults in his life. So, he took general arts classes and then went to the Travis Institute of Recording Arts & Sciences before making the decision to open Scratch. It was 1987 and he was 20 years old.

"I sort of just dove head first into Vancouver's music scene and learned who all the bands were. I went out every night. I got involved. I put on shows," Parry said. He lived in the back of the store for the first three years when it was located on Cambie. And while Parry made the store part of the neighbourhood, he did have one particularly bad encounter. "I had someone attack me with a syringe."

A disheveled, homeless man came into the shop and was bothering a female

shopper. Parry asked him if he needed help.

"[He] pulled out a syringe with no cap on it and he attacked me with it. And being in that neighbourhood, I had a club behind the counter. I never dreamed I'd have to use it, but I did. And I hit the guy in his arm. And he still continued and I hit him again, and he still continued, and a third time, I got his hand really good. And he dropped it and he ran out," Parry explained. "That was one of the intenser, craziest events."

Happier memories include an in-store performance by the Zip Code Rapists, who couldn't get a gig due to their political incorrectness. "I remember kids being at that show, and the Zip Code Rapists giving drinks of whiskey and vodka to anyone who could prove they were under age," Parry recalled. Scratch also donated their dollar bin and records were smashed in good fun. "That would never, ever happen at a bar." 

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>4 Defektors, Awesomes @ Zoo Zhop Happy America Day! Good luck waiting at the border!</p>	<p>5 Turbo Fruits, Golden Triangle, Tight Solid @ Biltmore My Lovely Son, Hannah Epperson, Shaun Watt @ Little Mountain Melvins, Totimoshi @ Rickshaw</p>	<p>6 Mini Mansions, Resorts, JDH @ Biltmore Signals @ Media Club</p>	<p>7 Marko Polio, Glorywhore, the Wrecktals, Hooker Pop @ Media Club</p>	<p>1 Noneansno, Slim Cessna's Auto Club, Hermetic @ Biltmore Swami, Pacifika @ Commodore We Were Lovers @ Neptoon MillerEastman Band, the Burrowskis @ Princeton Doug Andrew & the Circus In Flames, Blackberry Wood, Michael Van Eyes' Lot @ Crab Park</p>	<p>2 Juvenile Hall @ Biltmore Meshell Ndegeocello, Ola Onabule @ Commodore J.P. Carter, Louise Burns, Al Boyle @ Gault & Co. Ty Segall, Chain & the Gang @ Media Club</p>	<p>3 Harlem, Hunx and His Punx, Indian Wars @ 917 Main Sleepy Sun, Sun Wizard @ Biltmore (early) South Rakkas Crew @ Biltmore (late) Deerhoof, Fond of Tigers @ Commodore</p>
<p>11 Fol Chen, Fine Mist, Babe Rainbow @ Media Club Fear Factory, 36 Crazyfists, After the Burial, Divine Heresy @ Commodore</p>	<p>12 Quintron & Miss Pusseycat, Thee Manipulators, Ch. 3 & 4 @ Biltmore</p>	<p>13</p>	<p>14 Ariel Pink's Haunted Graffiti, Magic Kids, Puro Instinct @ Biltmore Maps & Atlases, Drink Up But-tercup, the Globes @ Media Club The New Pornographers, the Dodos, Imaad Wasif @ Vogue</p>	<p>15 Not Sent Letters @ Biltmore Brutally Handsome, Weapon, Hobosexuals @ Princeton Girlfriends & Boyfriends, All Purpose Voltage Heroes, Crystal Swells @ Honey The New Pornographers, the Dodos, Imaad Wasif @ Vogue</p>	<p>16 Moonshiner, Petroleum By-Product, B-Lines, Makeout Videotape @ Biltmore China Syndrome, Payday Millionaire, the Lee Majors @ Fairview Vancouver Folk Music Festival @ Jericho Beach Park</p>	<p>17 Shapes Stars Make, Lakefield, @ Biltmore (early) Slam Dunk @ Biltmore (late) Katelvn Dawn @ Neptoon Vancouver Folk Music Festival @ Jericho Beach Park</p>
<p>18 The Cat Empire, Daniel Wesley @ Commodore Vancouver Folk Music Festival @ Jericho Beach Park Swingin' Utters, the Jolts @ Venue</p>	<p>19 Thao, Get Down Stay Down @ Biltmore</p>	<p>20 Admiral Radley @ Media Club</p>	<p>21 Sweethead @ Biltmore</p>	<p>22 Ryan Dahle, the Manvils, Familia @ Biltmore Fine Mist, Soft Focus, Whatcom Tennis Fellowship @ Honey Mah Jongg @ Media Club</p>	<p>23 Bison B.C., Congress, Baptists @ Biltmore Ready Rabbit @ Princeton</p>	<p>24 Bear in Heaven, Twin Sister @ Biltmore (early) Walter TV @ Biltmore (late) MGMT @ Commodore</p>
<p>25 Wolf Parade, Moods @ Vogue Obits, the Night Marchers @ Rickshaw</p>	<p>26 Kinky Friedman @ Biltmore</p>	<p>27 We Are Scientists @ Biltmore</p>	<p>28 Personal & the Pizzas @ Biltmore</p>	<p>29 Ganga Giri, Mr. Something @ Biltmore Dead Ghosts, Indian Wars, Manic Attracts @ Honey Alex Chilton tribute night w/ China Syndrome, Vancouver Night and more @ Wise Hall</p>	<p>30 Cocaine Moustache, Black Wizard, Hugenkelt, Ballista @ Biltmore The Intruders, the Jolts, Shithawk, Zip Guns @ Pat's Pub</p>	<p>31 The Walker Band @ Princeton the Ataris, Gasoline Heart @ Biltmore (early)</p>

// 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									7
8				Sounds of Africa (World)	Suburban Jungle (Eclectic)		End of the World News (Talk)	Friday Sunrise (Eclectic)		8
9	Tana Radio (World)		Breakfast With The Browns (Eclectic)					Synchronicity (Talk)	The Saturday Edge (Roots)	9
10	Shookshookta (Talk)			Third Time's The Charm (Rock)	Pop Drones (Eclectic)		Sweet And Hot (Jazz)	Ska-T's Scenic Drive (Ska)		10
11	Kol Nodedi (World)		Stranded (Eclectic)							
12pm			Alt Radio (Talk)	Morning After Show (Eclectic)	Anoize (Noise)		Duncan's Donuts (Eclectic)	CiTR Listener Hour (Eclectic)	Generation Annihilation (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				Give 'Em the Boot (Talk)	Democracy Now (Talk)		Ink Studs (Talk)	Radio Zero (Dance)		2
3	Blood On The Saddle (Roots)	Fill In	Mantis Cabinet (Eclectic)	Wings (Talk)	Rumbletone Radio A Go Go (Rock)		Japanese Musicquest (World)		Code Blue (Roots)	3
4			The Rib (Eclectic)	Radio Freethinker (Talk)			French Connection (World)	Nardwuar Presents (Nardwuar)		4
				In The Cage With Birds						
5	Chips (Pop)	Saint Tropez (Pop)	News 101 (Talk)	Fill In	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)	Reel to Real (Talk)		Are You Aware (Eclectic)	Hot Mess (Eclectic)	Nasha Volna (World)	6
7			Sore Throats, Clapping Hands (Eclectic)		Sam-squantch (Ecl)	Shameless (Eclectic)				7
			Exploding Head						Notes from the Underground (Electronic/Hip-hop)	
8	Rhythms (World)	Awesome (Eclectic)	Movies (Eclectic)	Life On Jumpstreet (Dance)			Exquisite Corpse (Experimental)	African Rhythms (Eclectic)	Synaptic Sandwich (Dance/Electronic/ Eclectic)	8
9	Mondo Trasho (Eclectic)				Folk Oasis (Roots)					9
10	Transcendance (Dance)		The Jazz Show (Jazz)	Crimes And Treasons (Hip-hop)	Sexy In Van City (Talk)		Live From Thunderbird Radio Hell (Live)	Fill In		10
11								Shake A Tail Feather (Soul/R&B)		11
				CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)		Fill In		Beats From The Basement (Hip-hop)	
12am	Throwdown FM (Dance / Electronic)									12am
1									The Vampire's Ball (Industrial)	1
2	CiTR Ghost Mix		CiTR Ghost Mix				Aural Tentacles (Eclectic)			2
3									CiTR Ghost Mix	3
4				CiTR Ghost Mix	CiTR Ghost Mix			CiTR Ghost Mix		4
5										5

SUNDAY

TANA RADIO

(World) 9-10am

SHOOKSHOOKTA

(Talk) 10-11am

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

KOL 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.

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

THROWDOWN FM

(Dance / Electronic) 12-1am

Hosts Downtown Stacey Brown and Jen Slatore are proud to announce that our playlist for each and every show will be 100 per cent Vancouver, B.C. based underground music of the sub-bass generation. This means you'll never hear a track that's not from our west coast province of B.C. We call ourselves collectively: The Local Union 604. ThrowdownFM@gmail.com

MONDAY

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

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

STRANDED

(Eclectic) 11am-12pm

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

ALTERNATIVE RADIO

(Talk) 12-1pm

Hosted by David Barsamian.

PARTS UNKNOWN

(Pop) 1-3pm

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

MANTIS CABINET

(Eclectic) 3-4pm

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.

SORE THROATS, CLAPPING HANDS

(Eclectic) 6:30-7:30pm

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.

EXPLODING HEAD MOVIES

(Eclectic) 7:30-9pm

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm.
July 5: Blue Mitchell's Step Lightly
July 12: Bobby Timmons' The Soul Man!
July 19: Jackie McLean's It's Time!
July 26: Clifford Jordan's Glass Bead Games
Aug. 2: Thad Jones/Mel Lewis: Live at the Village Vanguard

Aug. 9: Miles Davis' At The Blackhawk

Aug. 16: One For All's

Incorrigible

Aug. 23: The Individualism of Gil Evans

Aug. 30: Johnny Lytle's Nice And Easy

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

GIVE 'EM THE BOOT

(World) 2-3pm

Sample the various flavours of Italian folk music from north to south, traditional to modern on this bilingual Italian/English show. Un programma bilingue che esplora il mondo della musica etnica italiana.

WINGS

(Talk) 3-3:30pm

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.

IN THE CAGE WITH BIRDS

(Talk) 4:30-5pm

Join Carlin Bardsley as he welcomes the top names in Canadian Mixed Martial Arts to put up their dukes and discuss the fastest growing sport in the world. Recaps, interviews, tunes and more... it's the most fun you can have without being punched in the face!

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 EArItated.
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

REEL TO REAL

(Talk) 6-6:30pm
Movie reviews and criticism.

SAMSQUANTCH'S HIDEAWAY

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

SHAMELESS

(Eclectic) 6:30-8pm
Alternating Wednesdays
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.

FOLK OASIS

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

SEXY IN VAN CITY

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

HANS KLOSS' MISERY HOUR

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

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

SWEET AND HOT

(Jazz) 10am-12pm
Sweet dance music and hot

jazz from the 1920s, '30s and '40s.

DUNCAN'S DONUTS

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

WE ALL FALL DOWN

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

INK STUDS

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

JAPANESE MUSICQUEST

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

FRENCH CONNECTION

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

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.

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

CITR LISTENER HOUR

(Eclectic) 12-1pm
Tune in each week as you, the CiTR fan, gets to program an hour of adventure for the whole world to hear! For more info, contact program coordinator Bryce Dunn at citrprogramming@club.ams.ubc.ca.

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.

SHAKE A TAIL FEATHER

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

THE VAMPIRE'S BALL

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

SATURDAY

THE SATURDAY EDGE

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

GENERATION ANNIHILATION

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

POWER CHORD

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

CODE BLUE

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

buddy-system.org

THE LEO RAMIREZ SHOW

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

NASHA VOLNA

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

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 party with your cat (cats love Electro!)

ART PROJECT // THE LIONS



ART PROJECT // THE LIONS

THE LIONS ARE TASHA BROTHERTON, MATTHEW BROWN, BARRY DOUPE, COLLIN JOHANSON AND JAMES WHITMAN. THEY MOSTLY LIVE IN VANCOUVER AND THEY'VE BEEN DRAWING TOGETHER SINCE 2003. SEE MORE OF THEIR WORK AT WWW.LIONSPILE.CA





// UNDER REVIEW

THE BRAINS ZOMBIE NATION (Stomp Records)

Some things should never die. Others should have never been born in the first place. I don't know where that leaves the Brains, the Montreal-based horror-punk band that were voted "Punk Band of the Year" by the *Montreal Mirror*, but most of the time when a zombie appears in a film, they're not left undead for long. Still, for those who do indulge in psychobilly, the Brains are kind of a big deal. They spent the last year touring Canada, America, and Europe, and recording *Zombie Nation*, their fourth full-length album.

According to Chart Magazine, the Brains are "quickly becoming one of Canadian psychobilly's most revered exports." One can only wonder what other psychobilly bands Canada is currently "exporting." The next thing to wonder is how a band that sings about nothing more than zombies and broken hearts and plays the same ripping power chords and walking bass lines in every song can find enough material to fill four full-length albums, but as the Brains prove, there really is an attentive audience for this. Briefly put, it's not for the faint of heart, nor directed at a wide demographic outside of those who drive a '52 Chevy pickup to the Langley Home Depot to buy new wood for your coffin bed. It's about as predictable as a cherry tattoo on a pin-up model.

However, to be fair, some people like psychobilly, and those people should totally hear *Zombie Nation*.

They'd probably really like it because they do sound something like *Nekromantix*. And notably, the bass player and the drummer both played in the *Ripcordz*. Put that in your flask and drink it.

—Sarah Charrouf

LCD SOUNDSYSTEM THIS IS HAPPENING (DFA Records)

At the risk of sounding like a Kool-Aid sipping bandwagoner, it must be said that rumours of this album's party potential have not been greatly exaggerated. The critically untouchable new release from James Murphy's electro-punk brainchild is only partially overblown, but probably for good reason.

From start to finish, *This is Happening* remains a dance album. It is "dumb body music," as Murphy told Chuck Klosterman for an article that appeared in *The Guardian*. Seven out of nine tracks are lengthy, euphoriating crescendos punctuated by recurring (but never blatantly repetitive) lyrics.

For some people, this stuff is the epitome of boring. With the exception of the single "Drunk Girls," all the songs on LCD's third and final release clock over six minutes. Which, admittedly, can feel rather excruciating if you don't dance or still get nightmares about the time you were addicted to chemical drugs.

But for everyone else, Murphy's honest, self-deprecating take on those abject relationships between lovers, frenemies, label execs and Williams-

burg strangers is both refreshing and fun. "Dance Yourself Clean" and "Pow Pow" stand out as feel-good self-confirmations while "I Can Change" and "You Wanted a Hit" cover more acidic emotional territory.

Relatable, catchy as hell, and loaded with riff and sample references that bearded record store managers won't ever shut up about, *This is Happening* has already proven to get a dance-floor of relevant twenty-somethings moving faster than a fire alarm at the airport. It's basically science.

—Sarah Berman

PHANTOGRAM EYELID MOVIES (Indica/Fontana)

When one thinks of the home of trip hop, spawning mega bands like *Portishead* and *Massive Attack* hailing from the region of Bristol, England, usually come to mind. What can one expect from a new duo hailing from Saratoga Springs, New York? You would be surprised. Phantogram's debut album *Eyelid Movies* is a delicious blend of thick beats and dark melodies. Josh Carter and Sarah Barthel have rigged up a farm house as their recording studio and produced tracks worthy of major metropolitan attention.

Daydreams are the inspiration and certainly the collections of beats and rhythms are perfectly suited for daytime mind travels or night time excursions. The opening track and first single, "Mouthful of Diamonds" featuring heavy, oscillating treatments, an off-kilter synth mo-

tif, a meandering looped guitar and Barthel's soft vocals, is something one would expect from a UK band boasting years of experience. "Turn it Off" accomplishes the opposite highlighted by quick smooth synth noises and Carter's darker approach to the lead role. "Futuristic Casket" sounds epically uplifting for a downer with an edgy vocal effect combined with a penetrating hip-hop beat and lullaby-like accompaniment during the chorus. The best is yet to come with the song "Let Me Go" which, oddly enough, will keep you hooked to the beautiful harmony sung over top an infectious groove. *Eyelid Movies* is an outstanding debut which sounds like something straight out of the '90s UK club scene with a modern perspective.

The album is instant, memorable and lasting.

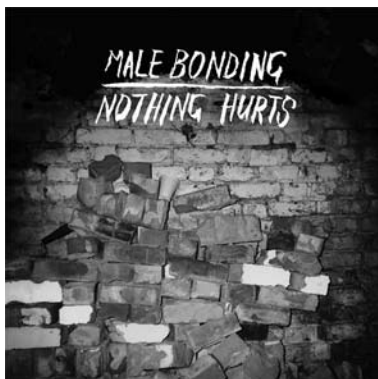
—Slavko Bucifal

RADIO RADIO BELMUNDO REGAL (Bonsound)

If you are digging outré hip-hop music this record might make you very happy. Radio Radio is a French-Canadian hip-hop trio whose music bears features of rap, disco and electro worthy enough to make the *Polaris* 2010 long list.

They rap in what might at first listen seem to be an invented language, a concoction of French and English. This is Chiac, a French-Acadian dialect that the musical trio is currently popularizing.

Aside from the energetic and



colourful sound is the visual imagery the group conjures, musically. The image of smarmy guys with gold necklaces chilling on their yacht makes it fun to listen to because it's authentic and unpretentious. The romantic photo of a sailing ship on the cover of their second album is misleading, and just as ironic as their lyrics are. Standout track "Dekshoo" has got some interesting lyrical play with "Nice, nice / Avec mes Penny Loafers / Ou avec mes Deck Shoes" and so does "9 Piece Luggage Set," where they sing "Une valise, deux valises c'est pas assez / Y faut ma 9 Piece Luggage Set / J'su Jet Set."

Occasional funk and brass elements make this record a good and light listen for the summer. You might want to give yourself some time to come to appreciate their songs even if you're not the biggest rap enthusiast.

—Susanne Deweine

SLAM DUNK ONLY FUN EP (Old Life Records)

Garage rockers Slam Dunk sound like they were jamming ten years ago and were mysteriously teleported into a parallel Earth where the people are oppressed by some tyrannical wizard, whom they defeated armed only with their distortion pedals and frenetic drumming.

In their press release, they offer a "pre-2012 friendship", but the music itself is refreshingly archaic, emanating what you might call a "pre-9/11 innocence." There are no synthesizers or electronic beats, just straight-forward and earnest pop chord progressions with unassuming rhythm and no need to expand beyond the tried and true guitar-drums-bass combo. The vocals, on heavier tracks like "Feral Child," still carry an expressive soulfulness reminiscent of John Lennon's "Instant Karma" after he'd been practicing primal scream therapy, or early Isaac Brock of Modest Mouse. At the same time, other tracks have a smooth and dreamy vocal quality that wavers between sounding like My Bloody Valentine and the Ramones. This isn't music that will blow your

mind with its originality, but in a culture saturated with millions of MySpace music pages, novelty no longer seems to be a legitimate criteria for criticism. Slam Dunk is fun, upbeat, playful, and whether or not you feel like putting their 7" on your phonograph, you can tell their live shows are sweaty, Pilsner-soaked Dionysian revels. One gets the sense that the band is like a pod of orcas: majestic to behold in their natural habitat—a live performance—but kind of melancholy and underwhelming in the confined aquarium of a studio release.

—Andrew Reeves

TOBACCO MANIAC MEAT (Anticon)

Maniac Meat is fucking dope. Funky and weird, it pulsates like a human heart in a cybernetic body. Harkening to an era when analog synthesizers were what the future was supposed to sound like, it could be the soundtrack to a dream of William S. Burroughs stealing the TARDIS from Dr. Who [ed. Standing for Time And Relative Dimensions In Space, this is the name of Dr. Who's time machine/phone booth.] and using it to slide through the kaleidoscopic arteries of space-time in search of junk and permissive young boys. Tobacco's music is unapologetically sleazy, dehumanized and eroticized. These are some druggy vibes going on and not anything organic like shrooms or weed. This is chemical, but instead of being alienating and repulsive it kind of leers at you seductively and makes you think maybe you're missing out on something, tempting you into its underground lair of blinking LCDs and little knobs that ache to be tweaked. There is a fair share of "living" drums and bass guitar that balances out the thick layers of synth. The vocals are almost entirely run through effects that sound like C3-PO's debauched bohemian cousin. This is a good thing.

With track names like "Sweat-mother," "Mexican Icecream," "Lick the Witch" and "Motorlicker," one might sense a certain preoccupation with human moisture and anatomy.

On "Heavy Makeup" the infectious hook repeats itself like a kindergartner chanting a schoolyard rhyme: "You got sick from a lolly lolly lolly pop / You feel free when you're killing me." "Fresh Hex" features Beck, his vocals cut up in a way impossible to duplicate live, and grooves hard. This is very subwoofer-friendly music. If anything critical might be said, listening to the whole album at once can make the constant synth sounds lose their impact, but the individual tracks will thrive mixed into a "shuffle" playlist, or injected into a house party that is a little too square and sober and needs a dose of grime and lubricant to get through all the frigid Puritan sexual repression still wafting up from America.

—Andrew Reeves

MALE BONDING NOTHING HURTS (Sub Pop Records)

Comprising of Robin Silas Christian, John Arthur Webb and Kevin Charles Hendrix, English rockers Male Bonding have a small but loyal following. In their debut album, Nothing Hurts, they manage to cram a mini tornado of music into a bite-sized package.

Sounding like a cross between the Yeah Yeah Yeahs and Apollo Ghosts, Male Bonding has a very raw indie/garage feel. Although they are touted as a punk band, they really have a smattering of influences that are evident throughout the album. "Nothing Used to Hurt" makes a definite nod to the Clash in it. On "Franklin," another standout track, there are sounds and moments that are undeniably influenced by Joy Division. "Crooked Scene" is the gem of this British offering. Short, fast and with a good beat, it is a rollicking little jewel.

Each of the 13 tracks is short and to the point. The entire album clocks

in under 35 minutes so it's good for those of you with a short attention span. Nothing Hurts is very accessible and it is over before you know it. Sounds like these guys would be a force to be reckoned with live. Good debut.

—Katherine Boothroyd.

SHANE TURNER OVERDRIVE SHANE TURNER OVERDRIVE (Self-Released)

Shane Turner is no stranger to the music world. Since moving to Vancouver eight years ago, Turner has been in or around as many bands as these hands have fingers to count on. After years of occupying his time with such groups as Fanshaw, the Choir Practice, Woodpigeon and more, Turner has found the space to conceive and give birth to his long gestating solo project, Shane Turner Overdrive. There is no denying the talent and intention Turner brings to the table, and this collection of tunes may be the icing on the indie rocker's cake. The songs are recorded lo-fi and live off the floor, warts and all, which gives the album a nice human touch. Turner's voice is strong yet fragile, his songs short and sweet. The album blends nicely together and aside from a couple of near stumbles, the thread binding the songs together is seamless. Album opener "The Exit Railings" is sweet like honey. Even better is when it kicks into "Wigs," a fuzzy rocker tune with the makings of a favourite. Turner has produced a near gem of an album, featuring some really nice vocals, a plethora of instruments, some strong and clever songwriting and just enough rock to keep things interesting. Though it clocks in at just under 25 minutes, this album is good enough to leave on repeat as that near half hour turns into a daylong dream-like listen.

—Nathaniel Bryce



THEE MANIPULATORS EASE UP ON THE BREAKDOWNS (Neptoon Records)

Thee Manipulators have been blowing up stages around Vancouver for a few years now and it is about time they laid some tracks down. With resumé's boasting membership in now legendary Vancouver garage/punk bands like **the Hell Caminos**, **the Gung Ho's**, and **the New Town Animals**, it is no wonder that this band's recently released album is a ball of garage rock fury. Boogying keyboards and loud, fuzzy riffs are set on top of bouncing drumbeats while Mike Roche's explosive vocals tie things together (and prove him to still be one of the city's most charismatic frontmen). It is garage tone with R&B boogie and punk punch that will have you bopping in front of the bathroom mirror with a hairbrush for a microphone! Thee Manipulators have managed to bottle their furious live energy and sell it for private consumption. *Ease Up On The Breakdowns* is a blast, boasting hits like "Ooga Booga Man" and "Keep

The Boots On Baby." They only fully draw back on the throttle once, the R&B swagger of "Petals of Petulance" reminiscent of **the Rolling Stones'** *Exile on Main St.* (a bold statement indeed). *Ease Up* is a poignant garage rock manifesto written and vigorously delivered by an all-star lineup of Vancouver musicians.

—Mark PaulHus

THE TELEPATHIC BUTTERFLIES WOW & FLUTTER (Killbeat Music)

Celebrating the release of their fourth album, *Wow & Flutter*, the Telepathic Butterflies offer more than an ode to '60s and '70s power pop. Their music is a nice mix of psychedelic rock with influences steeped in American new wave and early Brit pop, producing a sound that is retro yet modern, detailed but loose. This is a formula that has worked nicely for **Sloan** and **By Divine Right** and it works nicely here too. *Wow & Flutter* is chock-full of tasty bits like "Circle Man," sounding a bit like a hippie's version of **Foo**

Fighters with an attention grabber if ever there was one. "Elegy" has shades of **Teenage Fanclub** within its dated walls and "Aloha" is a fun piano driven rocker that is so **Bowie** it hurts. While it is easy to rehash sounds from the old school it's not nearly as easy to do so as convincingly, but the Telepathic Butterflies have. Well crafted enough to make even the most staunch music critic sway and pine for days of groove, *Wow & Flutter* is dressed in quality garments hand sewn with recycled cloth, personally embroidered by the band themselves.

—Nathaniel Bryce

THE WINKS TWILIGHTS (Oh! Records)

You might best remember former Vancouver band the Winks for their stage set-up, which they lovingly assembled no matter the size of the show. With bright boas wrapped around the mic stands, white lights strung up with other colourful ephemera, not to mention the queen bee herself, singer/cellist Tyr Jami, who would never disappoint in her handmade concoctions of sequined velvet and tulle. This description of the Winks' visual aesthetic goes a long way toward describing their music, which sounds like a magical dress-up game in that last childhood moment when one can still play. (Not to overstate the point, but this is a band who used to toss glitter confetti into the air during the climax of their show).

The band's cross-country move to Montreal hasn't much changed the basic idea behind their music. Fans will find here what they loved on previous efforts, from the cello- and ukelele-based arrangements to Jami's child like voice and unrhymed, utterly cryptic lyrics. In fact, she once likened her method of songwriting—which more is concealed than revealed—to speaking in code in one's diary. Like their earlier album, *Birthday Party*, the production is downright lovely, taking the rough off the edges while taking care not to squish the exquisite, jewel-like details.

At times, however, the childish magic can feel a bit grating. On "Seasons," bandmate Todd MacDonald sings "Tickles propel smiles most beautiful" in a way that is a little too whimsical for most, and "Bookface" is entirely too high-pitched.

Nevertheless, there are just as many indications that the Winks are maturing. "It's Happening" is a fascinating little pop song that resists its own catchiness by veering between dramatic, sweeping strings and Jami's teasing lyrics. "Telepathic Rockets," meanwhile, is an edgier track reminiscent of **Do Make Say**

Think's instrumental chaos. The album closes with "Wakonda," a stunner of a lullaby love song, subtle and synthy and unlike anything else they've done. This ex-hometown band is still worth watching.

—Luisa Fisher

WINTERSLEEP NEW INHERITORS (Labwork)


It is inevitable that Wintersleep's new album will be compared to the success of their previous release *Welcome to the Night Sky* with "Weighty Ghost" receiving most of the attention, and while *New Inheritors* will probably not have throngs of people singing in unison or established Canadian bands covering their songs on stage, the new album is proving to be a musical graduation for the band. Keep in mind, however, that the post-diploma world is often anti-climactic and a little more conservative.

The addition of strings, brass and piano adds a textured and heavily layered sound. The end result is a metamorphosis that is destined to separate Wintersleep from Canadian independent music.

"Experience the Jewel" sets the tone of Wintersleep's new musical journey with orchestral opening and a build-up worthy of epic proportions. "Encyclopedia" follows the maturation with a contagious chorus and a guitar section that sounds like **the Dandy Warhols** complete with accompanying organ. "Black Camera" is by far the catchiest tune on the album with chorus sections that have a curiously timeless feel. Simple chorus lines permeate the record while the layered guitar sounds migrate from track to track. A definite maturation process is going on here as Wintersleep looks to shed their indie skin. For many original fans, *New Inheritors* might be filed under the 'may-grow-on-you' category. The flip side is that the album should garner more commercial success on a global scale.

—Slavko Bucifal

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// REAL LIVE ACTION

FROG EYES / SHANE TURNER OVERDRIVE / IN MEDIAS RES

The Biltmore / May 18

The audience at this show was on the more subdued side. Pockets of couples and friends, all geeks with big hearts who like cool music had gathered under the same roof in the name of cool music. There were many drinks imbibed and surely some other unmentionables as well, leading to stumbling flirtations and friendly face-slap showdowns. There were cute young people dancing awkwardly to the music, including a girl whose legs resembled long fresh mints. And yes, there was cool music. Cool music like Shane Turner Overdrive who started things off playing some light-hearted folky power-pop to a smattering of an audience, some who listened and a lot who didn't. But he plugged on and came out looking good. In Medias Res stormed the stage next and made my night as they laid into some heavy-handed walls of guitar feedback, filling it up with rhythm and creating a monster that was dramatic, forceful and intricately layered.

Now, I'm well aware of the chatter and buzz Carey Mercer and his wild Frog Eyes have created over the years. I'm aware of the high regard in which this man is held among some music loving circles, which is why I chose to take on this show. I entered into it open-minded; secretly hoping the stories were true and that I'd get swept away on the weird mythic wings and arcane ramblings of a madman with a guitar. In the end I remained on earth and life was not altered. But to be fair, Mercer was sick. He did his very best and judging by the awkward jumping and dancing the kids like to do these days, Frog Eye's certainly delivered. With songs ranging from all points in time they gave it their all and largely impressed. I might not be entirely sold, but for getting up and slogging through it, voice half shot and energy lowered, I pay my respect to the madman with a guitar.

—Nathaniel Bryce

GIRLS

Venue / May 27

The music that we buy on iTunes or watch on television (if they show music on television anymore) is often disingenuous advertising. It is design, image, choreography and marketing. Some (most likely your parents) resent these qualities in contemporary music and enjoy recalling "simpler times" when songs were written with emotion, performed with passion, and could bring you to tears.

Well, for those individuals all hope is not lost. Christopher Owens, lead singer of Girls, is proof of that. Owens' vocals are the poignant, heart-wrenching stuff of Buddy Holly and Roy Orbison mixed with the charismatic performance of Dwight Yoakam. He fronts a band with the charming innocence of early Beach Boys. The music is sad, reflective, youthful and beautiful.

Sometimes surf rock, other times drunken country, the guys in Girls breezed through hits from the 2009 release, *Album*. The backstory on Owens is important in understanding his band's music. He grew up as a member of a cult called The Children of God. His father left and his mother was forced into prostitution. Owens eventually found himself in California after a brief time living in Texas and it was there in San Francisco that he and Chet "J.R." White formed Girls and put his lifetime of introspection to music. While years of living in a cult increased Owens' insatiable appetite for rock 'n' roll and all its toxic temptations, there still lies an audible sense of purity and innocence in the music of Girls that can be linked to the institution.

Songs like the prancing "Laura," the summery "Lust For Life" or the stark and sad "Hellhole Ratrace" stood out on this evening as examples of the band's wonderful synergy and of Owens' poetic lyricism. The highlight came with a crescendo of distortion closing out "Ratrace" and leading into the joyously psychedelic and bittersweet "Morning Light." The quivering pained vocals such as "Meet me in the morning light / We know it won't last forever / Wear it out while it feels right / We know that it's now or never" speak to Owens' talents as a performer and songwriter.

—Gavin Reid



MASSIVE ATTACK / MARTINA TOPLEY-BIRD

May 29 / Malkin Bowl

After aimlessly traipsing through the back of muddy woodland Stanley Park for just under two hours, one would surmise that standing in the rain for another few hours listening to a band whose album, *100th Window*, which contains minimal loops and a dark delve into classical music, would be torturous. On the contrary, Massive Attack, led by their ten-strong entourage including reggae legend Horace Andy, have been known to kick it up a notch live, and they certainly did in this energetic, albeit brief, show.

Focusing on tracks from *Heligoland* and the '90s classic *Mezzanine* (only three songs were performed from other albums; "Futureproof," "Safe from Harm" and "Unfinished Sympathy"), Robert "3D" Del Naja and Grantley "Daddy G" Marshall were the catalysts that allowed Martina Topley-Bird (who played with them after she opened) and guest singer Deborah Miller to shine. The collective effort resulted in a mysterious feel that played on Berthold Brecht's *Verfremdungseffekt*, the distancing effect between the audience and the actors on stage. This was done to engage them in the very real global dilemmas, in this case the subliminal messages flashing across the stage that recounted everything from the "War on Oil" in the Middle East to the alarming number of pizzas consumed in the U.S. And while it was the band's mystique that created almost hushed fan recognition, it was the progressive, enchanting bass and appropriately used guitar riffs that jolted them out of their hypnotic trance.

Elements of trip-hop that served the band so well early on in their career was scant, yet when it did arrive in the form of lyrical wordplay "Rising on" it had most of the old school audience bouncing up and down uncontrollably. That's not to say 3D and Daddy G weren't in their element performing the more synth-oriented songs. Daddy G's dark, brooding voice was as haunting as 3D's renowned echoing whisper. This was evident with the hugely popular "Inertia Creeps" and the politically charged "United Snakes" while

Topley-Bird, who had already performed the band's "Karmacoma" in her set, rang out beautifully serene versions of "Teardrop" and Massive Attack alumni Tricky's "Overcome."

Deborah Miller did a fantastic job living up to the standards Shara Nelson set in the early '90s by belting out "Safe from Harm" and "Unfinished Sympathy" but it was Horace Andy who stole the show with an astounding version of "Angel" that seemed to stop time as all eyes centred on the motionless Rastafarian. The show concluded with the mesmerising "Atlas Air" that seemed to last forever but in reality was only a tenth of the entire gig. This didn't go down too well with 3D, who said that the band's early curfew was because they "were to night what garlic is to vampires." Judging by the mystique of this performance I'd say they were more like angels!

—Sarshar Hosseinnia

LCD SOUNDSYSTEM / HOLY GHOST!

May 31 / Malkin Bowl

Malkin Bowl's great resurrection as the new summertime venue is, two shows in, beginning to show its cracks. As great as it is to have a new-ish midsized place for these next few months, the majority of shows already booked start in September. The Flaming Lips will be a great show rain or shine, but Sept. 17 seems a little late by any estimates. The shows that happen in warmer weather, meanwhile, can expect a late sunset and a tight 11 p.m. curfew to cause their own problems. LCD Soundsystem can serve as a bit of a primer, then, for the Bowl's drawbacks, and how to make an audience forget them.

Taking the stage at a little after 7 p.m. to a newly blue sky, Holy Ghost! found themselves playing to a mix of fans that had arrived hours earlier, and fans that were arriving halfway through their set; all of said fans were equally soggy. HolyGhost!, with help from Tyler Pope and Nancy Huang for the first few songs, tried hard to fight this general apathy, and probably would have

upcoming shows: Aug05 Cancerbats, Aug06 Woodhands, Aug09 Vieux Farka Toure
Aug11 Ohbijou, Sept 06 Justin Townes Earle, Sept 09, Shonen Knife and Jeff the Brotherhood
Sept 13 Crooked Fingers, Sept 15 Casiotone

JULY

For The Painfully Alone

1 The Biltmore presents:
No Means No
with special guests
Slim Cessna's
auto club &
Hermetic

Biltmore
cabaret

2755 prince edward

4. SUN **5. MON** **6. TUES** **7. WED**

The Biltmore + CTR presents:

Turbo Fruits Mansions
(from Nashville)
with special guests

Golden Triangle +
Tight Solid

11. Kitty Nights

NYC Style Burlesque
& Comedy hosted by
Burgundy Brixx +
The Purrffessor.

18. Kitty Nights

NYC Style Burlesque
& Comedy hosted by
Burgundy Brixx +
The Purrffessor.

25. Kitty Nights

NYC Style Burlesque
& Comedy hosted by
Burgundy Brixx +
The Purrffessor.

The Biltmore presents:

Kinky
Friedman
with

Shiloh lindsay

27.

sealed with a kiss presents

WE ARE
SCIENTISTS

Kinky
Friedman
with

Shiloh lindsay

28.

Jill & Friends presents:
Rock and Roll Pizza Party

With

Personal
and The Pizzas

29.

The Biltmore presents:
Ganga Giri &

with

Black Wizard
Cocaine Moustache.

30.

IMU presents:
Black Wizard

with

Pop-Punk band

31.

The Biltmore presents
the Ataris
with special guests.

early show

Gasoline Heart
Pop-Punk band

Glory Days
late show
11pm

THURS

The Biltmore presents:

No Means No
with special guests
Slim Cessna's
auto club &
Hermetic

FRI

Ice Cream

Social

Rock & Roll Club

Weekend Edition:

With Ice Cream Social DJs

Cam Dales

Trevor Risk & Tyler Fedchuk

with Juvenile Hall (live)

3 SAT

The Biltmore +

Glory Days presents:

Sleepy Sun

with guests, Sun Wizard

Glory Days Presents:

South

late show

Rakkas

Crew

The Biltmore and

Paul Anthony's Talent Time presents:

Neil Hamburger

featuring Hush Phukovsky

and guests I. Kande and Rick Is

Glory Days Presents: late show

Mode Moderne

11pm

16. The Lab Magazine

Issue #2 Launch Party!

featuring:

Moonshiner

Petroleum By-Product

B Lines

& Make Out Videotape

Slam Dunk

late show

Glory Days

Presents: 11pm

15. Not

Timbre presents:

Ariel Pink's

Sent

Letters

an

interdisciplinary &

event

14.

The Biltmore +

'84 Entertainment

presents:

Ariel Pink's

Haunted Graffiti

with special guests

Magic Kids

Pearl Harbor

13.

The Biltmore +

'84 Entertainment

presents:

Ariel Pink's

Haunted Graffiti

with special guests

Magic Kids

Pearl Harbor

12.

The Biltmore +

'84 Entertainment

presents:

Ariel Pink's

Haunted Graffiti

with special guests

Magic Kids

Pearl Harbor

11.

The Biltmore +

'84 Entertainment

presents:

Ariel Pink's

Haunted Graffiti

with special guests

Magic Kids

Pearl Harbor

10.

The Biltmore and

Paul Anthony's Talent Time presents:

Neil Hamburger

featuring Hush Phukovsky

and guests I. Kande and Rick Is

Glory Days Presents: late show

Mode Moderne

11pm

9.

The Biltmore +

Abort Mag presents:

The Coup

with

Run with the Heard

Nina Mendoza

8.

Friends Of Folk

Charity Concert:

THE SUN

(Ryan Robbins & Rich Walters)

w/ Cory Woodward,

The Earth Kings

Wextford

7.

The bad kids

present:

THE SUN

(Ryan Robbins & Rich Walters)

w/ Cory Woodward,

The Earth Kings

Wextford

6.

The Biltmore +

Abort Mag presents:

The Coup

with

Run with the Heard

Nina Mendoza

5.

The Biltmore +

Abort Mag presents:

The Coup

with

Run with the Heard

Nina Mendoza

4.

The Biltmore +

Abort Mag presents:

The Coup

with

Run with the Heard

Nina Mendoza

succeeded in a club or bar. The... “swooshiness” of their music, however, was their worst enemy in front of this large a crowd; paired with a limp snare, most songs sounded too muddy to really get into. They’ll probably have more luck opening for Chromeo, indoors, from August on.

Taking the stage to a crowd-exciting combo of “Us V Them” and “Drunk Girls,” LCD wrote themselves a blank cheque from the audience to do whatever they wanted. Luckily, James Murphy didn’t seem content delivering anything but the best show possible, as evidenced by LCD’s set list. Covering all albums equally, the band somehow found time to surprise and delight in song selection. When they went from “Yr City’s a Sucker” to “Pow Pow” back to “Daft Punk is Playing at My House,” for example, or playing “Movement” instead of taking the easy route and jamming five extra minutes in “Tribulations.” The work done onstage by LCD’s six other live members left Murphy in the role of a singing front man, which worked out to be more fun than having him hunched over a synth the whole time anyway. Song after song sounded tight, and dense, and fun.

It was as the sun was setting, though, that the show’s most lasting qualities came out. Everyone’s favourite, “All My Friends,” was more gentle than epic, and gave the show a feeling of intimacy that recurred frequently. Save the set closing and mind bogglingly fun “Yeah” (with lasers!), the more emotional songs won out. Even in the encore, “Losing My Edge” sounded good, but “Someone Great” was better. Any debate about the feel of the show was silenced, at least, by the show closing “New York I Love You, but You’re Bringing Me Down.” During the pause after the end of the singing, but before the outro, the lights dimmed, and as many LCDers as could sing joined together for an achingly beautiful go at the chorus of Jay-Z’s “Empire State of Mind.” Between that, the lights, the dancing and the songs... This show wasn’t Vancouver’s last-day-of-school; it was our prom. We can all promise now things will be the same a year from today, but we all know that isn’t true; LCD Soundsystem won’t be there.

—Jasper Walley

THE BUZZCOCKS

May 31 / Venue

The thing about the Buzzcocks is that they’re old. Their original fans are also old and their new fans are rowdy young punks. It was an odd mix and the band knew it, the fans knew it, everyone knew it. So we all just decided that the Buzzcocks are awesome so let’s get along and rock out. Everybody gave each other their own space in which to do their thing while we all complained about how much beer costs at Venue. It was honestly the most harmonious punk show I’ve ever witnessed.

Before the Buzzcocks started their set, a friend I was with remarked “This is like a dream.” The whole atmosphere was very surreal, like being in a video of a live performance. It just seemed so unlikely that we were all at a Buzzcocks concert. One woman was draped over the balcony, sipping from a glass of wine and looking better suited to an opera. But obviously it was true and we all had convulsions of excitement when the band finally appeared on stage. They immediately blasted in to a foot hopping set that was very light on banter. The crowd immediately arranged itself in to its optimal listening positions. A small contained mosh pit started up, surrounded by more subdued/less large in stature fans, with a gaggle of gangly, generic punk band t-shirted fans that stretched on as far as the eye could see (personally, I had busted out my Ramones shirt). The older and collared shirt wearing set disappeared off to the sidelines.

As for the band themselves, they delivered what we wanted to hear and then some. They plainly didn’t take themselves too seriously and their obvious good humour created exactly the right kind of atmosphere. Steve Diggle enthusiastically played the rock star, bouncing around with an athleticism

that Pete Shelley, with his well established pot belly, couldn’t manage. At one point, Shelley even sat down to play a song, (“Have a sit down,” called a guy behind me) resulting in much good natured ribbing and head shaking from Diggle. Tony Barber attracted a lot of female attention with his artful eyebrow raises and Danny Farrant ended the set with a huge drum solo accompanied by near-epileptic inducing lights.

To cap it off, they came back and delivered a whole other mini-set disguised as an encore (Diggle holding a bottle of Moët champagne as he returned on to the stage) that was comprised entirely of mega-hits. Before they left the stage, they shook the hands of their enthusiastic fans. Diggle, who had already pretty much won me over with his elegant British good-looks, gave me a big sweaty kiss on the lips. Enchanté, Buzzcocks!

—Penny Clark

BOWL YOUR OWN WASTE

TWIN CRYSTALS / APOLLO GHOSTS / CAT ATTACK /
ROLE MACH / CHRIS-A-RIFFIC

June 6 / Grandview Bowling Lanes

While Italian Day was getting soaked outside on Commercial Drive, Bowl Your Own Waste was rocking the neon bowling at Grandview Lanes. Jarrett Evan Samson had the rather ambitious idea of combining bowling with five bands for part of the Music Waste Festival. Things were a little cramped in the black-lit bowl area upstairs, but everyone seemed to get a chance to lob a ball down the alley and you couldn’t have asked for a better soundtrack.

Chris-a-Riffic begun with a torrent of verbosity. Part sermon, part diary confessional, he was a one-man dictionary. Spewing forth an unstoppable monologue, he had the modest sized audience eating out of his hand. Even though he called everyone at Discorder “arseholes,” he was still awesome. [ed. No, he wasn’t! He’s a jerk! We hate him!]

Role Mach barely fit into the corner stage area and had a promising start. The saxophone, trumpet and a great beat had the audience bobbing their heads in satisfaction. Unfortunately, the majority of the set was continually interrupted by an unruly base amp that refused to be controlled. For what they did manage to play, they were impressive.

While the audience was split between watching the great bands and bowling (no strikes but I bowled a 112!), Cat Attack took to the stage. Playing a shortened set, they rocked until the walls shook.

Local fan favourites Apollo Ghosts plunged into their set as the 4 p.m. curfew ticked closer. Proving yet again that they are unbeatable live, they made everyone quickly forget about the bowling. The ever talented singer/guitarist/showman Adrian Teacher managed to play and bowl. Part way through the set, Teacher ran from lane to lane, throwing a ball down each alley. He even managed to get back to his microphone in time for the next verse. For those of you who have not seen Apollo Ghosts live, you really should make the effort to do so. One of the rare live acts that exceed their own hype.

Twin Crystals had the unenviable task of playing a much shortened set. Another great live act, Twin Crystals didn’t disappoint. Turning the black light of the bowling alley a little blacker, they blasted through their shortened set.

Kudos to Jarrett Evan Samson for getting this event together. Hell of a fun Sunday afternoon.

—Katherine Boothroyd

FIRST AID KIT / SAMANTHA CRAIN

June 6 / Media Club

American singer Samantha Crain kick started the night. She reminded me of Eva Cassidy with her soft and breathy voice. Crain played for a little less than an hour, leaving the crowd in a good, yet improvable, mood for the main act,

the Swedish sibling duo, First Aid Kit. Seeing those two young girls in their bell bottoms with long hair and guitars you would expect them to be born in the '60s rather than the '90s. The use of an autoharp, which I'd never heard of before, made their appearance even more peculiar. On the Swedish count of one, two, three—"En, två, tre"—the show started. Both sisters impressed with pure and strong voices, which they drew attention to when they performed a song without microphones and their usual delay effect. Just being lower, their clear voices still sounded close to perfect. It is live, not on record, where the real beauty of their music comes into its own. Their slightly unharmonious vocals add a pinch of salt, which made the Swedish duo resemble old folk and roots musicians. I got goosebumps while listening to "Hard Believer," hearing them sing "And it's one life / And it's this life / And it's beautiful." Apart from songs off their debut EP *Drunken Trees* and the Fleet Foxes cover "Tiger Mountain Peasant" that made First Aid Kit popular on the Internet, they performed a rare unpublished track on their playlist called "The Lion's Roar." For their final song they brought Crain back on stage and performed together.

The stage's location allowed for an intimacy between performer and audience, and both acts made use of it that evening. A little less talk in between the sisters' songs wouldn't have been amiss, though it would have made their performance shorter than it already was.

—Susanne Dewein

BORN RUFFIANS / YOUNG RIVAL

June 9 / Biltmore Cabaret

It was still light out when people started to arrive at the Biltmore on this Wednesday evening. Both bands on the bill had recently returned to Canada after selling out shows in L.A., San Francisco and Seattle on Born Ruffians' album release tour. The early arrivals had time to enjoy a few pints before the curtains cleared and openers Young Rival took the stage.

The Hamilton trio of Aron D'Alesio, Noah Fralick and John Smith also released an album recently and were quick to show why it received so much good press. Young Rival's laid-back, rock 'n' roll sound could just as easily accompany a lazy day at the beach as get bodies moving on a warm summer evening. They finished with "Authentic," a recent iTunes Single of the Week and one of the catchier songs you'll hear this year.

Born Ruffians came on after a short intermission and immediately seemed intent on bringing everyone in the venue to the stage. Luke LaLonde's whooping vocals accentuated Mitch Derosier and Steven Hamelin's jerky melodies to get hands in the air and feet moving. While the songs from recent release *Say It* didn't stick as well as their previous work, Born Ruffians' energy never dwindled. In fact, the show seemed to pick up steam as it went on, driving the crowd into a frenzy by the time the Toronto-based band was wrapping up with foot-stomper "Badonkadonkey" and the cheerful "Foxes Mate For Life." By the end of "I Need A Life," they were facing a mob chanting the chorus: "Oh, but we go out at night!" Oh, do we ever.

—John Bartlett

MATMOS / SO PERCUSSION / LEXIE MOUNTAIN BOYS

The Biltmore Cabaret / June 19

Water, chains, a coffee cup and a conch were just a few of the "instruments" played with virtuosic expertise during this evening's performance. To say this concert was an exercise in musical totality would be a grand understatement.

Baltimore, Maryland duo Matmos brought pro collaborators and an arsenal of instruments/objects to town, making good on their reputation as conceptual innovators, proficient in bringing the fringes of avant-garde electronica to the fore of pop music. When Martin Schmidt of Matmos got the crowd to rearrange the seating to the very middle of the room so the audience could

improve its positioning within the band's quadraphonic sound setup (read: surround sound), it became apparent that maximizing sonic expression was the priority for the evening.

Seated séance-style around a baby blue wooden box, the Lexie Mountain Boys, a quartet of female vocal improvisers, set the tone with an opening performance of cacophonous chants, polyphonic raps and tongue-in-cheek Father's Day odes.

Then, after a brief intermission, the cactus appeared.

Positioned mid-stage before a glaring red stage light, the four members of New York's So Percussion slowly approached the amplified plant, flicking and plucking sounds out of its spines while Matmos' Drew Daniels and Schmidt sampled the experiment, generating a throbbing, organic rhythm structure that would underpin the evening. The two groups shared the stage for the night, playing an array of compositions from their respective albums, as well as music from their new collaborative record *Treasure State*. The melodic whimsy of "Treasure" and the synth-born wonder of "Rainbow Flag" showcased their mutual affinity for complexity, but the sheer multitude of things brought to make music with made their shared appreciation of the tactile obvious.

Amidst the squeaking of squeeze toys and the pouring of water (not to mention conventional drum sets, vibraphones and guitars), Matmos proved that even the most forward thinking electronic music needs a bit of booze and love to make it live. The adoring crowd was treated to a beer can symphony for an encore. As PBR cans were poked, mutilated and looped, Daniels and Schmidt huddled close for a kiss under a sheet of tin foil, allowing the closest microphone to parlay the sound of an unparalleled musical partnership.

—Justin Langille

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PARTY PHOTOGRAPHY // KATHY WAS YOUR FRIEND LINDSAY'S DIET THE FUTURISTS

BY JORDIE YOW



PHOTOS BY THE FUTURISTS

used to have a diary where I would put photos up just for myself and then eventually some people found out about it and asked me to email them photos, so I decided to make a website. That way, everyone can view it and take whatever photos they like and it's also a good way to remember things. It's a fun way to remember the night," Kathy Lo, founder of Kathy Is Your Friend, wrote via email.

Those of you too young to remember Kathy Is Your Friend might not remember just how controversial party photography was when Lo imported it to Vancouver. The seemingly simple process of taking pictures of people at parties and putting them up on a website was a surprisingly polarizing issue. Some of the biggest sites in this genre are Last Night's Party and the Cobrasnake, who became popular in the early 2000s when the cheapness of digital photography made it possible for an enterprising photographer to quickly take hundreds of pictures and document a party. The sites' popularity stemmed from a combination of human vanity, curiosity and the desire to document social gatherings. Only Magazine called the sites running party photography in Vancouver out

in an uncredited 2007 editorial that declared the existence of these sites to be "uncalled for and retarded," citing that the photographers running the sites were talentless, unartistic fame seekers.

Lo has let her site disappear citing not enough time and too much competition as a reason, but she has used her experience to help herself launch a career in New York (she was even profiled as an up-and-coming fashion photographer by New York Magazine in 2009).

Lindsay's Diet was singled out in the comments section of that Only article. Lindsay Ellis began her own site in a format similar to Lo's.

Though Ellis clearly enjoys doing it, she is surprised how serious her detractors make it out to be, "It's much less pretentious than people think it is. It's just fun," she said.

Ellis doesn't see herself as hugely creative, but merely as someone who is filling a need.

"[Party photography is] a really easy fun service to provide for people," said Ellis in a coffee shop on Main.



“IT'S MUCH LESS PRETENTIOUS THAN PEOPLE THINK IT IS”

"I discovered digital photography ... when my parents got me this shit camera and I'd bring it to the bar," Ellis said while sitting next to Nicola Hillbrandt, who also shoots for Lindsay's Diet. Ellis started out just shooting her friends, but worried that people would start creeping her Livejournal account, so she got a friend to help create a site modelled after the Cobrasnake.

"Everyone loves a photo of themselves," said Ellis. It's a way they can say to themselves and others, "Look I'm not boring. I'm out and having fun," Hillbrandt said. If you do happen to see them out, "Let us take your photo," Hillbrandt added.

Local promoter Jason "my!gay!husband!" Sulyma regularly hires party photographers for the primary reason that party photography is a valuable service for an event promoter. He said it provides "history and documentation." The sheer act of documentation adds a sense of permanence and importance to an event. This legitimacy can be bought—most of the party photographers in town are more than willing to work for money—but whether someone was paid to take a photo of you at a party or not doesn't seem to stop partygoers from being interested in seeing themselves and their friends having a good time while they nurse their hangovers and use photos to jog their memories of what took place.

Sulyma also pointed out that party photographers have a unique skill set that many (including himself) don't have. "Who wants to see a big sweaty club promoter take your picture?" he said over the phone.

Whether or not it's art is a topic that the general public may still be debating, but all the photographers I spoke to are of the opinion that it is.

"I treat it like it's art," said Jash Grafstein a.k.a. Swashbuckle, one of the founders of party photography photo blog, the Futurists.

"I really like to capture the essence of what is going on," added his partner

Kheaven Lewandowski, a.k.a. Hartbraker. The two decided to start their own website in 2008 after meeting in an Emily Carr photography class. Originally their site was designed to be a street style blog, but they decided this was too much work. They quickly turned to party photography due to its popularity.

"We covered a few parties and we saw our numbers skyrocket," said Lewandowski. It wasn't that far from their goal of doing fashion photography, either.

"Parties are usually where people dress up [anyways]," added Grafstein. They use the site as a way to launch their careers and have expanded their site to work with nine photographers.

"We bring in people who are keen on using the site to get their work out there," Lewandowski said.

It's worked so far. Lewandowski has used the connections he's developed with the Futurists to start shooting music videos with Hot Hot Heat, and Grafstein has recently been shooting bands such as Seattle indie-rock heavyweights Minus the Bear.

Despite detractors, it is hard to imagine that a busy club night would be complete without a skinny hipster shoving his or her camera in drunk revelers faces and whether or not party photography is "cool" or "art" seems unimportant as it is clearly something that there is a strong desire for. As Sulyma pointed out, how else are we going to remember our young hedonistic days? And if the photos happen to be tastefully selected by talented photographers like those at Lindsay's Diet and the Futurists, then so much the better.

"I think there's losers doing it and there's really cool people doing it," said Sulyma, and that statement seems to make it clear that just as with any craft or art form, it's up to its audience to separate the quality from the crap.

// CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF JUNE

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Shane Turner Overdrive*	s/t	Independent	26	The SSRIs*	Effeminate Godzilla-Sized Windchimes	Independent
2	Faux Amis*	s/t	Independent	27	Avi Buffalo	s/t	Sub Pop
3	The Telepathic Butterflies	Wow & Flutter	Rainbow Quartz	28	Bend Sinister*	Spring Romance	Distort
4	Hank III	Rebel Within	Sidewalk	29	The Brains*	Zombie Nation	Stomp
5	Caribou*	Swim	Merge	30	Jeremy Jay	Splash	K
6	Bonobo	Black Sands	Ninja Tune	31	Peggy Sue	Fossils & Other Phantoms	Yep Roc
7	Hot Live Guys*	External Culture for Internal Barbarians	Transistor 66	32	The Varsity Weirdos	Can't Go Home	It's Alive
8	The Sadies*	Darker Circles	Yep Roc	33	The Flaming Lips	Dark Side of the Moon	Warner
9	Woods	At Echo Lake	Woodsist	34	Tobacco	Maniac Meat	Anticon
10	Deer Tick	The Black Dirt Sessions	Partisan	35	Sonic Avenues*	Sonic Avenues	Going Gaga
11	Broken Social Scene*	Forgiveness Rock Record	Arts & Crafts	36	The Vicious Cycles*	Momma b/w No Good	Teenage Rampage
12	Holy Fuck*	Latin	XL Recordings	37	Jandek	Camber Sands Sunday	Corwood Industries
13	LCD Soundsystem	This Is Happening	DFA	38	David Cross	Bigger & Blackerer	Sub Pop
14	Joey Only Outlaw Band*	Transgression Trail	High Art for the Low Down	39	Jamie Lidell	Compass	Warp
15	Harlem	Hippies	Matador	40	The Art Museums	Rough Frame	Woodsist
16	The Polymorphines*	Transistor Sister	Get Bent	41	Mark Sultan*	\$	Last Gang
17	Kids On Fire*	s/t	Transistor 66	42	Natalie Merchant	Leave Your Sleep	Nonesuch
18	The Black Keys	Brothers	Nonesuch	43	Hot Chip	One Life Stand: the Remixes	EMI
19	The Pack A.D.*	We Kill Computers	Mint	44	Bocce*	Disambiguation	Dadmobile
20	Tracy Thorn	Love and its Opposite	Merge	45	The Molestics*	A Farewell to Hokum	Independent
21	Old Man Luedecke*	My Hands Are on Fire & Other Love Songs	Black Hen	46	Defektors*	The Bottom of the City	Nominal
22	Loscil*	Endless Falls	Kranky	47	Groove Armada	Black Light	Om
23	The Tallest Man On Earth	The Wild Hunt	Dead Oceans	48	Drive-By Truckers	The Big To-Do	ATO
24	The Salteens*	Moths	Boomp	49	Fanshaw*	Dark Eyes	Mint
25	Silly Kissers*	Precious Necklace	Arbutus	50	Heiki*	Paper+Sound	Paper+Sound

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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25	26	27	28	29	30	31

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