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MAY 2010 // THAT EAZY-DUZ-IT MAGAZINE FROM CİTR 101.9 FM

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DISORDER

A photograph of three people dressed as ghosts, wearing white sheets with cut-out eye holes. They are looking directly at the camera. The person on the left has dark curly hair and green eyes. The person on the right has light brown hair and blue eyes. The person in the foreground is wearing glasses and has a mustache. The background is a plain, light-colored wall.

APOLLO GHOSTS

CARIBOU / BABE RAINBOW /
RYAN WALTER WAGNER / THE NEW
PORNOGRAPHERS / SXSW /
BISON B.C. / HOW TO BE A DJ PT. 2

MISFITS[®]

WITH GUESTS

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RICKSHAW THEATRE

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Jeffree Star

FAKE
SHARK
REAL
ZOMBIE

JUNE 20
RICKSHAW THEATRE

ALL AGES - DOORS 6PM - SHOW 7PM

SUMMER SLAUGHTER

DECAPITATED, THE FACELESS, ALL SHALL PERISH

THE RED CHORD, VEIL OF MAYA, CEPHALIC CARNAGE, DECREPIT BIRTH
CARNIFEX, ANIMALS AS LEADERS

AUGUST 19 - RICKSHAW THEATRE

LINE-UP SUBJECT TO CHANGE

DOORS AT 4PM | 19+ NO MINORS

Spill Canvas

WITH PAPER LIONS
JUNE 16
ROCKSHAW THEATRE
DOORS AT 7PM | ALL AGES

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EDITOR'S NOTE

Dear Discorder:

With spring just around the corner, this is time to make plans for summer. This is the time of year when all the planning for local festivals and concerts are happening and I have a challenge for them. Over the last few years members of Discorder and CiTR have been playing a number of friendly softball games against groups like Megaphone, Adbusters and CBC Radio 3. This year we would like to extend the challenge to the entire Vancouver music community. This is a personal challenge, but it is on behalf of Discorder and CiTR. We challenge all members of the Vancouver music community to defeat us in a game of softball. For sake of simplicity we'll steal the league rules from the Vancouver Recreational Softball League. Email me at editor.discorder@gmail.com to accept the challenge and arrange a game over the course of the summer. It's just for fun, but I have to warn you that we'll probably crush you mercilessly and then rub it in your faces... in print.

Now, getting back to this issue: We've got some of Vancouver's heaviest hitters talking to us: Carl Newman from the New Pornographers dropped Dan Fumano a line to chat about his new album on page 14, James Farwell from Bison B.C., who's music is heavy in a different sense of the word, discusses the maturation of their music with Scott Lyon on page 18, Polaris award winner Dan Snaith of Caribou talked with our Jackie Wong about his newest endeavour on page 12, Sancho McCann met with some of Vancouver's best promoters to work out how you can get your start as a DJ on page 38 and you can find one of Vancouver's best live bands, the Apollo Ghosts, gracing our cover this month and on page 8.

Have a good month and I hope to be facing you on the diamond soon.

Cheers,
Jordie Yow

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PHOTO BY RYAN WALTER WAGNER

IN LOVING MEMORY OF
-Devon Clifford-
1979-2010

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TEXTUALLY ACTIVE //

APPETITE FOR SELF-DESTRUCTION: THE SPECTACULAR CRASH OF THE RECORD INDUSTRY IN THE DIGITAL AGE

Soft Skull Press 2010 (softcover)

BY STEVE KNOPPER

REVIEW BY ANDY HUDSON

This is a journalist's indictment of the record industry in hard-boiled style: the sorry, twisted tale of how big music took a big fall at the end of the '84-'99 CD boom.

Author Steve Knopper, who now freelances for the likes of Spin, Wired and Rolling Stone, fittingly got his start writing obituaries. This colourful obit takes him deep into the dark hearts of CBS Records, Sony, Warner and Universal Music, labels where the top brass were too moneyed, too lawyered or too afraid to kick their core business of selling shiny plastic discs.

In the course of seven, character-driven chapters, Knopper lists off eight bullets that sent the industry spinning: the CD "longbox," pay-for-play radio, wiping out digital audio tapes and killing the single, the RIAA lawsuits, the Sony BMG Rootkit and whiffing on their own plan to sell music digitally before the advent of iTunes.

It's no wonder that HBO has optioned the rights to make this book into a feature-length film. Knopper himself suggested something along the lines of *Boogie Nights*, a good match given that both star the Internet in a killing role and feature a cast of characters who appear larger than life. Walter Yetnikoff, the CBS Records man responsible for the success of Michael Jackson's "Thriller," enters the book as a "coke-addled, fast-living, bomb-throwing, disrespectful provocateur." Tom Freston, "one of the brain trust of frustrated and slumming music-business types," who created MTV, gets a typical summing up as "an advertising executive who'd worked on the G.I. Joe account before fleeing the toy business to hike through the Sahara with a girlfriend, then landed in Asia to run a fabric-export company."

Not only HBO producers, but also music and business critics have praised this book, usually with the one holdout that it sometimes reads like a cartoon. I think it's fair to say Knopper sides a bit with his supporting cast, underlings like the nuclear physicist and audiophile James T. Russell, a guy who unsuccessfully tried to shop around a prototype CD player that he single-handedly built in 1965 after learning that vinyl records will scratch and hiss even if you play them with a cactus needle. Knopper does set up a good guy/bad guy dynamic

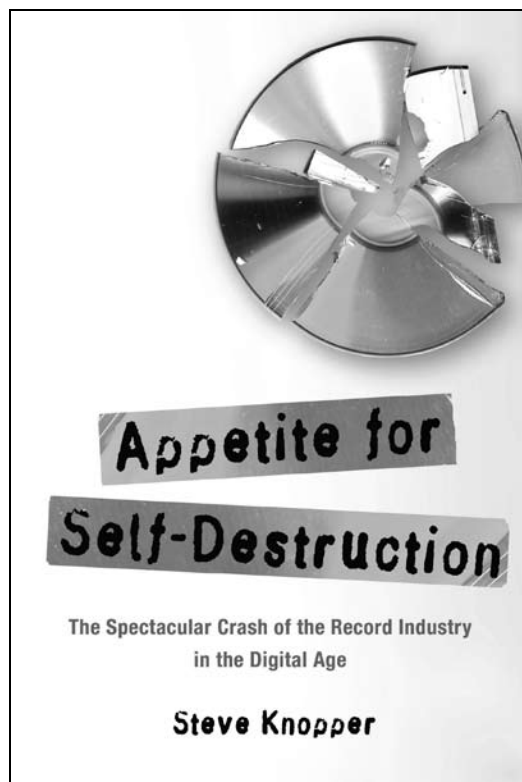
where young, penniless programmers—the Fraunhofer team who first coded MP3 files and or even Napster's Shawn Fanning—get nowhere when they try warning or working with big music labels to prevent their impending online doom. On the other hand, Knopper seems to share some sympathy with the label execs who feel that Steve Jobs cut them a hard deal when he gave them just 67 cents per track sold on iTunes.

If it's a bit cartoony, the pages of *Appetite for Self-Destruction* flip faster than the Nana Mouskouri section in the Sally Anne. And it's not every label exec who comes off looking like Sony's \$10-million-in-yearly-expenses Tommy Mottola. One of Knopper's best chapters reads like an ant versus grasshopper fable between the two champions of the 1998–2001 teen pop bubble: Backstreet Boys producer Clive Calder, who smartly retired his family to the Cayman Islands after keeping his own costs low, and Backstreet Boys creator Lou Pearlman, who now lives in jail after losing 'N Sync and getting caught racketeering.

Like a good investigative reporter, Knopper follows the money trail, detailing how labels continued to deduct vinyl-era "packaging" fees from artist's CD royalties, illustrating how Walmart and Best Buy were allowed to take over 65 per cent of U.S. music sales, and showing righteous anger over how the labels managed to fix CD prices at more than double the average \$8.99 cost of a vinyl LP, even when they were several times cheaper to produce.

After all the bad deals and worse music the big labels made, the final chapter ends by pointing to a more positive future. Radiohead's pay-what-you-can *In Rainbows* release gets a mention, as does Madonna's break with labels in favour of a touring company. Knopper sides with Wired editor Chris Anderson's "Long Tail" vision, where consumers quit collecting songs and instead subscribe to unlimited back catalogs.

The best quote on the music industry's future comes from Mark Williams, a long-time A&R rep at Interscope Records. "It's going to be like in the '50s and '60s when you had hundreds and hundreds of small labels," he said. "It's going to be a lot of trial and error. None of us know whether it'll work right. I laugh when people say, 'We're going to try to fix it.' They can try, but there's no real answer. It's over. It's just done." ▀



VENEWS //

BY JORDIE YOW

.....

THE ANZA CELEBRATES 75 YEARS

Congratulations to the Australia-New Zealand Association club on existing for 75 years! The down under club located at 3 West 8th Avenue has been serving beer since 1935. To put that in perspective that is approximately as long as canned beer has existed, which was invented the same year. Over their 75 years the ANZA Club has evolved from a place for expats from the southern hemisphere to drink, to a hub of independent culture. It is the home of Psych night, the Cel-luloid Social Club, numerous concerts and a place where you can buy Vegemite from a vending machine. Hope they have another 75 years in them!

MALICE LIVEIT QUILTS THE RICKSHAW

In a note to members of the Rickshaw Theatre Facebook group, Malice Liveit, longtime promoter and organizer, announced that he would no longer be working with the Rickshaw or promoting shows.

"I will be taking a break from promotion for a while and I will no longer be doing shows or be associated with the Rickshaw at all," he wrote on April 22 after giving props to many venues in town that will be having shows the upcoming weekend. Though he did not explicitly mention the death of You Say Party! We Say Die!'s drummer Devon Clifford, he did mention that the April 16 show where the drummer collapsed was his last show.

Liveit was a powerhouse in Vancouver's music community who previously ran the Sweatshop. His announcement acknowledged all the artists and musicians in Vancouver, who he had utmost respect for. "We have some amazing musicians and artists that put themselves out there," wrote Liveit. "They stand up and follow their passions no matter what the cost."

The Rickshaw will presumably continue to be run by Liveit's partner Dave Duprey. 

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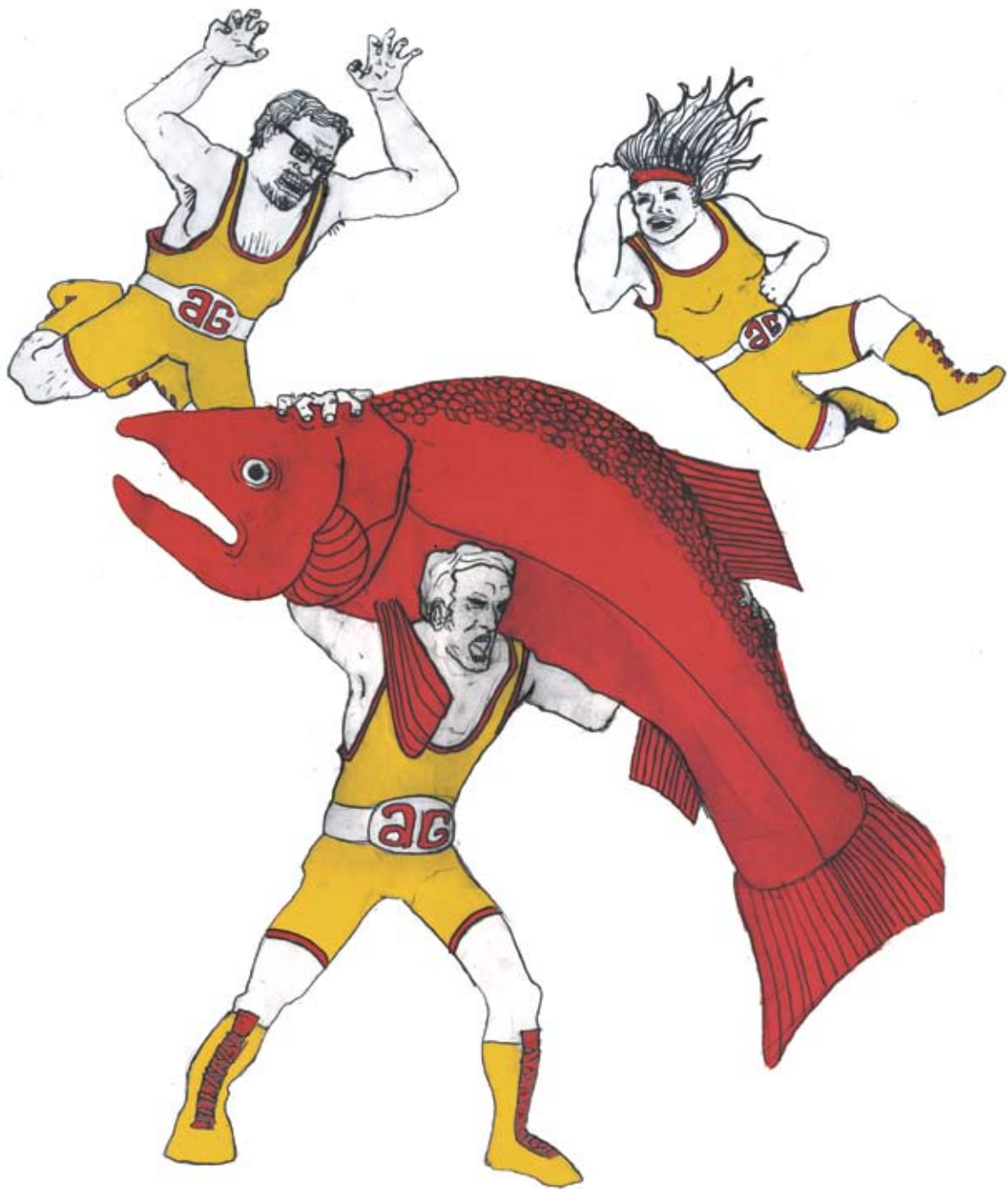
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Happy Graduation Becky!

We are proud of your accomplishments

Love,

Mom, Dad, Nana, Grandpa and Julie in DC



APOLLO GHOSTS

BY JORDIE YOW

ILLUSTRATION BY TYLER CRICH

.....

The Divine Prophet is a friend of the Apollo Ghosts from Nanaimo. He is also a wrestler who casts himself as a deranged preacher and performs in the Extreme Canadian Championship Wrestling league battling the likes of "The Loose Cannon" Kenny Lush, Fast Freddy Funk, Beautiful Bruce and the Mayor. ("You can't fight city hall!" yelled out Ghosts' singer and guitarist Adrian Teacher, after mentioning the Mayor.)

As the interview meandered over tacos in the Apollo Ghosts jamspace next to JC/DC studios in Gastown, we arrived upon the topic of "wrassling" (what the Ghosts call wrestling). I know that the Apollo Ghosts like wrestling because

sometimes when they perform, the Divine Prophet often leaps onto the stage. He's a well-muscled, long-haired wrestler. They shot a wrestling themed video for "Angel Acres" featuring the Ghosts battling the Divine Prophet and Manther. There's a good out-take floating around in which Chris-A-Riffic (the big Nordic piano player and radio DJ with a high excited voice from Bible Belts, CiTR's Parts Unknown, and most concerts in Vancouver) gets bodyslammed. Amanda Panda, Adrian Teacher and Jay Oliver (not their real names, not even Jay Oliver) are fans of the small Vancouver-based league and all the pageantry, violence and drama that comes with it.

"I suggest going to a tables, ladders and chairs match," said Oliver.



KIND OF LIKE A PUFFERFISH.



"Unless you don't like blood. Then I wouldn't recommend going," added Panda. Though they're clearly fans of the sport itself, it's the colourful identities that really get them excited.

"Kenny Lush kissed a baby!" Panda recalled excitedly from one match she witnessed. Lush had literally played out his role of the "babyface" in matches. The term is used in wrestling to describe a hero or classic good guy who doesn't break the rules (the Divine Prophet plays the polar opposite of the babyface, the heel).

Though the Ghosts' own performances don't get quite as dramatic as a professional wrestling match, you can see a love of the dramatic costumes and posturing in their live set. At the release party for their album *Mount Benson* that was held at Little Mountain, Oliver played bass while wearing a Mexican wrestling mask, Panda beat the drums wearing a disco ball-eyed sea monster hood and Teacher was decked out in a pirate hat while he pretty much controlled the room.

Though the other members play their own roles, Teacher especially is a performer. He is a force on the stage. It's an all-eyes-on-me performance and it shows. He starts every song with a quip or story before bursting out an exuberant performance that is a whirlwind of rock and roll bravado that features shouting, witty stage banter and a close physical performance that usually includes a lot of crowd surfing.

Off stage, though, Teacher is the opposite. He's a mild-mannered school teacher, a nice guy who cracks a joke now and then and laughs easily. Put him in a full room and he'd prefer to quietly talk to a few people, unlike the commanding performer who appears on stage.

"I certainly wish I could be the person I am on stage," said Teacher. "Normally I'm shy and quiet around most people and in most situations. I'd say I'm pretty socially awkward in a lot of ways. Being on stage is different, though. It's not that I'm comfortable there—I fuck up a lot and forget lyrics and chords—but I just feel confident and a bit ridiculous. Kind of like a pufferfish."

One time, I was riding in Chris-A-Riffic's car, and he played me a tape of his show, *Parts Unknown*. On it, a band called Lala played. Lala was a French-Canadian band, and also a joke band, fronted by Teacher under the name of P'tit Jean and backed by his three sisters, Marie-Michele, Marie-May and Marie-Marie (a.k.a. Amanda Panda). They were a jovial Acadian folk troupe playing off of every stereotype imaginable through a thick thick accent. It was hilarious, but it wasn't real.

In the way that Lady Gaga, Bob Dylan and Prince aren't real, neither are Adrian Teacher and the Apollos Ghosts. Just as the Divine Prophet is not really the deranged villain he portrays, the Ghosts are not their stage personas.

Sitting in their jamspace and petting the floor's shared cat, Loki (made famous by Neko Case in a picture on Pitchfork), they bring out the other side

of their personalities.

"A lot of the songs on *Mount Benson* were written while [Teacher] was in the bathroom," Panda joked, when Teacher went to the bathroom. With Adrian out of the room, Oliver would reveal a bass line, Panda would join in with a beat and Teacher would rush back into the room shouting, "Keep doing that!" and join in.

The band makes a point of separating the other facets of their lives from their work as a band.

"I like to keep my lives compartmentalized," said Oliver, which got Teacher to voice his agreement.

Teacher is in fact a teacher. He tries not to let his students know he also fronts a band, though as the Ghosts become more well known, he finds it harder to keep the secret (a note to any of his students who read this: keep it a secret, shhh!).

"I think in a few years we might see a few of [my students] coming out to shows," he said, though he seemed conflicted about whether this was a good thing.

Teacher's moniker originates from his time in South Korea when he and Panda were teaching English to young children. Korea is also where he and Panda played in their first band together, the Omokgyo Dragons.

Omokyo is the neighbourhood they lived in and is a good example of the use of location in the band's songs. Their first album *Hastings-Sunrise* is named for the Vancouver neighbourhood they live in, and *Mount Benson* is named for the mountain in Nanaimo (Panda and Teacher both grew up on Vancouver Island). Their songs are dotted with references to other places where they have spent time: "Shanghai Alley" is in Vancouver's Chinatown and "Witchcraft Lake" is near Mt. Benson.

Though the other members weren't sure why so much of their material was about specific places, Panda mentioned that "it's a good way of situating something in a particular time and place."

Their music, while fun, feels personal and one gets the impression they are about significant moments in their lives. The lyrics can be listened to, but not read because Teacher likes to "leave a bit of mystery" for the audience. Though the songs do, for the most part, have personal meanings to the band, they don't care if the audience interprets things differently.

"If people get something else out of a song [than what I intended] that's great," said Teacher. The content of their personal lives may make up the meat of their song lyrics, but the front they put on on stage lets them keep some distance from their audience. Semi-professional wrestlers, musicians and all performers have two lives at the same time: public and private. The Ghosts' consciousness of this may be the key to their brilliance. 🍌

BABE RAINBOW



.....

CAMERON REED IS PERHAPS BEST KNOWN IN VANCOUVER FOR HIS WORK WITH MUSIC WASTE AND ONLY MAGAZINE, BUT HE IS ALSO BABE RAINBOW, A DJ RECENTLY SIGNED TO WARP RECORDS. DISORDER SAT DOWN WITH HIM TO TALK ABOUT DISCORDANCIES AND SOME HIDEOUSLY AWESOME PANTS.

Discorder: How would you describe your music?

Cameron Reed: I don't know, I would just call my music dark.

D: How would you say your music reflects your personality?

CR: I've generally been into the things that are more, you know, strange or obscure or experimental. Personally, I don't know. It's driving. I guess I've never thought about it like that before. I guess if you met me in person you wouldn't expect me to make the music that I make. I'm a pretty laid back guy, but I'm totally aware my music is anything but. It's pretty urgent and ominous, creepy. I wouldn't call myself creepy. I don't know. Maybe it's the opposite, maybe it's kind of one of those things where an artist kind of expresses the things he can't ... in the everyday. I don't know how much of a dark side there is to me.

D: What's the story behind your name?

CR: The name, I kind of, you know, came of age with music during sort of post-hard core years, you know a lot of Blood Brothers, a lot of stuff on Killrockstars, a lot of that sort of post-, you know, early '90s/late '80s hardcore. And a lot of those bands and the second wave of bands had kind of, I always thought, silly names, but also fun and clever at the same time. The kind of names that pull two seemingly opposite words together and it would make a catchy name. I don't know, my best friends all used to play in a band called Raking Bombs, which also kinda sounds strange, but also gives you a very visceral image in your mind. Or Twin Crystals is another local band, two words that are seemingly different but you know when brought together bring an interesting image. I always thought that was kind of funny and Babe Rainbow is actually a painting by a pop artist named Peter Blake who was popular during the first wave of pop-art, and I remember seeing that painting. I was in college and I thought like, "Oh that's funny, Babe Rainbow... it's a lot like those, you know other post-hardcore band names." I always thought that it would be funny to name something like that but uh, you know, I didn't have the opportunity. I was already playing in a band called Hot Loins which is I guess another one of those band names where you pull two things together and make a ridiculous band name out of it. And then when this Babe Rainbow project came about, I realized that I needed a name, and I think I went through a handful of names before I was like, "Ah, screw it, I'll just go with the one I thought was funny."

D: That's awesome

CR: Kind of an accident you know. People seem to like it and I like the disparity between the sound of the music and the way the actual name makes you feel.

D: I like the way it feels like dub in some ways...

CR: Yeah absolutely. I mean, it's funny because I'd say it's kind of a push and pull. I'm very much inspired by dub, by just dub music proper. But I'm definitely

using some elements of dubstep, but I don't really feel like I'm making either style of music. I'm not saying that I'm making something wholly original or different. But you know, I'm certainly drawing inspiration from both styles of music.

D: How did this all start?

CR: I think the music itself is a sound that I've been wanting, you know, drony music. Oftentimes the sound from the song that I've liked most from an album is usually dissonant. A friend of mine gave me copy of Ableton Live and I just ended up playing around with it. I had a MIDI controller and I had the ability to do it all on a computer. More than anything, I had decided I was tired of being a perfectionist and waiting too long to record.

D: What are you listening to right now?

CR: I've been really into the new Caribou album and the new Four Tet album. A guy that's on Warp Records as well just released his first album with Warp, his name is Gonjasufi. It's really an amazing kind of amalgamation of so many different styles of music. It's incredible. It's super refreshing because often you see people try to really do all styles of music at once. And I just like the freedom of, you know... it'll be whatever I want. It's my voice. You know it's the voice and the production that brings you in. It's not the style at all. So yeah he's been amazing. I'm working on a remix of his right now. I think it's one of the new singles, "Holidays." It's a fantastic song. So yeah, I always pick up new stuff. I'm always downloading, you know, the new rap track come out. I'm a bit of junkie for following rap blogs, so I always have whatever new single is out for that.

D: What would you say your worst fashion secret is?

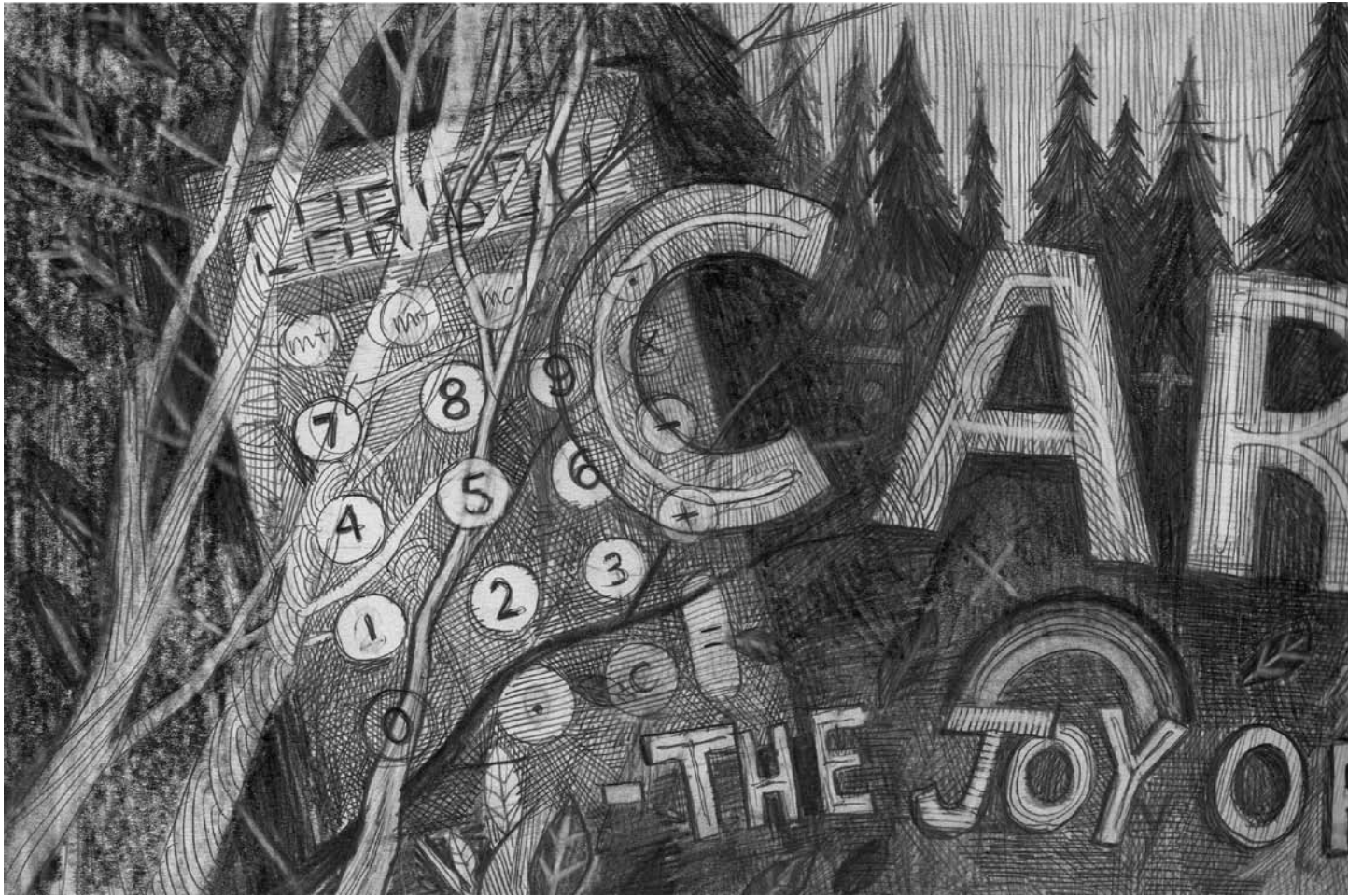
CR: Well I'm not too ashamed of them, but everyone that sees them feels that I should be. I have an awesome pair of Zooba pants, do you know what those are?

D: Nope

CR: They look like Golds Gym pants, and they're zebra print, and they're yellow and orange and they have a big Canucks logo on them. I'm pretty proud of them but people don't seem to like them.

D: Any future plans?

CR: I'm talking to the label about another EP. I'm trying to get together a few collaborations with a few rappers which I'm really excited about. I got another video coming out by a couple awesome production teams all collaborating on it that I'm really psyched about. I've been asked if I want to do a piece for an art opening in New York or something and the details are being worked out right now. Yeah, just always producing, always making music. ▀



DAN SNAITH: TINKERER, SCHOLAR, INNOVATOR, GENTLEMAN

BY JACKIE WONG

ILLUSTRATION BY EHREN SALAZAR

.....

It was 8 p.m. on a Wednesday night in London, England, and the phone rang five times as Dan Snaith rushed across the room to pick up the receiver. He's just come home from a day of rehearsal in the studio, and he's a little out of breath. "Hey, how are you?" he asked, even though I was the one bothering him for an interview.

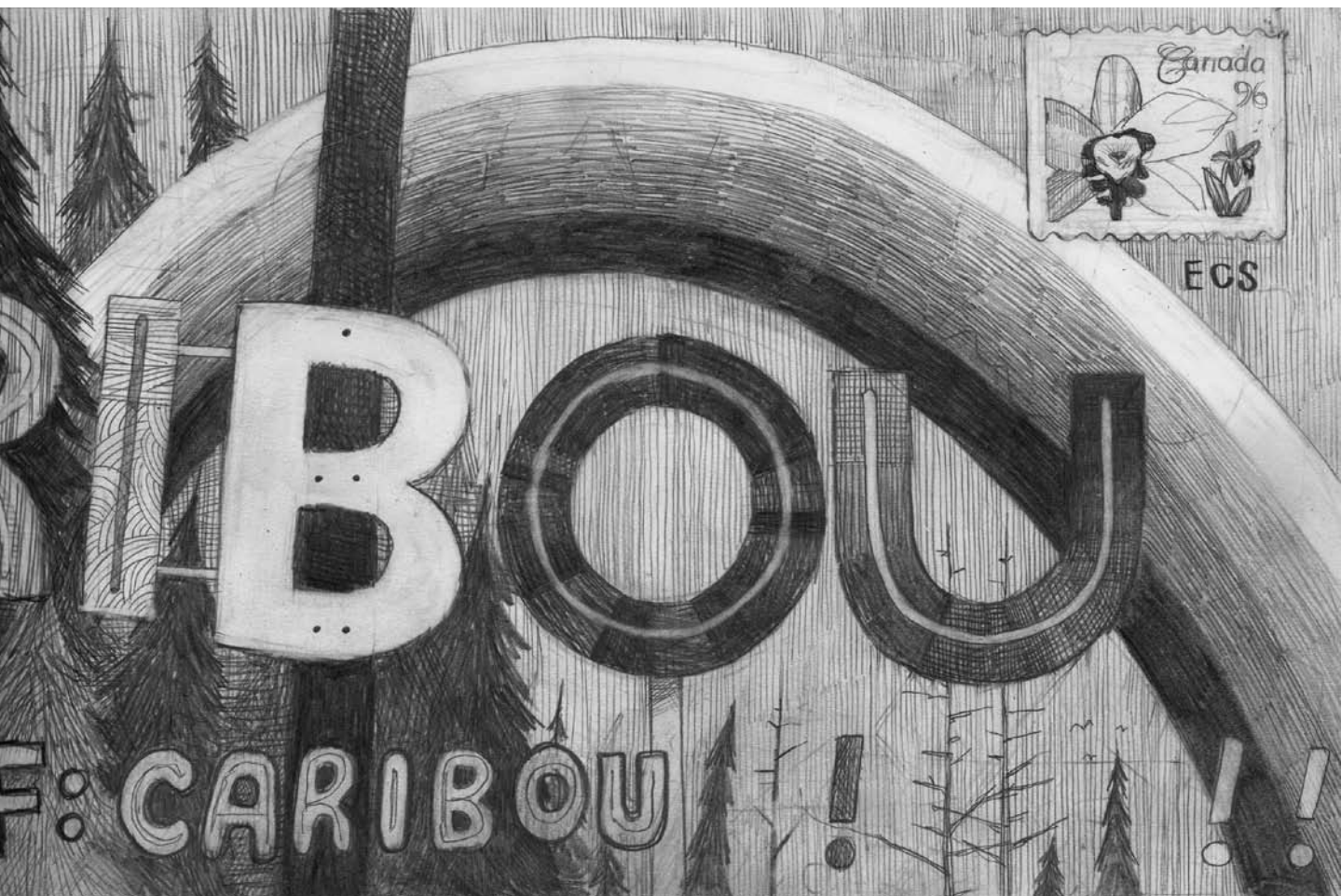
But Snaith is as generously kind as he is willing to expound passionately about his musical career as the frontman and visionary for Caribou, an infectious lush electronic outfit with roots in Snaith's hometown of Dundas, Ontario. Snaith has performed as Caribou since 2004, when he changed his name from Manitoba after backing down from a name-related lawsuit with Richard "Handsome Dick" Manitoba, an American punk musician and lead singer of the Dictators.

Snaith relocated to London in 2001 to start his PhD in mathematics at Imperial College London, which ended with the completion of his thesis, titled *Overconvergent Siegel Modular Symbols*, in 2005. "I loved studying mathematics.

I loved being very in depth in this kind of arcane thing, just for the sake of the enjoyment of doing it," Snaith said. During his first four years in London, Snaith divided his time between his studies and a burgeoning musical career that started with the release of 2000's *Start Breaking My Heart*, an erudite collection of nostalgic pieces that evoke Snaith's small-town childhood of the 1980s. "I really can't imagine how I did both for so long, for five years," he admitted. "I mean, mathematical research, it's just such a competitive discipline... It really is kind of, 'You have to learn more than anybody else in order to understand the problems and to be able to solve things.' It's exhausting, and it's particularly exhausting if you want to do anything else."

Snaith wanted to play music, even though his scholastic pursuits followed in the footsteps of his mother and father, both academics. "It's what I wanted to do since I can remember wanting to do anything," he said.

While he's now left his academic career in the past, Snaith attacks his music with the cerebral precision and veracity of any serious mathematician. A



perpetual tinkerer, he experiments constantly with sound, texture, and rhythm, listening obsessively to the nuances of a wide-ranging music collection. A live set will see him enthusiastically jumping from drum kit to microphone to children's toy instruments and back, often to the backdrop of psychedelic videography put together by friends.

Snaith's persistent thirst for innovation makes for a highly diverse and prolific career that's now spanned a decade. His album *Andorra* won the Polaris Music Prize. While he's grateful for the acclaim, Snaith doesn't want critics to define his career by one piece of work. "It's important for me that all the albums are different. I think it would be impossible to make a similar album to the one I've made previously, because over a year of working on it every single day, how could you be excited?" he said. "It's the process of making music that's really exciting for me. That feeling that I'm going to do something that I've never done before is an integral part of that."

Enter *Swim*, Snaith's fifth album released this April, a month after his 32nd birthday. The album's lighthearted, dance-oriented production marks a strong departure from earlier Caribou. And Snaith feels more like himself than ever. "This time around, it was important for me to not have [musical] influences," he said. "None of the songs come from listening to another particular song. None of the songs come from listening to another particular artist. I wanted have my own fingerprint on the aesthetic combination of sound and really build up my own vocabulary."

Swim's first single, "Odessa," is rife with impish booty beats influenced by

Snaith's recent return to work as a DJ and, by extension, to club music. "[It's something that I haven't really had such a focus on, although it's always been something I've listened to," he explained. And while he'll be the first to admit that his musical taste has changed over the decade that he's been working as a musician, the tracks he chooses to curate his albums have also become more diverse. *Swim* is a far less unified product than 2003's panoramic *Up in Flames*, or even the recent '60s pop-tinged *Andorra*. In *Swim*, the opener "Odessa" gives nothing away as to how the rest of the album plays out. Snaith playfully alighted upon the percussive precision of "Bowls," switched quickly to the pop comforts of "Leave House" and then to the geometric "Hannibal."

"Looking back, I've made a fair amount of music, and now the thing that's important to me is pushing the idea of making it really as much 'me' as possible," Snaith said.

More than anything, the joy of Caribou is realizing a lifelong ambition that Snaith previously dismissed as just a dream. "When I think back before my first music was released, it just seemed a massive distance away. It seemed another world that people were releasing music and playing concerts. It seemed totally unattainable," he recalled. "So I always want to retain, [to] remember that perspective of it seeming so impossible that I'd be doing what I was doing right now."

Of his career so far, Snaith said it's always had the character of a dream.

"I just feel so lucky. I never want to lose that feeling."



COME TOGETHER, RIGHT NOW

BY DAN FUMANO
ILLUSTRATION BY MÉRIDA ANDERSON

Before Carl Newman was known as the de facto leader of the New Pornographers, one of the most acclaimed indie rock groups of the 21st century, he was a teenager in suburban Vancouver. Before he was touring around the world and making a living by playing music, he was a music fan. And, just as you are now, he was reading *Discorder*, which first went into publication around the same time that a young Newman began getting into music.

"I remember reading *Discorder* from the very beginning. I remember reading *Discorder* when I was 16, which was, like 1984 ... It's funny, *Discorder*'s always had this place in ... the formative years of me loving music."

On the line from his house in Woodstock, N.Y., where Newman has made his home for the past year or so, the ginger-haired patron saint of Vancouver indie pop discussed reading about local bands that "had, like, one cassette out, that they sold 100 copies of," he laughed. "But maybe they were in the Top 5 in *Discorder* ... and when I was 16 I thought, 'Wow, these guys are really it.' ... I look at the bands from that time, and I still don't think of myself as being

more famous than they are, even though I guess I know I am."

A few years later, in his early twenties, Newman started playing in bands around Vancouver. "My first-ever band was Superconductor. I think it was 1990 when we first started ... I remember getting written up in *Discorder* and it seemed like such a big deal to me. It was like 'Wow! We made it! We're in *Discorder*!'" [ed. He said this without being paid any money at all!]

After that, Newman played in Zumpano, then in 1997 formed the New Pornographers, pulling together enough talented people from other Vancouver bands that someone along the way decided that this wasn't just a group—it was a supergroup. In the current lineup, Newman (who has also enjoyed a successful solo career as A.C. Newman) shares the lead vocal duties with Neko Case (of Maow, Cub and her own solo career) and Dan Bejar (of Destroyer). The band also includes Newman's niece Kathryn Calder (also of Immaculate Machine), John Collins (of the Evaporators), Todd Fancey (a solo artist who performs as Fancey), filmmaker Blaine Thurier and Kurt Dahle (of Age of Electric and Limblifter).



WE'RE ALWAYS GOING TO BE A VANCOUVER BAND.



Since that time, of course, the New Pornographers have gone on to receive coverage from some publications other than *Discorder* (actually, pretty much all of the other publications), including spots in *Rolling Stone's* "Best Albums of the Decade" and *Blender's* "Best Indie Albums of All Time." Each of the New Pornographers' first four albums of expertly crafted power pop figured prominently on critics' "Best Albums of the Year" lists, and there's no reason to think that their fifth album will be any different, with all of the love that they get from critics and fans at home and abroad, it was no great surprise, then, when the New Pornographers took the top spot as the favourite Vancouver band of the past ten years (2000-2009) in *Discorder's* own informal poll. No great surprise, maybe, except to Newman. "Really? We beat Black Mountain?" he asked. "Damn. That's really nice of people to say." Pressed to name his favourite Vancouver act of the 2000s, Newman said that although he doesn't really want to pit friends against one another, he would probably have to pick Destroyer.

But with Newman now residing in New York and with Neko Case living in the U.S. since the early years of the band, does that make the New Pornographers more of an international, bi-coastal group? Can we still call them a Vancouver band?

"Of course," Newman replied, without a second's hesitation. "Just because you find yourself going to another city, doesn't mean you're not from where you're from. We're always going to be a Vancouver band ... I never claim to be from New York, I don't claim to be from Woodstock. People ask me where I'm from, you know—I'm from Vancouver."

The recording of *Together* followed the same path as Newman himself, beginning in Vancouver, then moving to upstate New York. Early recording sessions for the new album were in Vancouver at both the Factory and JC/DC, John Collins' studio where earlier New Pornos albums were recorded. Then, the rest of the album was recorded on Newman's property in upstate New York, where the guest cottage was set up as a recording studio. "It was good for me because I had just moved here and I wanted to be here a lot. And it's a nice place—upstate New York in the summer is a very nice place to be. It's just a different kind of recording atmosphere, where when you take a break, you can go out onto the lawn and it's sunny out. I know Todd [Fancey] likes wandering through the woods, he's got that in him. We went on a couple of hikes while we were here."

Recording at the cottage was, according to Newman, like "the typical way we've always recorded, like a little drop-in centre." Each of the eight members were there at one time or another, but "people weren't always here at the same time, people kind of came and went, and there would be, like, five people here at once."

The *Together* recording sessions also involved Newman and company reaching

out for a little help from their friends and the list of collaborations is pretty impressive; they've got Sharon Jones' Dap Kings on the album (They're pretty much the best horn section you could ask for," Newman claimed.), Okkervil River's Will Sheff singing backup on the opening track "Moves" (Newman's favourite song from the new material), Annie Clark, a.k.a. St. Vincent, contributing guitar to "My Shepherd" ("She's like Hendrix".), and, just because Newman "thought this song needs trumpet," they've got Zach Condon of Beirut blowing on there.

"I've always been a big fan of having as many ideas thrown around as possible and having as many different people play on a record as possible," Newman explained. "People always talk about us being a 'collective' and even though [these other collaborators] are not part of the collective, or whatever you would call it, I always like to have a lot of musical ideas to choose from. And when you have people like that who contribute their musical ideas, it's nice. It's a privilege."

Asked if this sense of musical collaboration and community inspired the title *Together*, Newman agreed. "I think so. To a certain extent... calling the record *Together* somehow seemed right. I actually ran it past Dan first. I said, 'Dan I've gotta ask you something, I've been thinking of calling this record *Together*—what do you think?' And Dan said [in Newman's best whispery Dan Bejar impression] 'I think that's an awesome title.' And I thought, 'That's good enough for me.'"

This idea of togetherness seems to be important here, popping up in Newman's discussion of the album, in a couple of the songs (notably "Your Hands (Together)" the first sample Matador released from the album, as well as the sweeping, epic "We End Up Together," which closes the disc) and in the beautifully written piece that accompanied advance copies of *Together*. The essay, by American novelist Rick Moody (who wrote *The Ice Storm*), includes ruminations on the history and purpose of the popular song and considers the New Pornographers' place within that rich tradition. Moody writes that the new album contains "Fewer keyboard flourishes, and fewer things that sound like they necessitated a good computer programmer, and more things that sound like A.C. Newman and the rest of the band playing in a room."

Newman explained further that *Together* is "one of those generic titles that's been used many times before, but somehow it just seemed very appropriate. It carries on the idea what we've always done through the years, appropriating clichés and just trying to make them your own." This seems to go along with Moody's musings, this idea of appropriating clichés and making them your own; it sounds like a key element in the history of pop music, love songs or any art. And so does Newman's next comment: "It's something that it doesn't matter how many times you say it, it still rings true."





SUSANNE TABATA INTERVIEWING JOEY RAMONE

BLOODIED BUT UNBOWED INTERVIEW WITH SUSANNE TABATA

BY SARAH CHARROUF
PHOTO BY BEV DAVIES

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SUSANNE TABATA, THE FILMMAKER BEHIND BLOODIED BUT UNBOWED, THE DOCUMENTARY ABOUT VANCOUVER'S PUNK SCENE, SAT DOWN WITH ME AT ANTISOCIAL SKATE SHOP TO TALK ABOUT THE EARLY DAYS IN VANCOUVER PUNK. AMIDST OUR CONVERSATIONS ABOUT POLITICS, SKATEBOARDING, FILM MAKING AND THE DIFFERENCES BETWEEN PUNK THEN AND PUNK NOW, WE MANAGED TO GET A FEW INTERVIEW QUESTIONS IN.

Discorder: How did you get involved in the punk scene?

Susanne Tabata: I was a university student at UBC and I had my own radio show on CiTR and we were very involved in promoting the music of the Vancouver punk scene ... back in those days, we used to have 45s, and in the punk scene in V it was very inexpensive to press 45s—you didn't have to have a lot of money to put out a single and a B-side. At CiTR we were very interested in what was going on in the punk scene. In addition to that, I have to be honest, we were also very interested in the sounds that were coming out of London at the time. Punk had sort of come and gone, in a way, in the markets of London and New

York. But what was coming out of those areas—the biggest bang—there was a prolific amount of great music that was being released between '77 and '79, right through to '81. At CiTR we were very interested in this vinyl, there was no other forum for it. Co-op radio broadcast some of it, but we were very interested in the punk scene. I mean, Iggy Pop sat in the room at CiTR. I have that backstage pass: "Iggy Pop: SUB Ballroom." That was his dressing room, and he ate a vegetarian plate, and that was back in 1979. So yes, I was there and I was part of it. I was also involved in the first cable television show, a live variety show, where we played a lot of videos that were starting to come out of the U.K.

markets. We interviewed the local bands. It was called Night Graves.

CiTR was so important in the story because at the time, there was a concert promoting company, called Perryscope Concerts. They had set up shop in Vancouver and brought in all those bands. They brought in the Iggy's and the Ramones and all that and the unknowns at the time. [Local promoter] Norman Perry used to tap into the university crowd to listen to and get a sense of what we thought what was the good music to listen to. He was a terrific ear for what the underground student population thought would be an interesting musical direction. CiTR was really influential back then.

D: Do you think that punk music then was a small sub-culture, where it was only a few people that made the whole scene?

ST: No way! And I don't think we ever called the Vancouver scene "the punk scene." I think it was, at the time, what was happening. It was "the scene," but for a very small minority of people. It was a small population of kids—predominantly white, overwhelmingly male—and it was an underground scene. I don't know what I would compare it to today. You'd be able to tell me what's a comparable scene that nobody pays attention to. This was a scene that nobody gave a shit about. You really have to understand, no one cared. It was very underground, but punk also became a brand. Punk, over time, became something that you actually found a section of in a record store. And then there's all the sub-genres of punk. This story that I'm doing is even before the hardcore punk. This story takes place in the late 1970s and sort of petered out in '81, '82. This is when hardcore really started to grow in southern California.

D: Can you tell us a little about the movie? Are there a lot of interviews? Who is featured in it?

ST: It is a character driven oral history of the scene. And it's driven by the people who were there, mostly musicians. Those interviews take place, of course, in present day. The essence of the energy of the piece is captured in a combination of using the music tracks of the era, along with stock footage and photographs, and a hell of a lot of work. It's been a lot of work.

D: How did you get involved in making the movie?

ST: It's not my first documentary. I've done two other subculture pieces. One is on women's skateboarding, *Skate Girl*. Prior to that, the Canadian surfing documentary, *49 Degrees*, which is about the West Coast story, not the East Coast story.

I basically went through a big upheaval in my life. It caused me to go through my scrapbooks and I stopped at this one scrapbook I had collected while I was a university student, which had all these pictures of CiTR and these interviews I had done. I thought "Wow, this was a really interesting time." Concurrent to that, about three years ago, Bev Davies was doing a show at the Jem Gallery—144 Punk Rock Photographs. I met her at the Modernettes gig. I brought my camera and I just started shooting all the people who showed up and thought, "This is a really great story." I mean, it's a great music scene. So that's how it started. I had thought originally that the best story would be one that is character driven, so I was looking for strong personalities to tell the story. I think I found them. Locally we've featured Art Bergmann, Gerry Barad, Brian Goble, Mike Graham, Joe ["Shithead"] Keithly of course, from D.O.A., Randy Rampage, Zippy Pinhead, all the Pointed Sticks, Buck Cherry, the Dishrags and some other people. As far as names: Henry Rollins. I don't know if you guys know ... Do you know who Henry Rollins is?

D: Yes.

ST: I just don't know who people know anymore. Keith Morris from the Circle Jerks—and he is the original singer in Black Flag. Duff McKagen from Guns & Roses.

D: You mentioned the hardcore scene. So the film caps off when the hardcore scene started?

ST: Yeah. Intuitively, instinctively and through their own creative forces, the

Subhumans and D.O.A. had their own sound. Those sounds were part of the punk scene; they weren't the punk scene. The scene was really eclectic. It involved many different sounds. Sounds that we would call pop or New Wave. Maybe even post-punk, but the history in music is that punk in Vancouver was influenced by the U.K. By 1981, 1982, the centre of punk had shifted from England to southern California. Out of that Huntington Beach area, if you had been there you definitely know where a lot of the driving personality comes out of that area, that's what happened. The sound of punk changed. Certainly due to Joe Keithly's determination and dogged persistence, most of the other bands in Vancouver packed it up, and D.O.A. kept going and that sort of is where the story leaves off if you will: with a tribute to the birth, the life, the death of the original punk scene. Are you going to come and see it?

D: Of course, yeah. I'm actually really excited about it.


ST: Really, because it's so old. I was actually thinking what the average person in the early 20s—what's relevant to your age group? I don't expect you to like the music. And I don't expect you to be enamoured with any of the characters necessarily in the film. But I think that what my objective would be for the younger audience to walk away with is certainly a sense of what a scene is and what your relevance in the scene is. That scene was certainly relevant to me. It's probably not relevant to you. It's probably historically interesting. I just believe that if you can tell a really good story and you can access different age groups, which was my goal, I didn't target this for your age, and I didn't target it for my age group. It's meant for everybody.

D: I want to ask you about the local scene today, if you're involved in it and how do you view it?

ST: I'm not involved in it. But I've been to different gigs. I still know people that are tied into it. I appreciate it's going on, but I've got really little time to take it in. It's not my scene anymore. It's your scene, it's not my scene. I see it's valid, I see it's vital. I see the energy. I've been to some of the Cobalt shows. I'm really interested to know what punk means today, because when we were doing it, and I wasn't doing it, I was watching it. It was really not accepted in the mainstream. This was the underclass.

D: Can you tell us a little bit about females in the punk scene?

ST: Back in the late '70s, the attitudes toward women in general were so different than they are now. What women had to put up with to be artists, musicians, journalists or aspiring professionals in the music industry is quite a bit different than it is today. We touch on that a little bit in the film. You'll get it. There was one band who was all female, the Dishrags. Their story comes out a little bit. I think it'll be quite enlightening. The punk scene in Vancouver at the time was a mixture of the young white suburban kids that were coming in to make music, and it was fused with the Vancouver art school scene. That group of people was very much male and female, and they tended to be a little bit older than a lot of the punks that had come in from the suburbs. But as far as the music, was it inclusive? No, I don't think it was. It was more male driven. The Dishrags will tell you. They were allowed to go on the battle of the bands as a backup band. They weren't allowed to enter as a band because they were girls. Things did change. The punk era was a door breaking, pivotal point in rock music. It was overtly sexist in those days, I would say. Even in a punk scene that was quite inclusive, there could be, on the music level, some sense of that sexism.

Bloodied But Unbowed: Uncut will be shown May 13 at 7 p.m. at the Granville 7 theatre as part of DOXA. There will also be a television version of the film which will be shown on the Knowledge Network. 



NEANDERTHAL DIRTBAGS... WITH A CONSCIENCE?

BY SCOTT LYON
ILLUSTRATION BY TJ REYNOLDS

Since the release of their debut album *Earthbound* in 2007, Vancouver's favourite dirt-bag sons Bison B.C. have been giving their audience a reason to shower beer over the sweaty throngs of fellow metal-heads alongside them at every show. Songs like "These Are My Dress Clothes" and "Earthbound" compel you to crack several beers and scream along. Inevitably, though, the party has to come to an end. People "mature," tastes "refine," and before we know it, we're all fawning over the latest vintage of Pinot Blanc from the Okanagan. But once in a while you get that friend that achieves an amazing balance of the two. Sure, they care about global warming and they've cut down on their salt intake—but they never ditch on a good kegger come Friday night. Enter Bison's latest release, *Dark Ages*. Following the heavy intro to opener "Stressed Elephant," Bison roll out the french horn. With all apologies to "Peter and the Wolf," has the french horn ever been cool?

Well, now it is. On *Dark Ages*, Bison have brought a maturity to their music without abandoning the riffs that make you want to jump-kick through a coffee table. The arrangements are more complex, the lyrics more insightful, but the end result remains the same. Discorder caught up with frontman James Farwell in Greenville, South Carolina in the middle of their tour with High on Fire, Priestess, and Black Cobra and discussed *Dark Ages*, the band's seemingly non-stop touring cycle and a shared fascination of Insane Clown Posse and the Juggalo culture.

"The last few tours have been great," Farwell started. "We've had the opportunity to tour with some great bands and really make some lasting friendships in every city, which is the upside of touring."

While the current tour with High on Fire will create little friction amongst audience members given both bands' propensities to gravitate towards heavy, chugging riffs, some of Bison's other tours have been stranger pairings—like

“

IT'S A CITY OF DREAMS. IF YOU CAN FULFILL ANY OF THOSE DREAMS WITHOUT SUCCUMBING TO THOSE SORT OF GREEDY IDEALS THAT ARE ENCOMPASSING OUR CITY RIGHT NOW—IF YOU CAN CARVE OUT YOUR NICHE AND HAVE A GOOD LIFE THERE—THEN YOU'VE DONE SOME GOOD, HONEST WORK, BECAUSE IT'S A HARD CITY TO LIVE IN!

”

their recent stretch with Boston metalcore act, Shadows Fall. Yet instead of shaking their heads at the bad match, Farwell relished the opportunity to play for audiences unaccustomed to Bison's particular brand of heavy metal. "The great thing about playing on an eclectic bill is you get the opportunity to possibly broaden someone's musical horizons. Worst case scenario, someone's left in the audience thinking, 'Who were those hairy idiots jumping around? I don't understand what they're up to.'"

Playing in smaller, more obscure markets can also bring about some amusing tour anecdotes. Those in attendance at Bison's Halloween show with Black Mountain will remember the band dressed up as members of Insane Clown Posse. Farwell recalls that the last time the band were in South Carolina, "a guy pulled up beside us in this busted up Cadillac sporting the worst faded, shitty 'Hatchet Man' [one of Insane Clown Posse's logos] tattoo. I mean, it's a whole different planet down here."

In between several tours to support their second album, *Quiet Earth*, Bison recorded *Dark Ages* at the Hive Recording Studios in Burnaby with Jesse Gander taking over recording and producing duties for the third time. Farwell described the writing process for *Earthbound* and *Quiet Earth* as more "organic," but he maintained that there was a structure and texture that he has been aiming to bring into Bison's music—something he feels the band has achieved with *Dark Ages*.

"During the recording of *Quiet Earth*, I started thinking that if you're going to be writing an eight-minute song, it's not only the riffs that are important, it's the arrangement. On *Dark Ages*, we've really stepped it up on plotting out the songs a bit more," Farwell said.

Farwell stated that in particular, Gander's familiarity with the band helped them improve their vocal arrangements. "I don't like having to worry about that stuff. Jesse was a great help with that. I mean, he didn't change the way I sing—I still pretty much yell, in key—but delivery and placement? That's Jesse's thing. Me? I'm a Neanderthal. I don't fucking know, man!"

Yet for a self-professed Neanderthal, the introspective quality of Farwell's lyrics on *Dark Ages* is further evidence of the band's musical evolution. While in *Quiet Earth* and *Earthbound* wizards and bison-headed alien races abound, *Dark Ages* sees Farwell largely abandoning fantasy in favour of the harsh realities of poverty and drug addiction plaguing our city. On "Two Day Booze," Farwell yells, "Vancouver's an empty bottle, our thirst causing problems," while on "Die of Devotion" he spits out, "Die of devotion, chasing a veiled dream / Die of devotion / Your blood, the needle / Your heart, the bottle." For Farwell, this was just another part of the band's growth, "I'm just trying to live a bit more in reality these days, you know? I mean, what's happening with Vancouver, it's the same old thing. The rich get richer, the poor get poorer. I've just never written about it as personally before as I did on this album."

The frontman for the band that played a Fuck the Olympics gig in February continues, "It's a city of dreams. If you can fulfill any of those dreams without succumbing to those sort of greedy ideals that are encompassing our city right now, if you can carve out your niche and have a good life there, then you've done some good, honest work, because it's a hard city to live in!"

After their current touring stretch, Bison will be returning home in early May before embarking on another Canadian tour followed by a European tour in the fall. They're also looking to release their catalogue on vinyl, "It's going to happen. Our label isn't too into doing vinyl right now, so we're just looking into alternative routes for that to happen," said Farwell.

As for taking a break, that doesn't seem very likely in the foreseeable future. "I'm already toying with ideas for the next album," Farwell admitted. "I'd like to take no longer than a year before our next release."

So in closing, a few suggestions then: One, buy *Dark Ages*, it'll blow your balls off (ladies, I'm sure it'll tickle your ovaries or whatever the anatomical heavy metal equivalent might be). Two, come out and see Bison when they come home—and bring a few friends with you. Three, buy these guys a beer or six—they've worked too hard to return to an empty bottle. ▀

A collage of vintage photographs of people in swimwear on a rocky beach. The word "MAY" is overlaid in large, white, sans-serif capital letters. The background consists of several overlapping images: a large image of a person's legs and feet in the upper right; a person in a dark swimsuit in the center; a person in a light-colored swimsuit on the left; and a person in a dark swimsuit at the bottom. The overall aesthetic is nostalgic and artistic, with a focus on mid-20th-century beach culture.

MAY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
2 Nii Senseae, Purple Rhinestone Eagle @ Antisocial	3 The Antlers, Phantogram @ Biltmore Grass Mountain Hobos, LMNOP @ Railway	4 Plants & Animals, Said the Whale @ Commodore Myelin Sheaths, Student Teacher, Womankind, Role Mach @ Pat's Pub Miss Emily Brown, Steve Brockley @ Little Mountain	5 Brasstronaut, the Zolas @ St. James Hall No Bunny, Myelin Sheaths, Bad News Babysitters @ Pat's Pub Meaghan Smith @ Media Club Jonathan Richman @ Biltmore	6 Noah D, DJ Dabblar, Taal Mala @ Biltmore Canaries, Fake Shark Real Zombie, Supercassette @ 917 Main Petunia & the Vipers, Catherine MacLellan, the Olympic Symphony @ Little Mountain	7 Dan Mangan @ Vogue Sex Church, Idle Times, Modern Creatures, Manic Attracts @ Pat's Pub Selina Koop, Ben Rogers, 10000010 @ Little Mountain Certain Breeds, Terror Bird, Digits @ Funky's	1 Ghislain Poirier, MC Zulu, Love & Elektrik @ Biltmore Animal Bodies, Walter TV @ Astoria Lesbian Fist Magnet, Gynosaurus X @ Funky's Shearing Pinx, Nii Senseae @ Lick Ladyhawk, Makeout Videotape, Needles & Pins @ Rickshaw
9 Owen Pallett, Snowblink @ Vogue The Eagles @ GM Place Turin Brakes @ Venue	10 The Eagles @ GM Place Birds Fled from Me, John Houx, Friendship & the Fawn, Jenna Rogers @ Little Mountain	11 Earth Crisis, Thick As Blood, Blood Envy, Galgamex, Last Plague @ Rickshaw Johann Johansson @ Biltmore	12 The Tallest Man on Earth, Nurses @ St. James Hall Mono, the Twilight Sad @ Biltmore	13 Fucked Up, Grown-Ups @ Biltmore Excision @ Fortune Sound Club	14 Bob Wiseman @ Little Mountain Fuck Buttons @ Biltmore Kellarissa, connect_icut, Holzkopf, Dr. Dad's Sound Lab @ Blim Indian Wars, Student Teacher, Bummer High @ Funky's Fuzzcat, Way to go Einstein, Arctic, Mani Khaira @ Railway	15 Bob Wiseman @ Little Mountain Frightened Rabbit, Maps & Atlases, Our Brother the Native @ Biltmore Trophy Wife, Crimson Roots, Cocaine Moustache, Hidden Towers @ Pub 340 Places With Faces @ Princeton Pub
16	17	18 Box Elders, Student Teacher @ Biltmore Hypocrisy, Scar Symmetry, Hate, Blackguard, Swashbuckle, Nylithia @ Rickshaw Morlove @ Little Mountain	19 Frog Eyes, In Medias Res, Shane Turner Overdrive @ Biltmore	20 The Tequila Mockingbird Orchestra, Fish & Bird, Maria in the Shower @ Biltmore The Dustin Bental Outfit @ Venue Mass Grave, Haggatha @ Funky's	21 Unleash the Archers, Foquored, Aquila @ Funky's Danko Jones @ Venue Breakage, Daega Sound, Max Ulis @ Biltmore	22 Andymori, Mothercoat, Owarikara, Goomi, Kulu Kulu Garden @ Biltmore 3 Inches Of Blood, Goatwhore, Haggatha @ Rickshaw White Lung, Tight Solid @ Funky's
23	24 LCD Soundsystem, Holy Ghost! @ Malkin Bowl The Buzzcocks @ Venue Sage Francis @ Biltmore Edward Sharpe and the Magnetic Zeros @ Commodore	25 Henry Rollins @ The Centre in Vancouver for Performing Arts	26 The Fugitives @ Biltmore Broken Bells, The Morning Benders @ Commodore Girls @ Venue	27 Public Enemy, Juiceboxxxx @ Commodore Girls @ Venue Why?, Donkeys, Josiah Wolf @ Biltmore	28 The Very Best, Love & Elektrik, No Gold @ Biltmore La Conde, Defektors, Peace @ Funky's Knucklehead, the Vicious Cycles, the Tranznitors, Rich Hope @ Rickshaw	29 Massive Attack, Martina Topley Bird @ Malkin Bowl Caribou, Toro Y Moi @ Rickshaw Vetiver @ Biltmore
30 Fools Gold, Sun Wizard, MyGayHusband! @ Biltmore						

// CiTR 101.9 FM PROGRAM GUIDE

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

SUNDAY			MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
6am			CiTR Ghost Mix	Pacific Pickin' (Roots)	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	6am
7	CiTR Ghost Mix		Prof Talk (Talk)						7
8				Sounds of Africa (World)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Friday Sunrise (Eclectic)	The Saturday Edge (Roots)	8
9	Tana Radio (World)		Breakfast With The Browns (Eclectic)				Synchronicity (Talk)		9
10	Shookshookta (Talk)			Third Time's The Charm (Rock)	Pop Drones (Eclectic)	Sweet And Hot (Jazz)	Ska-T's Scenic Drive (Ska)		10
11	Kol Nodedi (World)		Stranded (Eclectic)						11
12pm			Alt Radio (Talk)	Morning After Show (Eclectic)	Anoize (Noise)	Duncan's Donuts (Eclectic)	Fill In	Generation Anihilation (Punk)	12pm
1	The Rockers Show (Reggae)		Parts Unknown (Pop)	Laugh Tracks (Talk)	The Green Majority (Talk)	We All Fall Down (Eclectic)	Barnburner (Eclectic)	Power Chord (Metal)	1
2				Give 'Em the Boot (Talk)	Democracy Now (Talk)	Ink Studs (Talk)	Radio Zero (Dance)		2
3	Blood On The Saddle (Roots)	Shameless (Eclectic)	Fill In	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
5	Chips (Pop)	Saint Tropez (Pop)	News 101 (Talk)	Weners BBQ (Sports)		Arts Report (Talk)	Native Solidarity News (Talk)	News 101 (Talk)	The Leo Ramirez Show (World)
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			This Side of Monday (Eclectic)		Sam-squantch (Ecl)			Fill In	
8	Rhythms (World)	Awesome (Ecl)	Exploding Head Movies (Eclectic)				Exquisite Corpse (Experimental)	African Rhythms (Eclectic)	Notes from the Underground (Electronic/Hip-hop)
9	Mondo Trasho (Eclectic)			Life On Jumpstreet (Dance)	Folk Oasis (Roots)				
10	Transcendance (Dance)			Crimes And Treasons (Hip-hop)			Live From Thunderbird Radio Hell (Live)	Rainbow Groove (Dance)	Synaptic Sandwich (Dance/Electronic/ Eclectic)
11					Sexy In Van City (Talk)		Shake A Tail Feather (Soul/R&B)		10
11				CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)	Hypnotic Groove (Dance)			11
12am			Sore Throats, Clapping Hands (Eclectic)					Beats From The Basement (Hip-hop)	12am
1									
2						Aural Tentacles (Eclectic)	The Vampire's Ball (Industrial)	Dreamscene Radio (Dance)	1
3									
4	CiTR Ghost Mix		CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix			CiTR Ghost Mix	3
5							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.

SHAMELESS

(Eclectic) 3-5pm

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

CHIPS WITH EVERYTHING

(Pop) 5-6pm

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

SAINT TROPEZ

(Pop) 5-6pm

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

QUEER FM

(Talk) 6-8pm

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

RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays

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

ALL AWESOME IN YOUR EARS

(Eclectic) 8-9pm

Alternating Sundays

MONDO TRASHO

(Eclectic) 9-10pm

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

TRANCENDANCE

(Dance) 10pm-12am

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

trancendance@hotmail.com

MONDAY

PROF TALK

(Talk) 7:30-8am

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

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

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

STRANDED

(Eclectic) 11am-12pm

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

ALTERNATIVE RADIO

(Talk) 12-1pm

Hosted by David Barsamian.

PARTS UNKNOWN

(Pop) 1-3pm

An indie pop show since 1999, it's like a marshmallow sandwich: soft and

sweet and best enjoyed when poked with a stick and held close to a fire.

THE RIB

(Eclectic) 4-5pm

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

NEWS 101

(Talk) 5-6pm

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

CAREER FAST TRACK

(Talk) 6-6:30pm

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

THIS SIDE OF MONDAY

(Eclectic) 6:30-7:30pm

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

EXPLODING HEAD MOVIES

(Eclectic) 7:30-9pm

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm.
May 3: Pianist/composer Jaki Byard and his quartet recorded live.
May 10: Polish trumpeter/composer Tomasz Stanko is one of the stars of this year's Jazz Fest. His new group and album are called Dark Eyes.
May 17: Alto saxophone master Jackie McLean would have celebrated his birthday today. We'll play Swing, Swang, Swingin'.
May 24: Charles Mingus considered *Let My Children Hear Music* one of his finest.

May 31: Trombonist Bennie Green and tenor saxophone titan Gene Ammons are both heard on our show's theme. We'll play their album, *The Swingin'est!*

SORE THROATS, CLAPPING HANDS

(Eclectic) 12am-1am

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

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am

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

SOUNDS OF AFRICA

(World) 8-9:30am

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

THIRD TIME'S THE CHARM

(Rock) 9:30-11:30am

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

MORNING 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.

WENER'S BARBEQUE

(Sports) 4:30-6pm

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

FLEX YOUR HEAD

(Hardcore) 6-8pm

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

LIFE ON JUMPSTREET

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm

crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12:30am

For the world of Cabaret. Tune in for interviews, skits, musical guests and more. It's rvadio with sass!

WEDNESDAY

SUBURBAN JUNGLE

(Eclectic) 8-10am

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

POP DRONES
(Eclectic) 10-11:30am

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

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

DEMOCRACY NOW
(Talk) 2-3pm

RUMBLETONE RADIO A GO GO
(Rock) 3-5pm
Primitive, fuzzed-out garage mayhem!

ARTS REPORT
(Talk) 5-6pm

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

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.

HYPNOTIC GROOVE
(Techno) 11pm-12am

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

FRIDAY

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

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

SKA-T'S SCENIC DRIVE
(Ska) 10am-12pm
Canada's longest running Ska radio program. djska_t@hotmail.com

BARNBURNER
(Eclectic) 1-2pm
The greasier side of rock 'n' roll, rhythm 'n' blues, and country... Crack a beer, order some BBQ, and get your boogie on.

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

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

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

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

AFRICAN RHYTHMS
(Eclectic) 7:30-9pm
Your Host, David Love

Jones, plays a heavyweight selection of classics from the past, present and future including jazz, soul, hip-hop, Afro-Latin, funk and eclectic Brazilian rhythms. Plus interviews with local and international artists. Truly international flavour.

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

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

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

SATURDAY

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

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

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

CODE BLUE
(Roots) 3-5pm

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

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

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

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

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

BEATS FROM THE BASEMENT
(Hip-hop) 11pm-1am
Mr. Joi, being a cinephile 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.

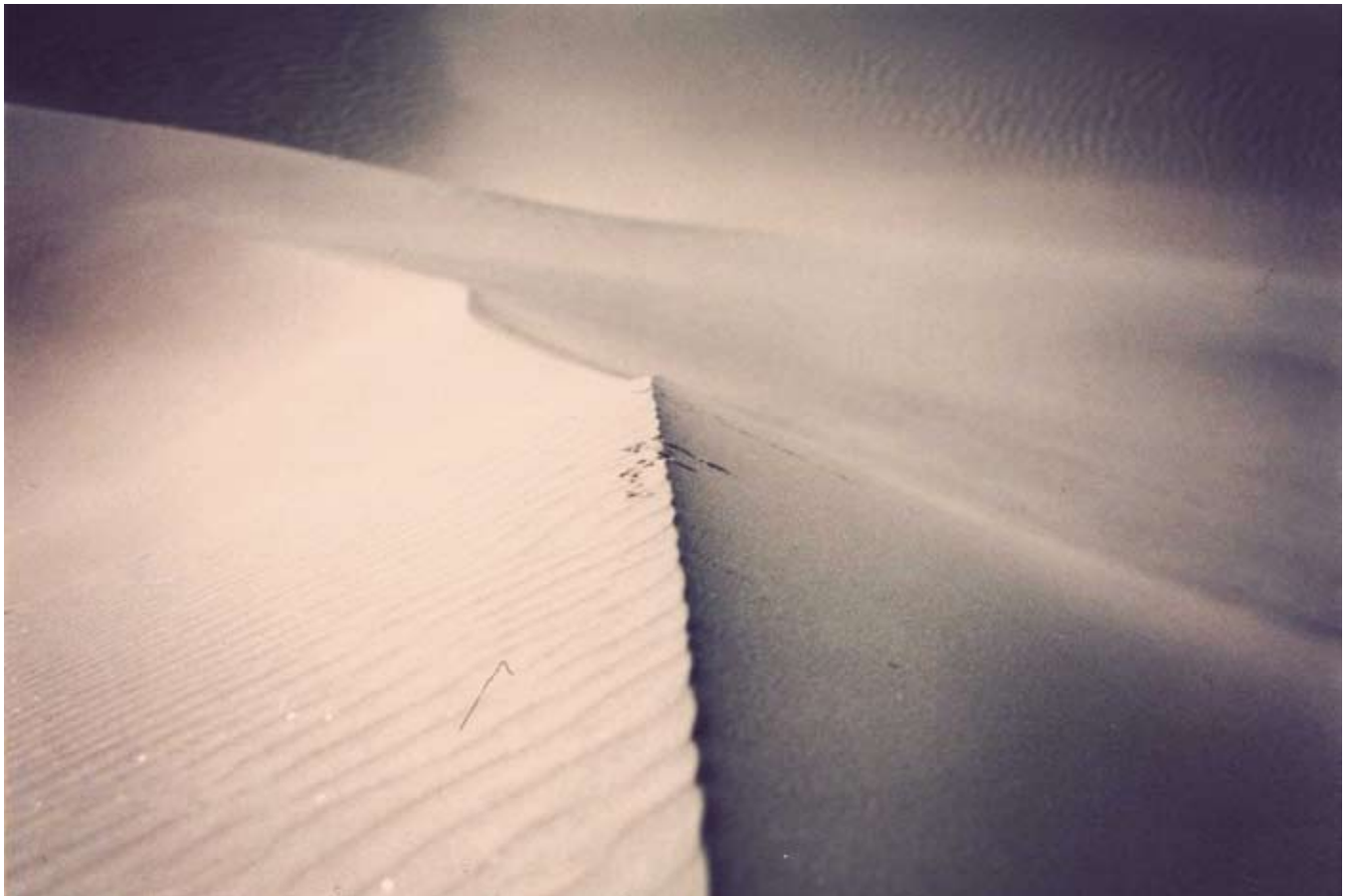
DREAMSCENE RADIO
(Dance) 1am-3am
Immerse yourself in cutting edge electronic music from every point on the spectrum. Christoker spins the latest tracks taking over dance floors around the world and introduces you to the producers behind them. Turn the stereo up and have a dance party with your cat (cats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



ART PROJECT // RYAN WALTER WAGNER

RYAN WALTER WAGNER IS A MULTIDISCIPLINARY PHOTOGRAPHER, MUSICIAN AND KITCHEN DESIGNER FROM VANCOUVER, B.C. PERHAPS BEST KNOWN IN THE MUSIC SCENE AS THE DOCUMENTARIAN OF THE KARAOKE PARTIES OF MOUNT PLEASANT SOUTH AND FOR HIS FREELANCE WORK WITH BANDS, WAGNER HAS ALSO AMASSED A WIDE COLLECTION OF PORTRAIT, OBJECT AND LANDSCAPE PHOTOGRAPHY. WHILE HIS PORTRAITS TEND TO EXPLORE THE MORE JOYOUS AND MONUMENTAL INSTANCES OF EVERYDAY LIFE, HIS LANDSCAPES EVOKE A SENSE OF ALIENATION AND DISRUPTION BETWEEN SUBJECT AND OBJECT, GIVING THE VIEWER A GLIMPSE INTO WHAT FEELS LIKE A PERTURBING, UNASSAILABLE VOID.

MORE OF RYAN'S WORK CAN BE FOUND AT RYANWALTERWAGNER.BLOGSPOT.COM.





// UNDER REVIEW

RYAN BOURNE SUPERMODERN WORLD OF BEAUTY (Killbeat Records)

Calgary musician Ryan Bourne recently dropped his debut album with some of the city's finest musicians helping to make it happen. *Supermodern World of Beauty* is a confident first recording that ought to take little time in becoming a favourite for those who enjoy the lighter end of psychedelic folk rock. But there's more than folk rock going on here. A little bit of bottom-end moody stuff goes a long way in breaking the consistency of the trippy psychedelic stuff. In fact, this is a pretty diverse album all around. The opener, "Calling From Beyond" is a grabber for sure. Good full sound, crisp production and some tasty piano and horns make for a strong lead in. What follows in the next nine tracks is a winding road through trippy realms of freak folkrock, atmospheric meditations of sound. The quality that ties this music together is vintage. It's got that '60s folk rock revival thing going on both in the recording and music offered. There are shades of **Chad Van Gaalen** in many of these songs, which is sensible being that Van Gaalen's rhythm section is also Bourne's, but this isn't a case of borrowing someone else's sound. These are simply musical shadows cast respectively.

Some debuts come off as immature or lacking in a certain punch that make you take notice, but this one comes complete with punch and leftovers. *Supermodern* may not shake your world to the core right away, but stay with it. There is a nice warm urgency

to this music that is definitely worth the time spent.

—Nathaniel Bryce

RON CONTOUR & FACTOR SAFFRON (Fake Four Inc.)

The mysterious and elusive MC, Ron Contour, has returned from his hiatus as a beekeeper somewhere on the Prairies to drop another collection of non-sensical rhymes on the masses. The Prairies seem to have had a positive effect on our friend with the curious English accent. Not only did he find the time to grow a real moustache, he found endless inspiration in the infinite skyline and befriended genius Saskatoon-based producer Factor. With the help of Ron's "cousin" **Moka Only**, the new friends combined their talents and created the 12 smooth jams that make up *Saffron*.

With song titles like "Cheese Toast Feast" and "Confused Nougat" it is evident even before pressing play that it is best to just allow yourself to get lost in Contour's mesmerizing flow and Factor's supreme beats. To try and follow Contour's rhymes is as futile as watching a fly try to escape through a closed window; to try and decipher them is like trying to interpret the diary of a lunatic. Like all of Contour's previous efforts, *Saffron* is a well produced, grooving, hip-hop album that doesn't take itself too seriously; it is at once musically intelligent, laughably whimsical and completely enjoyable!

—Mark PaulHus

DELHI 2 DUBLIN PLANET ELECTRIC (Independent)

Depending on your perspective, Vancouver-based Delhi 2 Dublin is either a brilliant free-thinking experiment in ethnomusicology, or a confused jumble of all things "other." Mashing up languages, instruments and styles from several far-flung corners of the globe into one electrified melting pot, D2D's sophomore release *Planet Electric* ranges from slowed-down dubby atmospherics to hyperactive bhangra marathons.

The diversely talented quintet originally formed as a one-shot performance during Vancouver's Celtic Festival in 2006. Such a bizarre coupling of tabla drums, fiddle, dhol, electric sitar and breakbeats instantly found eager audiences in folk fans and raver kids alike. D2D has since blazed Canada's touring circuit, from the steps of Parliament Hill to the wilderness of Nelson B.C.'s Shambhala Festival.

Quite a departure from their lengthy and virtuosic debut, *Planet Electric* is trimmed and polished. Asian and Celtic influences seem more naturally juxtaposed on this record, showcasing decidedly more "Delhi" than "Dublin." With every song clocking under five minutes, the album clearly strives for both accessibility and danceability.

At times *Planet Electric* sounds like an **Ashley MacIsaac** record—if Ashley MacIsaac were somehow raised in Mumbai. Punjabi vocal tracks are slick and energetic on "Tommy,"

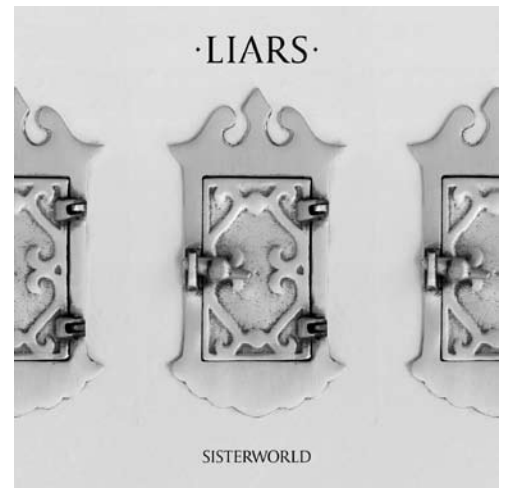
which combines a roving drum and bass beat with classical technicality. Violinist Kytami's soaring riffs shine on "Master Crowley," even through cheesy DJ effects and lyrical themes of intergalactic travel.

Though sometimes forced into fusion, *Planet Electric* confirms that originality comes easy for Delhi 2 Dublin.

—Sarah Berman

GOLDFRAPP HEAD FIRST (Mute/EMI)

Your browser may not support display of this image. Synth, sass and style is the substance of Goldfrapp's fifth studio album titled *Head First*. Alison Goldfrapp sings alongside the disco-electro smooth dance sounds with a vanilla cream feel. The album is pleasant, soft, glamorous and the kind of pure pop you can only find by climbing into a time machine and setting the dial back 30 years. The first three songs on the record will be stuck inside your head and may cause the grooves in your LP to be worn out. Extremely catchy vocal hooks will have you singing along and beautifully layered '70s and '80s synths will keep you warm and give you an urge to dust off your old **Buggles** records. There are some excellent pieces in the later part of the album (when you finally get to them). "Hunt" is surprisingly the darkest song on the album. "Shiny and Warm" continues the dark journey with an offering which is basic, rhythmic, repetitive and catchy. The final song titled "Voicething" is precisely





that with an interesting ambient vocal repetition circling around analogue strings and bass sounds. Probably the strongest and most complete album from the UK duo, *Head First* is a journey forward and backward in time with a number of anthems sure to become a staple in the dance club scene.

—Slavko Bucifal

GORILLAZ PLASTIC BEACH (Parlophone Records)

Even if you're not the biggest fan of Gorillaz, *Plastic Beach* is worth a listen if for no other reason than its sheer brilliance of scope. **Damon Albarn**, who makes up one half of Gorillaz, cannot be blamed for offering a polymer-based recycled product, pun obviously intended. *Plastic Beach* is the third album by the world's most successful virtual band, and much like the fleshy cartoon characters that make up this group, it is vibrant, colourful and a bit daft. With celebrity guest spots up the hooper and a decidedly lighter poppier feel to this album, *Plastic Beach* is a brash step forward, not so much in a new direction, but more in the same direction with new shoes on. Still present is the cartoony off the wall feel along with some great guest spots such as **Lou Reed**, **Mick Jones**, **Mos Def**, **Snoop Dogg** and other heavies. One of the best tracks here is "Stylo" featuring **Mos Def** and the legendary **Bobby Womack**. It's a simple but driving little number that hangs loosely off a synth backing that smells so strongly of Miami Vice issue

sport coats and slip on loafers that it surpasses cool three times before becoming even cooler. If you dig Gorillaz and fancy a bit of hip hop, funk, dubstep and driving '80s synth jams, *Plastic Beach* will be the butter to your bread. Like a well put together DJ set or mix tape, it works really well and before you know it you're basking under its brilliant plastic sun-like warmth.

—Nathaniel Bryce

INHABITANTS A VACANT LOT (Drip Audio)

Britannia Beach's creative music collective Inhabitants have been Juno-nominated a few times now, and it's hard not to see why.

Like a sonic collage weaving ethereal elements from **Mogwai** and the likes of **Do Make Say Think**, Inhabitants' third full-length album is full of possibility and dark, mulling soundscapes.

One particularly striking and pathos-inducing track is "Journey of the Loach," a sprawling, near ten-minute epic where J.P. Carter's trumpet wails like a wounded bull. Many of the songs, in fact, encompass a strange place falling somewhere between the realms of jazz, space rock and experimental noise.

That being said, guitarist Dave Sikula is not afraid to let distortion run wild in "Let Youth Be Served" which screams of urban restlessness and spiritual disturbance. On the other hand, songs like "Whistling Pass" explore the ideas of form and chaos, giv-

ing the feeling of the impatience and unbearable idleness felt while waiting for a train to see your lover.

Collectively, the quartet delves into some seriously expressive territory, and while sometimes a little cacophonous for the tender ear, is quite impressive.

—Miné Salkin

THE JESSICA STUART FEW KID DREAM (Independent)

Someone should have a conversation with whoever made "Midgy Ponchey," the first track of the Jessica Stuart Few's new album, because he or she owes the band an apology. The song doesn't grab you like the first track of an album should and it would be best suited buried somewhere in the middle of the album. As it is, it starts *Kid Dream*—the JSF's first full-length album—off on the wrong foot, and the album never quite recovers after this stumble.

The first problem with the album is Stuart's vocals. On its own, her voice isn't unpleasant, but it does the album a disservice, its crisp breathiness failing to mesh with anyone else in the band. These songs need a voice with slightly higher calo-

rie content that will draw out the rich textures of the other instruments.

There are some charming moments on *Kid Dream*. "(Don't Live Just For The) Weekend" a cheery polemic against getting sucked into the nine-to-five mentality, is pleasant and hooky, if it doesn't bring much to the table in the way of depth. The title track makes use of Stuart's much-touted skill on the koto, a traditional Japanese instrument with 13 strings, to some effect. The opening instrumental bars are

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appropriately dream-like and luxurious. But, once again, the vocals chafe against the instrumental line.

There's potential here, but it usually gets derailed when the JSF get lost in their songs and lose sight of what makes music stick to the brain. They could use a refresher on the difference between music that's a pleasure to play and music that's a pleasure to listen to.

—Miranda Martini

LIARS SISTERWORLD (Mute)

The Liars are one of those bands you feel intimidated by because when you listen to their albums, you know you are in the presence of musical geniuses. From the opening haunting melodies of *Sisterworld*, their fifth studio album, the Liars continue the tradition of carefully crafting every note to evoke intense emotions and keep you on edge for explosions. There are far fewer explosive moments in this album than the anticipation would have you believe, but the intensity and rawness is tortuously beautiful. There are moments when the album sounds like it could be a darker sequel to a *Joy Division* effort. There are times when the band plays with noises and generates order out of chaos. The guitars and drums are punchy and sound as if they were played in a giant empty slaughterhouse. When the band isn't tinkering with moods, they appear to have no remorse for the abuse placed on their instruments. "Scissor," the opening track, is an outstanding piece which begins melodically then erupts

with a violent fury that rubs off on you. "Here Comes All the People" is one of those pieces that plays with your head as you wait for the big bang. Instead, the song seamlessly blends into "Drip," a dark and demonic punk electronica that makes you jump at strange noises in the night. "Scarecrows on a Killer Slant" is one of the best angry songs ever. If you like more of the classic punk sound, "The Overachievers" will satisfy that craving nicely.

It appears that the Liars' *Sisterworld* is plagued by deep psychological issues and you will be the benefactor of an album created from raw emotions. As a result, *Sisterworld* should be on the watch list for the album of the year.

—Slavko Bucifal

PLANTS & ANIMALS LA LA LAND (Secret City Records)

What do you get if you lock two Maritimers and a French Canadian in a room with a tape recorder? A darn good indie rock album, that's what! *La La Land*, Plants & Animals follow up to their much loved *Parc Avenue*, is sure to be one this summer's most acclaimed albums.

The slow lulling of "Tom Cruz" rolls in at a steady pace, pulling you into the grips of this album and steadying you for a trip through its hazy analog atmosphere. This cohesive collection of songs sounds like modern indie rock produced in the '70's. The combination of traditional recording methods combined with a contemporary song writing style

allows Plants & Animals to create a very familiar, yet unique sound. This is the kind of album that begs to be played of a nice shiny slab of 180-gram vinyl. Songs like "Swinging Bells" and "Celebration" beg for you to put on a big pair of headphones, kick back on your bed and drift, but not for long, because "American Idol" is sure to make you rip out the cord and spike the volume knob and sing along. This jangling rocker (complete with saxophone solos from the *Arcade Fire*'s Colin Stenson) is sure to be a staple on summer play lists, just as *La La Land* is sure to put Plants & Animals on the map once and for all.

—Mark Paulhus

YOUNG RIVAL YOUNG RIVAL (Sonic Unyon)

Hailing from Hamilton, the industrial armpit of Ontario [ed. Gross.], Young Rival is an unlikely gem to surface in the Canadian alternative rock scene. Their debut, self-titled album is riddled with powerful electric twang and

unusually astute melodies.

With a sprawling, distorted aesthetic that brings *Franz Ferdinand* and *the Hives* to mind, the trio's formula is much like a collage of punk-infused, three-part melody-heavy anthems that are catchy, progressive and infectious.

The album opens up aggressively with "Got What You Need," a throwback to '60s garage rock with a singer/guitarist Aron D'Alesio sounding a bit like *Interpol*'s Paul Banks.

Another standout track is "Ghost In The Park," a fast, crashing tune that alludes to selling drugs in a shady neighbourhood. With lyrics like "You know I got nothing to sell / But you still come around" the album is nostalgic for the simpler, dirtier times of teenage rebellion.

With a gritty aesthetic that only could have been properly cultivated by playing years of gigs in grimy bars, Young Rival's debut is the best album of the summer to drain your beer to.

—Miné Salkin

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REAL LIVE ACTION //

FAKE JAZZ FESTIVAL GLACIERS / ARCHIPELAGO / RACHEL WADHAM & SHANE KRAUSE SCANT INTONE / THE RITA

March 25 / Western Front

I was sitting in a dimly lit, crowded room upstairs at the Western Front. A guy (Jeffery Allport, I would later learn) walked up to the front of the stage area and set down a floor tom and a snare drum. He sprinkled some salt on each drum and hung a satchel full of violin bows and rubber balls off the floor tom. Across from him was Robert Pederson, laying out an array of broken-looking tape recorders on a low box. Between them was Lief Hall, looking shy in a long floral dress.

The trio, Glaciers, proceeded to produce some of the most unearthly noise I'd ever heard. Hall let out a long, hoarse sounding, high-pitched shriek. Allport made his drums moan and howl, bowing the skins with the rubber balls and bowing a pair of cymbals with violin bows. Pederson tinkered with the collection of tape recorders, holding an old magnetic pickup over a tiny speaker and pressing his fingers onto the exposed circuit board of another tape recorder. Industrial tape noise, high-pitched modulated circuit feedback, the moaning drone of the drums, and the banshee vocals combined into a frightening, strange noise exploration.

Preceding this performance was one by free jazz ensemble, Archipelago, who did a live score to some of the work of Czech surrealist Jan Svankmajer. The Svankmajer short films that were chosen ranged from animated mixed media to claymation and stop-motion. They were perplexing, outlandish and amusing. In one, various clay body parts crawled into a miniature room, joining

together in grotesque ways until a clay man was formed, hunched over and squashed into the tiny space.

The band matched the tone and action of the films, creating a perfect atmosphere full of strange noises. Thumb pianos, cello and violin, all sounding chaotic, eerie and noisy, nothing like what you'd expect, made for a very immersive experience.

Before this was the bass clarinet and prepared piano duo of Rachel Wadham & Shane Krause. Wadham stood, reaching into the piano and sounding it with her hands or a feather duster, rubbing chopsticks stuck between the strings, causing them to vibrate, while the clarinetist blew hoarse, harsh harmonics. Their jam evolved into a free jazz workout of sharp chords interspersed with percussive noise from prepared piano, coupled with twisting, unpredictable clarinet lines.

Scant Intone's unpredictable live electronics were very much with the tone of the evening, though coming from a decidedly different direction. The digital sound design was intriguing and his face was lit eerily by his laptop.

The Rita really shook things up with a bracing set that trod a fine line between chaotic sample-collage and bracing feedback sculpture.

The music from that night was definitely not for everyone. I admit to cringing when Lief Hall got into the very high registers. But there is something special about a performance when the artist is not only improvising, but also doing so outside of bounds like musical keys or a chord progression. It shows another angle on what we call "music" and was quite inspirational for those with an open mind.

—Doug MacKenzie



SCATTERHEART / LOS FURIOS / BIKE

The Commodore / March 27, 2010

Three local bands playing at the Commodore? On a Saturday night? Really? Excitement! Not something you get to see every day at the Commodore—it was a major thumbs up for the local scene.

Bike bounced onto the stage and didn't stop bouncing their entire set. They know how to put on a show and entertain like their lives depend on it. With their mix of horns, frenetic vocals and awesome bass lines, it is impossible not to be drawn into their happy, fervent, pop music.

Local Ska legends, Los Furios, took to the stage next and they were hot. As in *caliente* hot. Los Furios had the rambunctious audience breaking out into random mosh pits and there was even a crowd surfer at one point (very 2004). Their set was fast and relentless. Los Furios gave out one manic music punch after another. Every couple of songs, a pair of burlesque zombie-kitties took to the stage covering the front row in red glitter. They were cute but not really necessary. Los Furios were the band of the night. Unfortunately, it went downhill after that.

Scatterheart opened with singer Jessie Enright suspended from the ceiling. Sporting his trademark feather shoulder pads and belting his heart out, it was an impressive sight. The lighting and visuals were so slick they were almost a distraction from the music rather than an enhancement. There was a lot of strutting and posing (as in yoga) from the band and more than enough self-empowerment love talk.

After playing "1999," "Somebody to Love" and "Pride," Scatterheart appeared more of a covers band who played the occasional original track. They stood out in stark contrast to Bike and Los Furios, but not for the right reasons. It all looked good and in theory it should have worked, but it came off feeling contrived. There was heart but no soul. It was a disappointing end to an otherwise wonderful evening.

—Katherine Boothroyd

PIERCED ARROWS / LULLABYE ARKESTRA

April 3 / Biltmore Cabaret

It was a good old fashioned power rock out at the Biltmore last Saturday night when Lullabye Arkestra and Pierced Arrows blasted their way through an evening that left nobody in the dark about how gritty hard music ought to be played. The night was a taste of the old school hardened veterans mixing with the scrappy up and comers. The uniting of the two bands on one bill was awesome.

We arrived just in time for Toronto's Lullabye Arkestra. Bathed in fog and a

couple of simple flood lights, Kat Taylor and Justin Small stood poised, ready to rearrange faces with their hugely powerful blues thrash love songs. Taylor plays bass and screams, bellows, wails and sings while Small slays on the kit. Together they make a lot of glorious noise that stands mightily alongside some of the heaviest's best. Let's just say that a duo who can lay down a convincing death metal cover is impressive. Playing a few off the new album including "We Fuck the Night," which is one of their best, and in a moment of touching upon new levels of bad-ass, Small lit his snare on fire while still playing. They thrashed, they blasted, they ruled!

After hearing so much of Pierced Arrows' history as some of the purveyors of early garage punk, it was good to finally see the Portland band doing what they do best. Playing their last show on this leg of the tour, Pierced Arrows were loose and clearly having a great time up there. The house was near capacity and the feeling in the air was electric as the Arrows ripped through a good-sized set list, rarely slowing down or pausing to catch a breath, proving that rock doesn't leave your bones once you pass 50. Indeed, some music is just too tough to die. But why would anyone want it to? Hail, hail rock and roll!

—Nathaniel Bryce

APOLLO GHOSTS / SHAWN MRAZEK LIVES! / DIRTY BEACHES

April 10 / Little Mountain

"Show begins at 8 p.m. Over at 11 p.m." Rarely does a show's description read so true. They say Mussolini made the trains run on time. Well, Little Mountain Gallery must be run by Mussolini. Unfortunately, due to this unexpected promptness this humble reviewer missed Dirty Beaches, but was told by another attendee that they were "pretty dope." Shawn Mrazek, following this dope performance, took to the floor rather than the stage, surrounding himself in a tight throng of bobbing heads and appreciation. Listening to Shawn Mrazek play alone with nothing but his guitar and voice, one feels immersed by his yearning, honest lyrics and simple chords. Shawn Mrazek is not one for flair and his simplistic style strips him of the pretension of musician, allowing you to listen directly to his songs without the burden of flamboyant showmanship. [ed. Disorder would like to add our congratulations to Shawn Mrazek on the birth of his son Otis, who was born shortly before this show.]

When I returned from a brief smoke break, a thick crowd seemed to have magically appeared, filling the small room to capacity. The scent of anticipation for the night's headliners was thick in the air. The show consisted mainly of songs from their new LP, *Mount Benson*, interspersed with a generous serving of crowd favourites. Despite a few difficulties and false starts, the band put on a truly memorable display complete with crowd surfing, guest lectures pertaining

to the old western frontier and a costume contest culminating in a shirtless wrestling match between the singer, Adrian Teacher and a few eager moshers. And just as quickly as the night started, the clock struck 11 p.m. Suddenly the music stopped and the crowd was hurriedly rushed into the crisp spring night, giddy with the vibes of an awesome concert.

—Craig Turney

YOU SAY PARTY! WE SAY DIE!

April 16 / The Rickshaw Theatre

This was a hard review to write. Most of you will know by now that Devon Clifford, drummer of You Say Party! We Say Die! collapsed on stage during their performance at the Rickshaw and subsequently passed away. One of the most talented and hard working bands to ever come out of the Lower Mainland had just come home after an extensive North American tour. And those of us at the Rickshaw were glad to have them back.

Against the back drop of an old Twin Peaks episode YSP!WSD! played songs off their latest album XXXX. Vocalist Becky Ninkovic was charismatic as always. She didn't miss a note and at various times expressed her delight at being home. Guitarist Derek Adam struck power chord after power chord. Bassist Stephen O'Shea cut a striking figure on stage, lost in each song. Krista Loewen provided the atmosphere that comes with every YSP!WSD! song. And Clifford belted the hell out of his drum kit.

There was a lot of confusion after they finished "She's Spoken For." It quickly became apparent that Clifford was in distress. All we could do was watch in stunned silence as a stream of paramedics came to his aid. The Rickshaw staff eventually moved the audience out onto Hastings where we stood like lost children, wondering what to do next.

This isn't supposed to happen to young people. This isn't supposed to hap-

pen to viciously talented people on the verge of brilliance. This isn't supposed to happen to a band that had already worked through so many problems and come out on the other side. Too sad for words.

—Katherine Boothroyd

INTERNATIONAL RECORD STORE DAY SHOW

THE EVAPORATORS / THEE MANIPULATORS / PETROLEUM BY-PRODUCT / BRAIN BOLT

April 17 / Neptoon Records

Neptoon Records hosted a whopping nine bands this year. The Vicious Cycles got the early crowd bobbing their heads with frequent nods of approval and dancing thanks to their brilliant use of the theremin in the ever so catchy "I Love My Bike."

Once Thee Manipulators took the stage, the store got packed. It was the band's record release for *Ease Up on the Break Downs* and it was clear they wanted to impress. The band worked the crowd, tossing out little maracas to get everyone shakin' and their ecstatic fans started on the "woo o-oos," before the band got the chance to when they broke into "(It's Gonna Be) Alright." That infectious organ, heavy snare and an intensified cover of "Just a Little Misunderstanding" is all that was needed to get people moving towards the shelf packed with the band's freshly pressed LP.

Up next were the Evaporators. Nardwuar the Human Serviette couldn't sing if his life depended on it, but boy can he make the crowd hyper. The Evaporators are all about audience interaction. Chocolate was handed out, two frightened teens held Nardwuar up on their shoulders, and a half naked Nardwuar managed to get the entire store to crouch down and jump in the air. The store turned into a gong show and people were either thinking "What the fuck?" or grinning with excitement.

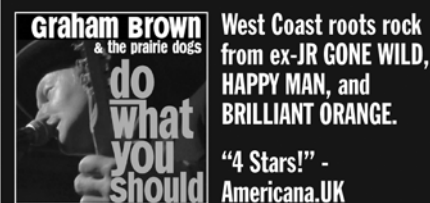
After the Evaporators, the crowd faded and unfortunately missed a nice set by trio Petroleum By-Product. Though their levels had to be adjusted and they seemed bored, their simplistic, '80s New Wave tracks, proved that less is more. A lesson that the band that followed them, Brain Bolt, should note. They were no doubt the loudest, but it was like they were having a private jam session that went on way too long. People were either tired or Brain Bolt seriously cleared the place out.

It was obvious that the last two bands were fillers, but the energy from earlier on still made the show worth it. And who can complain when you also received a free lollipop and Neptoon button.

—Angela Yen

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THINK ABOUT LIFE / MURAL BY DANIEL JONHSTON

SXSW

BY BRENDA GRUNAU
PHOTOS BY DUNCAN MCHUGH

SOUTH BY SOUTHWEST, YOU MAY HAVE HEARD OF IT. IT'S POSSIBLY THE BIGGEST MUSIC FESTIVAL IN NORTH AMERICA—IT CERTAINLY HAS THE MOST BANDS PLAYING AT IT. OUR OWN BRENDA GRUNAU WENT DOWN TO CHECK IT OUT AND THIS IS HER CHRONICLE.

They say (CiTR's music director Luke Meat says) that nothing is like your first time at South By Southwest. If bands are your addiction, then Austin is your overdose. Instead of retail, Austin has bars. Six block of bar after bar. During SXSW, each bar is a venue, sometimes two, and maybe even three, if they decide to extend the party with a tent in the back alley. Many venues were outdoors, in alleys, parks or at the back of ranch houses hosting pong tables. The sound bleed in the street was incredible (from a showgoer perspective as well as from a city bylaw perspective), with a different band teasing your ears every ten paces. Two main streets were closed during the festival and filled up with music lovers, who seemed refreshingly normal after witnessing Granville's red-clad drunken hordes during the Olympics. There were so many bands in Austin that bands that starting with the letter 'B' took up three pages in my pocket program guide. Highlights of my SXSW included seeing the Muffs, Ruby Sons, Yellow Fever, recently discovered '70s punk band Death, Winnipeg's Boats! and Local Natives. Nashville's Turbo Fruits stunned the crowd as lead singer Jonas Stein climbed the speakers, grabbed hold of the awning poles and hung upside down from the middle of the tent, strumming his guitar. Goofy Das

Racist rappers reluctantly treated us to the annoyingly catchy "Combination Pizza Hut and Taco Bell."

For our pre-SXSW event, we visited the 21st Street Coop, an undergraduate cooperative (and occasional show zone) that had the air of a combination commune and frat house. Wooden walkways connected the buildings, making space for beer-swilling partiers who spilled out of the small, hot, sweaty doom. If you could avoid errant pissers and beer cans, the grounds were lovely, abuzz with the flow of students and random music industry professionals. Wounded Lion and Thee Oh Sees were the main attractions, and transformed the room into a mess of moshing, smelly boys.

Our SXSW ended at a Vice party in an unfinished office building. We jumped levels in the adjoining parking garage and snuck in the back door, catching sight of pot-bellied and shirtless Les Savy Fav, as lead singer Tim Harrington ran into the throng and reappeared on a table top floating across the crowd. CiTR's Duncan McHugh was one of the pallbearer-esque muscle men underneath.



DUTCHESS SAYS / THEE OH SEES

..... **THE CONFERENCE**

SXSW also featured panels and presentations, interviews, a trade show and a poster exhibit. Our very own Nardwuar the Human Serviette presented his "Video Vault Part Deux," entertaining the adoring crowd with anecdotes and amusing segues. Nardwuar chronicled his conversations throughout the years with Courtney Love, and his intention to catch a few words with her at SXSW. Unfortunately, she managed to give him the slip despite his excellent star hunting skills.

The other panels delved into industry challenges and legal issues. In "Why Hasn't the Record Industry Sued Girl Talk?" two lawyers got into a snit over the definition of the public domain, and in "Evaluating the New Business Models: Benefit or B.S.?" five lawyers put a hundred people to sleep by discussing the details of contracts.

..... **THE DAY PARTIES**

In addition to hourly evening showcases between the hours of 8 p.m. and 2 a.m., companies, countries, labels and media threw day parties, all free with stellar line-ups, free food, swag and occasionally liquor. The M for Montreal party was stacked with great Canadian bands including Besnard Lakes, Holy Fuck, Think About Life, Duchess Says, Rory Erikson and Plants & Animals. Although we were disappointed that our beer tickets were really a raffle for a pair of jeans, we stuck around for the afternoon to score free vegan BBQ and pineapple/basil ice cream bars.

While the food was disappearing fast in buffet form, the music was lined up like one of those classy ten-course tasting menus.

Duchess Says, a percussive art-rock-pop outfit from Montreal, charmed and jarred us with their edgy experimental sound. Lead vocalist Annie-Claude Deschênes paced the stage, punctuated the music with her body, and used her stiff hands to chop sound into bits and pieces. Vancouver's own Edo Van Bree-man of Brasstronaut was bobbing around in the crowd, eyes on the floor, when Annie-Claude burst into the crowd, put her shoulders on Edo and wrestled him down to the ground. Check out Discorder's website for the video.

Mint Records and Six Shooter Records threw a fun bash with the Pack A.D. and Carolyn Mark, and Manitoba Music hosted an amazing BBQ in a beautiful turn-of-the-century mansion.

..... **AUSTIN SIGHTS**

On recommendation by Val Cormier of CiTR's Folk Oasis, we hopped in the car for a day of Texas county adventures. After a historical distraction and cattle safari at L. B. Johnson National Park, we arrived at Luckenbach—population: 3, a trading post and dance hall on Farm to Market Road 1376. Thirty odd people were scattered around the town and the picnic tables, drinking Shiners (the Texas brew), and singing along to covers of country songs. We were treated to a rendition of the Waylon Jennings song that made Luckenbach famous—"Luckenbach, Texas (Back to the Basics of Love)." Luckenbach hosts concerts regularly, and was the site of Willie Nelson's Fourth of July Picnic in the 'gos. We enjoyed the atmosphere in relative safety, under the boughs of a hulking, ancient tree, until one of the chickens hiding in the branches laid an egg that dropped to the ground with a crackle and splat. ▀

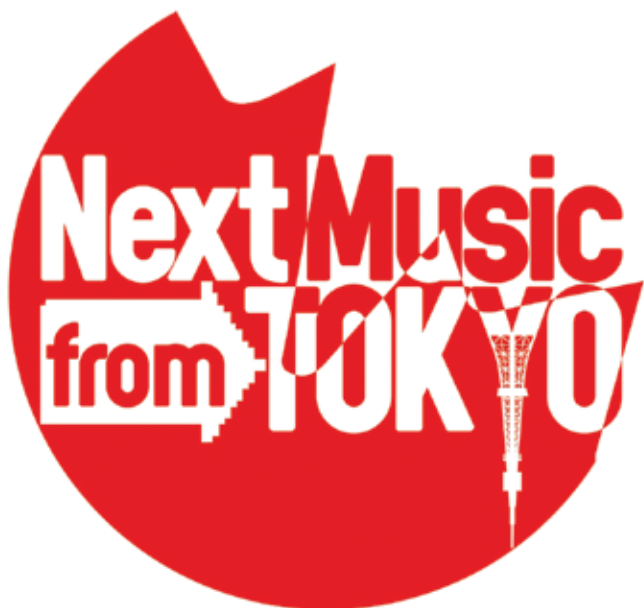
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HOW TO BE A DJ PART TWO

BY SANCHO MCCANN

ILLUSTRATION BY LINDSEY HAMPTON

In part one of this series, we looked at some of the technical aspects of getting started as a DJ: equipment, resources, practice and developing your style. Part two covers the rest of it: starting to play publically, getting known, show promotion and some tips for the scene in Vancouver. Advice comes from Brad Winter, CiTR's music director, Michael Red of Lighta! Sound and Jason Sulyma a.k.a. my!gay!husband!

To move out of your own little space to performing in front of a live crowd can be the hardest step to make. You can start by simply playing at parties that you or your friends' host. Who's going to turn down an offer to have a DJ at their party?

"There are things you'll never understand until you play somewhere live," Winter said. "[Like] how to keep people on their toes, giving them something that they don't expect, getting that balance between what you like and what they like."

Vancouver has a really cool opportunity called Open Dex at the ANZA club every Saturday night from 10 p.m. until 2 a.m. It's half hour sets, open to anyone who wants to play. You'll find a relaxed lounge environment where people aren't expecting to dance (although it's definitely not prohibited), so less pressure than out at a club.

Winter recommends looking downtown for a few hip retail stores that have turntables. They can be welcoming to beginner DJs and they also don't have the pressure of having to entertain a crowd that wants to dance. Play at one of these a few times on weekends or evenings and you just might get an invite back to play at a special event.

If you're looking for a fun challenge, CiTR holds an annual DJ contest with entrants ranging from beginners just stepping out of their bedrooms to those with several years of experience behind them.

This can all be fun, so why would you want to take it further? One reason is just to grow a scene that you think is missing. "If you don't see events going on that fit what you want to play, then put them on yourself," said Red. "It's easier than you might think." We'll get to that, but if you're not ready to jump in and start promoting your own events right away, you might want to try to catch the attention of a promoter or a DJ crew that you think fits with your style.

This is where personal promotion through an online presence is essential. Red had some advice about this. Demos, mixes and playlists are key. These should reflect what you really want to play. They should give promoters and other DJs an idea of how you'd fit in with what they're trying to do. Be visible online. Use MySpace. Start a blog. "The easier you make [it] on the promoter to sell an event with you playing, the easier it's going to be for you," said Red.

The choice between solo promotion and operating as a group has several consequences. Red and Sulyma both acknowledged working as an individual brings greater freedom: "You get to follow your vision, book the bands you want, the flyers, the art, you get to decide it," Sulyma said.

Depending on how you view the conflicts that arise in a group, they're not necessarily a negative. "We're all individuals, and we're all artists ... There can be clashes ... but that can be a really great learning process provided everyone is willing to meet at that level," said Red. There's also the financial aspect. To run an event, you'll need to pay your staff, the venue and then having to split the small profit with a few others can make your rent hard to pay.

Some event planning tips from Red and Sulyma should be useful for any up-and-coming promoter. Sulyma gave a step-by-step: pick a name for your silly night, even though nobody cares about the name; get a good graphic designer and build your graphic to fit the kind of event you want, create a flyer and get it printed, then hustle hard. He suggests hitting the stores, the street and having a nighttime presence. "Don't just hang on the Internet the whole time and think that's promoting. When the Cobalt closed, there were 6,000 people on the Facebook group," said Sulyma. [ed. Point being that it still closed.]

Red added, "It's important not to push things on people. Give them the information and leave it in their hands to decide. Just put on a quality event, then word of mouth will spread."

A venue for your event might seem hard to come by, but they're out there. "Every bar is so broke here, and everybody only has weekend traffic, they would kill to have more shows, and if you say that you can't get a show from Sunday through Thursday, then you're not trying hard enough," said Sulyma. It does depend on what you're trying to do, though. Underground bass music has a particularly difficult time. Red was excited about the re-opening of 917 Main a.k.a. the Cobalt: "Everything appeared to work there, except ... for the bass volume." He's wonders though, about mainstream venues taking more chances on underground. "It'd be great to live in a world where Top 40 mainstream dance music didn't dominate Vancouver's downtown scene." Perhaps it just comes down to money.

That's what Sulyma mentioned it coming down to. "If you fill the room, the venue can sell their liquor and then they'll let you do another show," he said.

One demographic that's under-targeted by events in Vancouver is the under 19 crowd. Sulyma's only complaints about venues in the city is that there are not enough venues for the huge under 19 population and that all-ages shows get the police scared and get parents scared. "Kids are sneaking into clubs anyway. They need to get used to doing unique social things in the evenings, not just house parties or raves where they'll get beat up or O.D.," said Sulyma. There's a challenge for you promoters out there: build up the all-ages scene. The Rickshaw, with their theatre licence, is one of the few great locations for all-ages shows.

Red and Sulyma had similar final bits of advice. "Make sure that you're playing music that you're passionate about. Make sure you're going where you want to go," said Red.

"Do it if you want to do it," said Sulyma, "and don't worry about haters." ■

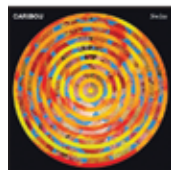
// CİTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF APRIL

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Apollo Ghosts*	Mount Benson	Independent	26	The Slackers	The Great Rocksteady Swindle	Hellcat
2	The Molestics*	A Farewell to Hokum	Independent	27	Growing	Pumps!	Vice
3	Dum Dum Girls	I Will Be	Sub Pop	28	Fan Death	A Coin For The Well	Last Gang
4	Eddy Current Suppression Ring	Rush to Relax	Goner	29	Excepter	<i>Presidence</i>	Paw Tracks
5	Love Is All	Two Thousand & Ten Injuries	Polyvinyl	30	Ghostkeeper*	<i>s/t</i>	Flemish Eye
6	Mark Sultan*	\$	Last Gang	31	Various*	<i>MusicWorks 106</i>	MusicWorks Magazine
7	Charlotte Gainsbourg	IRM	Because	32	Liars	Sisterworld	Mute
8	The Souljazz Orchestra*	Rising Sun	Strut	33	Wooden Shjips	Vol. 2	Sick Thirst
9	Harlem	Hippies	Matador	34	Jaga Jazzist	<i>One-Armed Bandit</i>	Ninja Tune
10	Indian Wars*	If You Want Me b/w Carol Anne 7"	Bachelor	35	Fanshaw*	Dark Eyes	Mint
11	Plants & Animals*	La La Land	Secret City	36	Roky Erickson w/ Okkervil River	<i>True Love Cast Out All Evil</i>	Anti-
12	Happy Birthday	<i>s/t</i>	Sub Pop	37	Boats*	Cannonballs, Cannonballs	Majestic Triumph
13	Loscil*	Endless Falls	Kranky	38	Moon Duo	Escape	Woodsist
14	Spoon River*	Kingdom of the Burned	Northern Electric	39	Joanna Newsom	Have One On Me	Drag City
15	Inhabitants*	A Vacant Lot	Drip Audio	40	SubtractiveLAD*	<i>Life at the End of the World</i>	n5MD
16	Sonny & the Sunsets	Tomorrow is Alright	Soft Abuse	41	Young Rival*	<i>s/t</i>	Sonic Unyon
17	Quasi	American Gong	Kill Rock Stars	42	Yeastayer	Odd Blood	Secretly Canadian
18	Jonsi	Go	XL Recordings	43	Ruby Suns	<i>Fight Softly</i>	Sub Pop
19	She & Him	Vol. Two	Merge	44	Malachai	Ugly Side of Love	Domino
20	Bonobo	Black Sands	Ninja Tune	45	The Hextalls*	Get Smashed	Independent
21	Awesome Color	Massa Hypnos	Ecstatic Peace!	46	Half Chinese*	<i>We Were Pretending To Be</i>	Needs More Ram
22	Four Tet	There Is Love In You	Domino	47	Pantha Du Prince	Black Noise	Rough Trade
23	Yellow Swans	<i>Going Places</i>	Type	48	Gigi*	<i>Maintenant</i>	Tomlab
24	McRackins*	<i>It Ain't Over Easy</i>	Wolverine	49	Best Coast	<i>When I'm With You b/w This Is Real 7"</i>	Black Iris
25	Goldfrapp	Head First	EMI	50	Heiki*	<i>Paper + Sound</i>	Paper+Sound

CİTR's charts reflect what's been played on the air by CİTR'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 CİTR'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.

SUMMER RAYS SUMMER SOUNDS



ZULU'S MUSIC STYLE GUIDE!

THE PACK A.D. – We Kill Computers CD/LP

SUBHUMANS – Same Thoughts Different Day CD/2LP

DISAPPEARS – Lux CD/LP

CARIBOU – Swim CD/LP

DESTROYER – Streethawk II A Seduction, Thief CD/LP

BABY DEE – A Book Of Songs

THE MORNING BENDERS – Big Echo CD/LP

GONJASUFI – A Sufi and a Killer CD/LP

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

MGMT – Congratulations CD/LP

PAVEMENT – Quarrantine The Past CD/LP

PLANTS AND ANIMALS – La La Land CD/LP

THE SOFT PACK – s/t CD

JASON ZUMPARO – Room And Mansion CD

YUKON BLONDE – s/t CD/LP



TICKETS! ZULU TICKET WINDOW

May is traditionally always an amazing month for live shows – here are Zulu's picks for great concerts! Stop by for your tickets!

Sat May 01	GLORY DAYS (EMILY CARR GRAD) w/ LADYHAWK – RICKSHAW	Wed May 12	TALLEST MAN ON EARTH – ST.JAMES	Wed May 26	GIRLS w/ Dum Dum Girls – VENUE
Sat May 01	ALEX KENJI – GINGER 62	Wed May 12	MONO – BILTMORE	Thu May 27	GIRLS w/ Dum Dum Girls – VENUE
Sat May 01	YOAV – VENUE	Thu May 13	FUCKED UP – BILTMORE	Thu May 27	WHY? – BILTMORE
Mon May 03	ISIS – RICKSHAW	Thu May 13	EXCISION – FORTUNE	Thu May 27	PUBLIC ENEMY – COMMODORE
Tue May 04	THE ANTLERS – BILTMORE	Fri May 14	FUCK OUTTOS – BILTMORE	Fri May 28	THE VERY BEST – BILTMORE
Wed May 05	PLANTS AND ANIMALS – COMMODORE	Fri May 14	SHOUT OUT LOUDS – COMMODORE	Fri May 28	LOCAL NATIVES – MEDIA CLUB
Thu May 06	JONATHAN RICHMAN – BILTMORE	Sat May 15	FRIGHTENED RABBIT – BILTMORE	Sat May 29	MASSIVE ATTACK – MALKIN BOWL
Thu May 06	BRASSTRONAUT – ST.JAMES	Mon May 17	EVELYN EVELYN – COMMODORE	Sat May 29	VETIVER – BILTMORE
Thu May 06	THE TWELVES – VENUE	Tue May 18	HYPOCRISY – RICKSHAW	Sat May 29	CARIBOU – RICKSHAW
Fri May 07	DELHI 2 DUBLIN – COMMODORE	Thu May 20	DUSTIN BENTALL – VENUE	Sun May 30	FOOL'S GOLD – BILTMORE
Fri May 07	DASH BERLIN – GORG-O-MISH	Sat May 22	NEXT MUSIC FROM TOKYO (5 indie bands from Japan) – BILTMORE	Mon May 31	SAGE FRANCIS – BILTMORE
Fri May 07	GOODBYE BEATDOWN – VOGUE	Sat May 22	3 INCHES OF BLOOD – RICKSHAW	Mon May 31	EDWARD SHARPE AND THE MAGNETIC ZEROS – COMMODORE
Sat May 08	DAN MANGAN – VOGUE	Sun May 23	GLOBAL DEEJAYS – FORTUNE	Mon May 31	BUZZCOCKS – VENUE
Sun May 09	FINAL FANTASY – VOGUE	Wed May 26	BROKEN BELLS – COMMODORE	Mon May 31	LCD SOUNDSYSTEM – MALKIN BOWL
Sun May 09	TURIN BRAKES – VENUE				
Tue May 11	JOHANN JOHANSSON – BILTMORE				

Vinyl! JOIN ZULU'S VINYL APPRECIATION NIGHT

Thursday May 20th 7-9PM

Check our website for more details! We are planning a social night for anyone who is into the 'back to black' vinyl revival! Mark your calendars, join us on facebook, or follow us on Twitter as we plan a night of good times, good deals, drinks, and of course lots of wax!!



Zulu Records

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www.zulurecords.com

STORE HOURS

Mon to Wed 10:30 – 7:00
Thurs and Fri 10:30 – 9:00
Sat 9:30 – 6:30
Sun 12:00 – 6:00