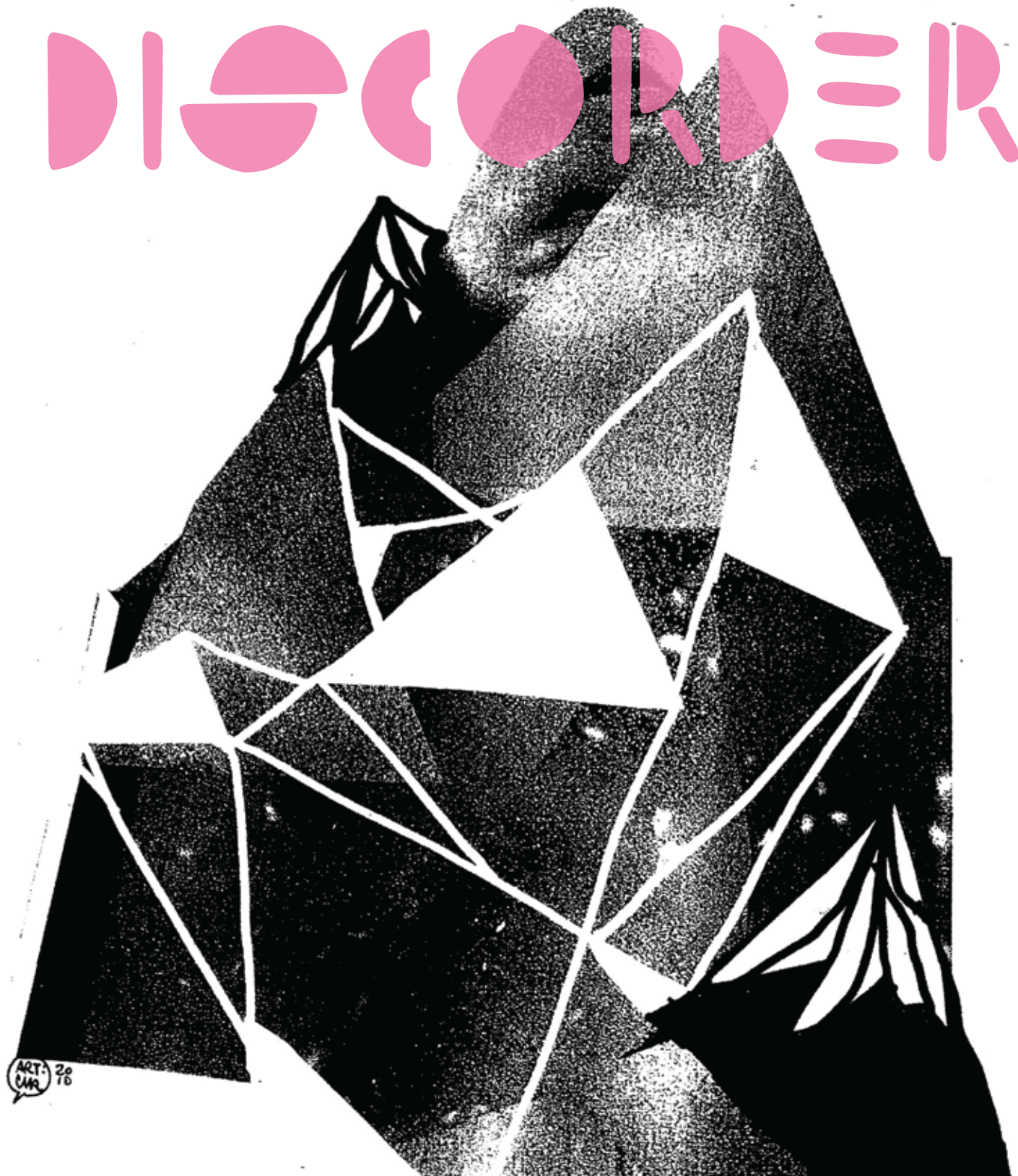


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# DISCORDER



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# BLACK MOUNTAIN

CMRTYZ / FOLK FEST / DISCORDER CELEBRITIES' GUIDE TO VANCOUVER / SLED ISLAND / MALAHAT REVUE / DJ TAMEIL / SHAMBHALA

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Dear Discorder:

It has come to our attention that school is starting again soon. If you are starting school, then it's quite possible that you are new in town, in which case Discorder welcomes you with an article designed to get you acclimatized to your new locale. We spoke to some of our favourite people in town and asked them what they would recommend to people who are fresh off the proverbial boat. Even if you've lived in Vancouver since you emerged from your mother's womb, you might still learn of a place that you hadn't thought of visiting before. I certainly hadn't been aware that Mr. Lee's General Store & Haberdashery even existed until Andy Dixon mentioned it for this article. Check it out on page 11.

If you didn't catch the Malahat Revue on their bike tour it's still a very interesting story to read. You can find out the details on page 22.

Everyone will probably be intrigued by the commentary

the patron saint of East Van, Steve McBean, has on his band Black Mountain's third album *Wilderness Heart*.

And finally, those of you interested in the Vancouver Folk Fest, whether critical or supportive, will find something to mull over in Alison Atkinson's commentary on her most recent visit to the Festival on page 20.

There's a little bit of change going on at the Discorder offices right now and we'd like to bid a fond farewell to David Stansfield, Miné Salkin and our intern Susanne Dewein who are all leaving town. They'll be missed but we're looking forward to working with Maegan Thomas and Sarah Berman who are taking on the positions of Ad Manager and Under Review Editor, respectively.

I hope I see you all at the Victory Square Block Party; on Sunday, September 5th to celebrate the last day of summer, but if not, I wish you all the best in the fall.

Cheers,

Jordie Yow

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## SEPTEMBER

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# SNACK TIME

BY CODY FENNELL



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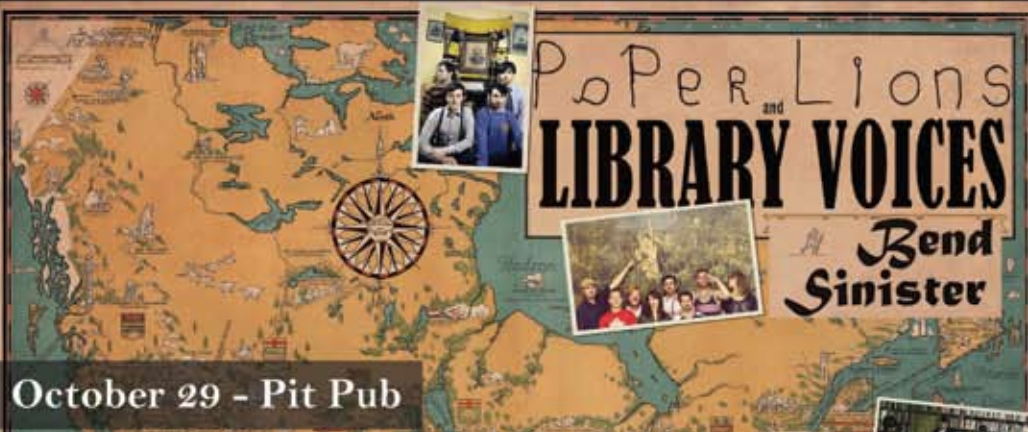
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### Ride, Rise, Roar (USA, 87 min.)

David Hillman Curtis' boundlessly energetic concert film captures David Byrne at his musical and theatrical peak during his crisply choreographed 2008 tour, while detailing the collaborative process that makes the performances come alive. "Stop Making Sense is a tough act to follow, but David Byrne gives his younger self a run for his money..." —*Hollywood Reporter* <RIDER>

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### Rubber (France/USA, 82 min.)

Quentin Dupieux's film concerns the adventures of an anthropomorphized rubber tire that comes to murderous life in the desert and, via telekinesis, begins to exact bloody retribution on humanity. One of the stranger films to emerge from Cannes this year... <RUBBE>



### Little Rock (USA, 84 min.)

When a pair of Japanese siblings get stuck in the dead-end town of Little Rock, California, their very different experiences of "America" form the basis of director Mike Ott's charming coming-of-age drama. "A scruffy tale of misfits, heartbreak and small-town restlessness... gently funny and sweetly melancholic..." —*San Francisco Film Festival* <LITTL>



### Turn It Loose (UK, 97 min.)

It's a b-boy battle royale in the heated heart of Soweto, as 16 of the world's most explosive dancers—all of them kids with touching stories from different parts of the world—compete for the title of world champion. With little attention paid to the limits of the human body, Alistair Siddons' riotous documentary reinvents physical possibility. <TURNI>



### Strange Powers: Stephin Merritt and The Magnetic Fields (USA, 89 min.)

"The thing that makes you really want to watch a Magnetic Fields documentary... is that the genius behind Magnetic Fields, Stephin Merritt, is so prickly... in interviews that no journalist has ever gotten an accurate picture of him." —*The Stranger*. Until now... Kerthy Fix, Gail O'Hara direct. <STRAN>

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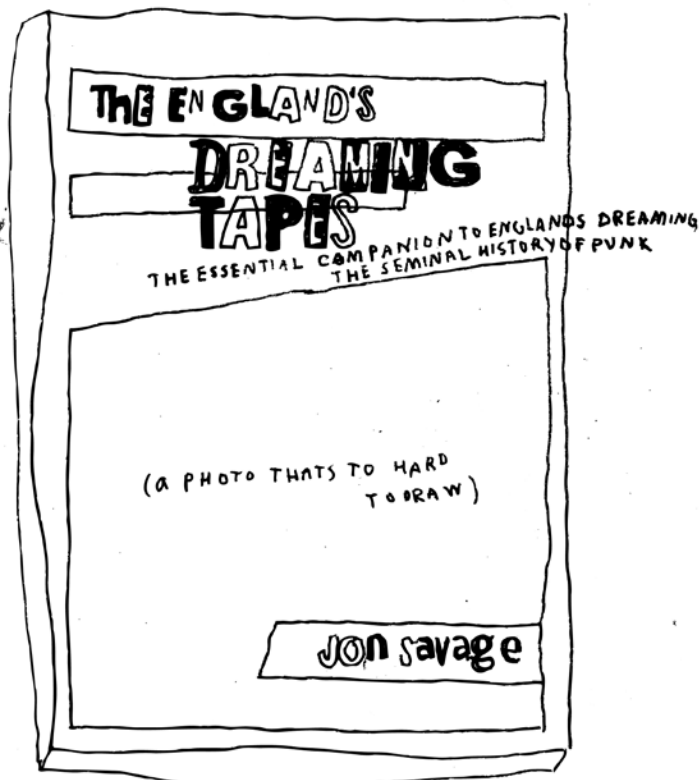
# // TEXTUALLY ACTIVE

## THE ENGLAND'S DREAMING TAPES: THE ESSENTIAL COMPANION TO ENGLAND'S DREAMING, THE SEMINAL HISTORY OF PUNK, BY JON SAVAGE

(University of Minnesota Press, September 2010)

REVIEW BY MINÉ SALKIN

ILLUSTRATION BY LINDSEY HAMPTON



Jon Savage's *The England's Dreaming Tapes* is the quintessential literary companion for any punk devotee or music zealot prepared to venture into the filth and fury of this genre's seminal history. The book contains hundreds of hours of interviews that Savage conducted while researching his 1991 book, *England's Dreaming: Anarchy, Sex Pistols, Punk Rock, and Beyond*—which has been heralded worldwide as the definitive history of the U.K. punk revolution.

This collection of manuscripts includes interviews with all four original members of the Sex Pistols, Joe Strummer of the Clash, Captain Sensible of the Damned, Adam Ant, Pete Shelley of the Buzzcocks and Siouxsie Sioux of Siouxsie & the Banshees, to name a few.

In his introduction, Savage points out that the interviews were taped in the late '80s, a time when punk was only a decade old, and so "untainted by layers of myth and historiography." At times the manuscript really drives this home, especially in his interview with Glen Matlock. The Sex Pistols' bassist recalls first hearing the fast sound of the Ramones, but insists they never tried to follow suit. "That was the difference between us and the other punk bands," he said. "'Anarchy' is strident, but because we weren't rushing through it, it



gives it more power." Full of pithy, honest one-liners and moments of sober sincerity, the book is riddled with personal confessions and reflections of a time that was incendiary.

John Lydon, a.k.a. Johnny Rotten, was arguably the voice of his generation. The thin, sinewy, yet strangely baby-faced lyricist and frontman of the Sex Pistols publicly denounced authority, insulted the Queen and sang about cunnilingus to a young population bent on killing off the conservative sensibilities stronghold modern society. As he grew increasingly controversial in his old age, Rotten became something of a caricature of his former self, but in this interview he's immortalized in the way we'd all like to remember him.

Savage notes in the interview's preface that it took nearly a year of negotiations with Rotten's agent before a meeting time was established. Sure to find his interview subject stubborn and tight-lipped, Savage's cool, relatable conversation style opened up even the most difficult and narcissistic of punk characters. Borderline therapeutic in its delivery, Rotten admits the creative difficulties he shared with Matlock. "He wanted that kind of innocence, and I'm sorry, I was completely the other way," Rotten said. "I saw the Sex Pistols as something completely guilt-ridden. You know, the kids want misery, they want death. They want threatening noises, because that shakes you out of your apathy."

The boys and girls of the punk generation have grown up; Savage's 750-plus page book would fit nicely in their backpacks, purses or fancy attachées. *England's Dreaming Tapes* is the kind of literary gift that truly reveals not only the music that typified and fuelled a generation of rebels and social dissidents, but also sheds light on the politics, fashion and counter-culture attitude of this time in music history. ▀

.....

## // RIFF RAFF

BY BRYCE DUNN



**H**oly hell, another summer been and gone and I feel like I didn't do enough to enjoy it 'cause now we are heading for the inevitable change to the colour grey and the rain. While most would agree this is not welcome in our daily planning, one such group will relish in the switch to soggy climates and they are **Sex Church**.

We have extolled the virtues of this combo before in this column and will happily do so again based on two more prime examples of why it's good to huddle in the basement and make a darn good racket to keep yourself from going crazy knowing that we'll have a solid six months ahead of dismal weather. Both "209" and "Paralyze" clock in over six minutes of noise-laden drudgery, with riffs heavily on repeat, but with enough flourishes of melody

to keep things from going stale. Don't bother trying to decipher the lyrics, unless you want to be depressed even further. Just enjoy it for what it's worth: an audio capsule of anger management therapy wrapped in a paper sleeve. Vancouver, this will cure what ails you.

For those still feeling down, you're in good company with a certain troubadour-bout-town, **D. B. Buxton**. This captivating crooner and his backing band **the Orpheans** sing and play the blues like the legendary ghosts of many who have come before them—with soul, conviction and balls. "Ellison's Tomb" tears a page from the **Howlin' Wolf** songbook, both in Buxton's vocal delivery and in composition, and "Keep It Slow" channels **Steve Marriot**'s raspy tenor quite nicely thank you very much. Lest you think this is simple rehash though, D. B. Buxton has his own M.O. in giving people an education in the music that makes him move and seeing the man live is a true treat, so don't miss his next musical sermon. Meanwhile, best to pick up the Orpheans debut single to tide you over.

Another debut comes to us from the Valley—not California mind you, but the Fraser and keeping it real for the kids are **the Split Up's** [sic] with their pogo-inducing prankster Nick Newtown (formerly of the **New Town Animals**) at the helm. With a voice that lies between a helium-chugging Leonard of **the Dickies** or Olga of **the Toy Dolls**, the Split Up's pack a punch with their whip-smart guitar licks and churning rhythm section. "Action Man" and "No Future Calling" are the two faster numbers that bring to mind **Rezillos** or the aforementioned Dickies' playful punk vibes, while "Televisual" turns it down just a hair with more of a **Vibrators** "Baby Baby"-style approach. Pretty solid debut I have to say, and with a handful of shows under their studded belts already, they are poised to take on all comers—you've been warned.

Finally, we are venturing all the way to the capital city of Ottawa for the sounds of **Big Dick**, who unfortunately are not a Dickies cover band, but a two-piece bass and drums maelstrom, who, according to their very nice hand-written letter to me, state that they "sound like **Jesus Lizard** or maybe **No Means No**." Well they lack the acerbic tones of Mr. Yow [ed. Not me! (Jordie) He means David Yow.] and company and the quirkiness of the brothers Wright, but they're on the right track. In fact, after listening to the three tracks on their Jensen EP, "Bodies" could be a lost track from the Jesus Lizard circa the **Liar** album, but I liken them more to the Edmonton two piece **the Famines**, especially with "Aria," as the bottom end is really cranked but melodious and straight ahead. If you need extra incentive to check this out, can I shamelessly name drop the **Million Dollar Marxists**? A cool-as-hell band that features one member of that group in this current outfit—now you know, son.

As always, thanks for reading!

Sex Church: Hozac Records [www.hozacrecords.com](http://www.hozacrecords.com)

Orpheans: Neptoon Records [www.neptoon.com](http://www.neptoon.com)

Split Up's: When's Lunch Records [www.whenslunchrecords.com](http://www.whenslunchrecords.com)

Big Dick: [www.myspace.com/bigdiiiick](http://www.myspace.com/bigdiiiick) ▀

# BLACK MOUNTAIN

## MORE FOLK, MORE METAL // STEVE MCBEAN ON BLACK MOUNTAIN'S RECIPE FOR WILDERNESS HEART

BY COLIN THRONESS  
ART BY MELANIE COLES

**DISCORDER:** WILDERNESS HEART COMES OUT ON SEPT. 14. WOULD YOU SAY IT'S YOUR BEST WORK SO FAR?

Steve McBean: I don't know. It just fits into the whole thing. I like the first two records too, but yeah, we're proud of this one. It was fun to make. It's different, but it's what we're doing right now.

**D:** THE "OLD FANGS" VIDEO HAS A WICKED '70S-ROCK-ODYSSEY-ROAD-TRIPPY FEEL TO IT. WAS THAT WHAT YOU HAD IN MIND WHEN YOU WROTE THE SONG?

SM: I don't know, we just had the riffs for a while and stuff. For the video we were kind of going for the two-lane-black-top, "Lucifer Rising" vibe. It's kind of a road song.

**D:** DO YOU CONSIDER IT A TEASER FOR WILDERNESS HEART IN TERMS OF SOUND?

SM: Yeah, this record's got probably our most extremes as far as our heaviest songs and then some of our folkier stuff. It's kind of all over the place,

but it's a shorter record. You know, it doesn't have like a 19-minute epic song on it.

**D:** I NOTICED THERE WAS A SHIFT IN SOUND FROM YOUR FIRST ALBUM TO YOUR SECOND. IN THE FUTURE SEEMS TO HAVE MORE CONTINUITY AND MORE COMPLETENESS TO IT AND AMBER [WEBBER]'S VOICE IS MORE PROMINENT. ARE THERE SIMILAR SHIFTS OR EVOLUTIONS IN WILDERNESS HEART TO SPEAK OF?

SM: I don't know. The first record was just kind of like a happy accident. We recorded in our practice space, at the Hive. I think it cost us like \$1500 bucks to make or whatever. We just rented a bunch of stuff. The second one was done over a longer period of time, at the Hive as well. We got our friend John Congleton to mix it. I think this one was different because it was the first time we worked with people that actually took the official role of producer, which is cool. It's just kind of that thing for the third record. I think for some reason



third records are always like the dreaded record, it's like where do you go, what do you do? For this one, there was some interest from producers and we kind of toyed with the idea and we generally came up with a list of older dead guys that we wanted to work with and once we realized we couldn't do that we whittled the list down to either who was interested or who seemed cool or who was affordable. We worked with Dave Sardy for one song on the second record. That was a good time, going to Sunset Sound to record. And then his name came up. Then we just kind of stumbled across Randall Dunn from his work with Sunn O))), who I really dig, Jeremy [Schmidt] really digs. Even though they're kind of different styles, you know. Randall does everything from black metal to tripped-out folk stuff or like Sun City Girls-type Butt Hole Surfers stuff. That was pretty interesting to us. We had the opportunity to take a chance in that way, so we figured let's give it a shot, see how it works. It was fun. It gave us more time to concentrate on just playing as opposed to fucking around with sounds. The big thing about recording is there's so much listening involved, you've got to listen back to like a whole bunch of takes and argue that, you know, "Oh, this one's good" or "This one's good." But when you have someone that's in that role and you trust, it's a weight off your shoulders.

**D: DID WORKING WITH PRODUCERS INEVITABLY GIVE THE ALBUM MORE OF A POP SOUND OR WOULD YOU DESCRIBE IT DIFFERENTLY THAN THAT? WILL IT APPEAL TO A WIDER AUDIENCE?**

SM: No, I don't think it's that. I think any of that came from the songs we had. Generally they were shorter. The new record might be a bit more melodic vocally, but that's also just probably us having been on tour forever, me and Amber singing together every night and then building a bit more confidence in that way. Maybe it sounds funny, but there's less weed on these records. But [the producers] didn't force where the band's going. They hopefully just help the band along in whatever road you're taking. So they weren't like, you know, ordering up pop songs or "make this shorter." That was where the band was at anyways.

**D: CAN YOU GIVE A LITTLE NARRATIVE OF BLACK MOUNTAIN'S CREATIVE PROCESS; HOW A SONG WILL EVOLVE FROM SAY THE FIRST LINE OR MELODY IN YOUR HEAD TO THE RECORDING PROCESS?**

SM: Most of them still kind of started like, probably, folk songs, you know, acoustic guitar and lyrics and melody and stuff. And then we just kind of jam on them and sometimes they stick to that and sometimes they go to a completely different space. It all depends, like for this we either had a bunch of riffs or a bunch of songs and we just kind of went to our practice place and just jammed them, played them over and over again, argued about them, figured out what we liked and stuff. And I think once we felt we had the strongest 12 or whatever it was, we sent those to the recording dudes and they gave us their opinions. It was pretty similar to any of the other records. There was a bit of demo-ing or whatever you want to call it, but mostly just jamming.

**D: YOU TAGGED THE ALBUM YOUR MOST "FETAL" ... SORRY, MOST FOLK AND MOST METAL ALBUM YET. YEAH, CALL IT "FETAL" I GUESS.**

SM: (Laughs) Definitely our most "fetal."

**D: HOW DID YOU FIND INTERLACING THOSE TWO GENRES, I MEAN IT'S SOMETHING YOU'VE PLAYED WITH BEFORE, BUT WHY THE SUDDEN URGE TO GO MORE FOLK? WAS IT JUST SORT OF LIKE YOU SAID, WHERE THE BAND WAS AT THIS POINT?**

SM: Yeah, I think sometimes it just comes from the way you're writing. We had some time off, so sometimes if someone's just writing the song in their room, you're more laid back or whatever. The first bunch of songs we had were more of the folk element and then at the last minute a whole bunch of the more riff ones showed up and kind of just balanced it out.

**D: I NOTICED YOU GUYS RECEIVED A LOT OF GREAT PRESS OVER THE YEARS FOR YOUR ABILITY TO ELICIT THAT OLD SCHOOL KIND OF STONER ROCK SOUND, BUT THERE'S ALSO A FEW CRITICS WHO SAY THAT LIMITS YOU. DO YOU HAVE ANY THOUGHTS OR COMMENTS TOWARDS THAT?**

*continued on next page...*



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...continued from previous page

SM: Well, it's like when we first came out, there was the obvious references. And then, you know, you get lumped. I guess it's to do with rock journalism. It's like, what three bands does it sound like? But we would get things like, "Oh yeah, you guys are stoner rock. You sound like Kyuss," or whatever. But none of us ever listened to Kyuss and stuff. It could be it's a similar thing for them—I'm sure Kyuss listened to Black Flag as we did, or some of us did. Whatever, if people want to put a label on it, that's fine. We're obviously more into stoner rock than gangster rap. It's not a big worry. It's one of those things, when you're in a band and some people get mad and are like, "Oh, what are they doing? How can they do that?" It's like with any other band, whether you're playing to two people or a thousand people, it's still just a band and it's for fun. You're gonna do what you wanna do. If I'm placed with the choice of putting on Black Sabbath or Vampire Weekend, Vampire Weekend's like, never, gonna win. It's just that thing of who we are as people and stuff. So if that's where we fit and that's where people wanna put us, I don't really care.

**D: THE ALBUM COVER IS PRETTY IMPRESSIVE. WHO CAME UP WITH THAT?**

SM: Oh, that's Jeremy. Yeah, that's kind of his thing. He did the last record cover for *In The Future*, and then he's done record covers for a lot of bands. He did the new Trans Am record cover and *Zombie*. Yeah, he's a little graphic artist. He loves design. He did a few covers and we definitely all thought that, yes, that's the one, you know?

**D: ARE YOU BASED IN L.A. RIGHT NOW?**

SM: Yeah, I just live on the beach down here. I wake up and eat Mexican food and, you know, hang around. Wear flip-flops. It's nice down here. I mean I like a lot of places in the world. For right now I don't have to be anywhere, so

I can be wherever I wanna be, which is a nice freedom.

**D: WELL ENJOY IT, BECAUSE I SEE YOU'RE ABOUT TO GO ON A PRETTY MASSIVE TOUR THERE.**

SM: Yeah, 'til December.


**D: YOU LOOKING FORWARD TO THAT?**

SM: I mean, it kind of makes you wanna throw up a little bit when you look at the list of shows, but at the same time, it's like, if you're gonna get in the van and all of a sudden start complaining, why are you doing it? For most people that play music, that's kind of like the goal and the dream and stuff. We get to go to a lot of places that I'd never get to go if it wasn't for the band. I had never been to Europe before *Black Mountain*. It was one of those things, I never had the money and it was like, "how the hell am I gonna get there?" We've been there 12 or 15 times now. So it's nice. And then you've got friends you get to see.

**D: YOU'RE REALLY WELL RECEIVED IN THE U.K., I NOTICED.**

SM: Yeah, the U.K.'s been kind to us. I like the U.K. It seems like one of the few places left where the magazine is still holier than the blog—the music press, you know, which is kind of cool. I assume they have blogs there, but it seems like it's still in that kind of old school way. It's cool, because the generation gap is maybe a lot wider too than most places in North America. So it's like you can do an interview with some guy who's been doing it since the '70s. So it's pretty fun to just rap with them about crazy old shows, Jesus & Mary Chain riots or Crass or whatever, you know, all the stuff that they've seen. It's always a good conversation.

**D: THANKS, STEVE. BEST OF LUCK WITH WILDERNESS HEART!**

SM: Thank you. 





# THE DISORDER CELEBRITIES' GUIDE TO VANCOUVER

THIS GUIDE IS ESPECIALLY (BUT NOT EXCLUSIVELY) INTENDED FOR THOSE OF YOU WHO ARE NEW TO THE CITY OF VANCOUVER AND WHO WANT TO DISCOVER A VANCOUVER BEYOND GRANVILLE STREET AND LONELY PLANET. SOME OF THE FINEST PEOPLE THIS CITY HAS TO OFFER WERE WILLING TO SHARE THEIR FAVOURITE LOCATIONS. NOW IT'S UP TO YOU TO MAKE THE BEST OF IT! WELCOME TO VANCOUVER AND ENJOY!

BY SUSANNE DEWEIN

PHOTOS BY ROBERT FOGERE / SUITCASE GALLERY

## ANDY DIXON



Andy Dixon is a Vancouver wunderkind, who not only produces his own music—under a number of names, but he’s most well known as Secret Mommy—he runs Ache Records, works as a graphic designer and spins records as half of the DJ duo Girl Fight!

### RESTAURANT ////////////////

“Nuba [1206 Seymour / 146 East 3rd / 207 West Hastings]. There are three of them in Vancouver now. They serve Lebanese food (falafel, lentils, etc.) which, granted, is not particularly hard to find in this city. What makes Nuba spectacular, though, is its quality. I literally have stopped eating other falafel since tasting their Garden Falafel (which has a whack of avocado on it!). It must be made of ground unicorn horn or something. They also have amazing decor (specifically at the Main & 3rd location.)”

### RECORD STORE ////////////////

“Scratch Records [726 Richards]. Great selection. Great prices. Cool staff. They’ve been an asset to this city since as long as I can remember.”

### OTHER STORE ////////////////

“Mr Lee’s General Store & Haberdashery [109 East Broadway]. A handsome little shop on Broadway by Main Street specializing in quality wares for men. It’s a classy joint that sells things like pipes, shaving cream, ties and hats. It’s got a throwback vibe without coming off as campy or costumey. A good place to go to feel masculine.”

### VENUE ////////////////

“The bulk of my favourite venues in this city are technically illegal and to mention them in the press might be a heat score for them. But my favourite legitimate venue is probably the Biltmore [2755 Prince Edward]. I guess that’s a bit of a go-to answer, and I wish I could suggest something a bit more creative, but the fact is the Biltmore has a good dance floor, decent sound, a nice, small stage and relatively decent drink prices.”

### BAR ////////////////

“The Brickhouse [730 Main]. It’s the perfect location for those nights where you want to chat with friends without having to compete with an outrageous music volume (oh no! I’m old!). Located right in historic Hogan’s Alley as well. Check out the sign above the entrance.”

### NOT TO BE MISSED ////////////////

“Whytecliff Park in West Vancouver is arguably my favourite place on Earth. Rocky cliffs to climb and sit upon, the sea, fresh air, sunbathing seals, an island you can only get to when the tide is low, I could go on and on.”



## RYAN DYCK

Ryan Dyck runs Hockey Dad Records and is the lead singer of the local punk band the B-Lines.

### RESTAURANT ////////////////

“I am a big fan of the Tomahawk BBQ [1550 Philip] in North Vancouver. It’s been there since the ‘20s and packed literally to the rafters with native trinkets and crafts ranging from authentic to offensive. It’s a charming old drive-in that serves burgers named after famous chiefs like the ‘Chief Skookum’ that is topped with bacon, cheese, an egg and a wiener cut in half. Definitely worth the bus ride over the scenic Lions Gate Bridge. Plus it might be getting shut down in the near future, so go before for this unique Vancouver landmark is gone!”

### RECORD STORE ////////////////

“Full disclosure, I work at Scratch Records [726 Richards], so it is my default favorite. It was also the first good record store I ever went to back when I was a mouth breathing suburban teen with a hunger for vinyl. When I’m not holding down the fort at Scratch, I often visit one of the other fine independent record shops in Vancouver, such as Zulu [1972 West 4th], Dandelion [228 East Broadway], Audiophile [2016 Commercial] and Red Cat [4332 Main] to find the records that I need to stay alive.”

### OTHER STORE ////////////////

“Lucky’s Comics [3972 Main] on Main Street is a great little gem. They carry lots of d.i.y. comics and art zines that you could probably only find in Vancouver, or stuff from other parts of the world that you could only find at Lucky’s in Vancouver. Plus they have a small gallery that showcases lots of Vancouver’s finest up and coming artists.”

### VENUE ////////////////

“Pretty much anywhere someone puts on a show is my favourite place. So many times I’ve wandered down urine stained alleys straining my ears to hear music seeping from an unmarked door where somebody is putting on some sort of event. For many reasons, Vancouver is a hard city to run a legitimate venue in, so lots of great shows are in unlikely and pretty sketchy places. It’s pretty fun though, it keeps things interesting.”

### BAR ////////////////

“If I’m going out to watch a hockey game with some friends, we’ll usually hit up the Legion on Main [2655 Main] or Commercial [2205 Commercial]. The beer is cheap, everybody there is into the game as well, and you can play pool or darts during the intermission. They also make you take off your hat and sometimes sign in which are nice formalities for such unpretentious places.”

### NOT TO BE MISSED ////////////////

“Take a walk around the Downtown East Side. It’s the most interesting historical, architectural, cultural and political area in Vancouver.”



## SINCERELY HANA



Sincerely Hana is a local DJ and promoter who spins at Glory Days and Golden Girls. She also does some beautiful photography that you can have a look at on her website at [www.sincerelyhana.com](http://www.sincerelyhana.com).

### RESTAURANT //////////////

"Budgie's Burritos [44 Kingsway]: vegetarian food that even non-vegetarians love and they have the best tortilla soup ever!

Any izakaya ... I love them all! Gyoza King [1508 Robson], Guu [838 Thurlow / 1698 Robson / 888 Nelson / 375 Water], Kingyo [871 Denman], Hapa Izakaya [1516 Yew / 1193 Hamilton / 1479 Robson]."

### RECORD STORE //////////////

"The last couple years I've only bought records from merchandise tables at shows. It's awesome because you can hear the album live first and so many amazing bands come to Vancouver or are from Vancouver."

### OTHER STORE //////////////

"One Of A Few [354 Water]: boutique clothing store in Gastown with a good mix of local and international designers, most of it you can't get anywhere else in the city. "

### VENUE //////////////

"The Biltmore Cabaret [2755 Prince Edward]: best place to see live shows because you can always manage to get right up front (and crowd surf if necessary), the stage isn't really high and far away so you can see everything and the bands that play there usually end up playing at much larger venues the next time they come to Vancouver, so catch them at a smaller venue while you can!"

### BAR //////////////

"The Narrow Lounge [1898 Main]: there's nothing else like it in Vancouver which makes it seem like you have teleported to another city or maybe just back in time or something? The food is real good too...bonus! Oh and they have a summertime tiki patio...double bonus!"

### NOT TO BE MISSED //////////////

"Venture into nature! Whytecliff Park, Lynn Canyon and Third Beach are my favourite spots to go to when I want to get 'out of the city' without actually leaving the city. And you should probably have a Japadog [530 Robson / Burrard and Pender / Burrard and Smithe / Waterfront Station]."



## CAM REED

Cameron Reed performs as a dubstep DJ under the name Babe Rainbow, with an EP out on Warp Records. He is also the public face of Music Waste, Vancouver's annual independent music and arts festival.

### RESTAURANT //////////////

"From the day Budgie's Burritos [44 Kingsway] opened I've been filling my gullet with refried beans and tofurkey sausage and have never once looked back. You can't argue with reasonably priced burritos the size of a newborn baby. Now that they're licensed, I'll probably be spending much more time. Best place in the city to hear Black Sabbath and eat Mexican food.

Sometimes I feel like every waking moment is just waiting until the next time I can eat at Guu [838 Thurlow] again. Best izakaya in the city. Great drinks. Great food. Awesome staff. Comfortable but fast-paced atmosphere. Perfect place to eat for going out on a drunken night."

### RECORD STORE //////////////

"Picking a favourite record store is like picking your favourite child, you do it but you never tell anyone."

### OTHER STORE //////////////

"Solder & Sons [247 Main] is a cafe and bookstore. The proprietor, Rob, is always great for a book recommendation, conversation or a cup of coffee. They carry a bunch of zines and limited pressed vinyl from local artists and bands too!"

### VENUE //////////////

"The Astoria [769 East Hastings]. I have had many venues over the years that were more like club houses than they were bars. Currently, the Astoria is my hangout. I like seeing shows here. It's comfortable."

### BAR //////////////

"Six Acres [203 Carrall]. Let's be honest, most of you guys reading this are probably going to end up at the Cambie just like every other 19 to 21 year old who's new to Vancouver. I did it when I moved here and it was awesome. New friends, fights, hookups, yelling, foreigners, cheap bar food, headache-inducing cheap draft. What more could you want? Well, as you get closer to 30 you can only really handle a few of those things on a work night (I usually pick 'yelling' and 'foreigners'). Six Acres is one of the few bars in Vancouver that's cool, reasonably priced and not full of idiots. With most bars in Vancouver you can only pick one of those. They also have great food and one of the biggest selections of beer in town. Check it out, but don't ruin this place for the us on the wrong side of 25."

### NOT TO BE MISSED //////////////

"Sex—my natural inclination is to talk about places where you should have sex, but I don't think that's what's expected of me. However, after careful thought, my recommendations are all places you should also have sex. So do that. I would suggest that newcomers soak in our natural beauty sooner than later. Go check out all the beaches, do the Grouse Grind, or as I call it 'Taking the Gondola'. Explore Queen Elizabeth Park and Stanley Park. Have sex in all of these places.

Also, go check out some of our local sports teams. You don't even have to be a fan to get lost in the excitement of a game."

## EDO VAN BREEMEN



Edo Van Breemen is the frontman for the Vancouver indie-jazz band Brasstronaut and co-runs the indie-label Unfamiliar Records.

### RESTAURANT ////////////////

"Sushi Yama [371 East Broadway]: why? Because it's delicious, fresh, affordable, and very close to Main and Broadway. The vegetarian udon soup and tempura combo is absolutely the best value, healthy lunch in the city. The specialty rolls are also amazing."

### RECORD STORE ////////////////

"Red Cat [4332 Main]: why? Because they cater so well to the local music scene, are genuine and nice people who care very much about their community. No egos, just good suggestions and always a decent stock of new vinyl."

### OTHER STORE ////////////////

"Salmagundi [321 West Cordova]: this is a little antique shop in Gastown perfect for strange and fascinating mini gifts. ... It's the only place I spend money in Vancouver besides the bar and the occasional Salvation Army or record store purchase."

### VENUE ////////////////

"The Orpheum [884 Granville]: why? It's one of the few places in Vancouver you can pretend to not be in Vancouver when inside. Plus they do cheap last-minute Vancouver Symphony Orchestra tickets on Saturday nights for students."

### BAR ////////////////

"Alibi Room [157 Alexander] ... OK, so really these aren't party bars, but I love a good pint of speciality beer. Alibi Room is conveniently located at the foot of Main Street near Gastown and offers a great selection of micro brewery casks and bottles. You can get a four-beer taster for \$9 and the food is also good.

The Wolf & Hound [3617 West Broadway] has immense novelty value for me. Go there on a Friday or Saturday night during the school year and watch a bunch of wasted frat boys 'n' girls twirling around to the Irish dude doing just about any acoustic guitar bar-worthy cover you can imagine. It's close to UBC and seems to be one of the more authentic Irish pubs around. It's real, but in a different kinda way."

### NOT TO BE MISSED ////////////////

"During the summer: go to Wreck Beach ([www.wreckbeach.org](http://www.wreckbeach.org)) and swim naked. Seriously. Get over yourself and do this. Say hello to Alonso Wang, local musical celebrity."



## DANDI WIND

Dandi Wind performs with her homonymous industrial dance band and as the other half of electro-disco band Fan Death

### RESTAURANT ////////////////

"My fav restaurant is Nuba [1206 Seymour / 146 East 3rd / 207 West Hastings], delicious authentic Lebanese food with a slight Mexican twist.

### RECORD STORE ////////////////

"The coolest record shop in Vancouver is Zoo Zhop [223 Main]. You can find limited edition records of exciting bands from around the world and also great local music. They also sell vintage and local designer's clothing. And chocolate bars, and dead-stock rock pins. When you're there ask David to show you his original hand-printed Lucifer Rising poster!"


### OTHER STORE ////////////////

"Stinky Thrift Store [3606 West Broadway] [ed. Actually, this is an SPCA Thrift Store] at Alma and Broadway is a cool place to check out. Go in on Monday or Tuesday and say hi to "Charlie!" If you are new to the city it's a great place to pick up cheap furniture or household goods. Back in the day it really stunk in there but they've cleaned it up and it's not as bad anymore."

### VENUE ////////////////

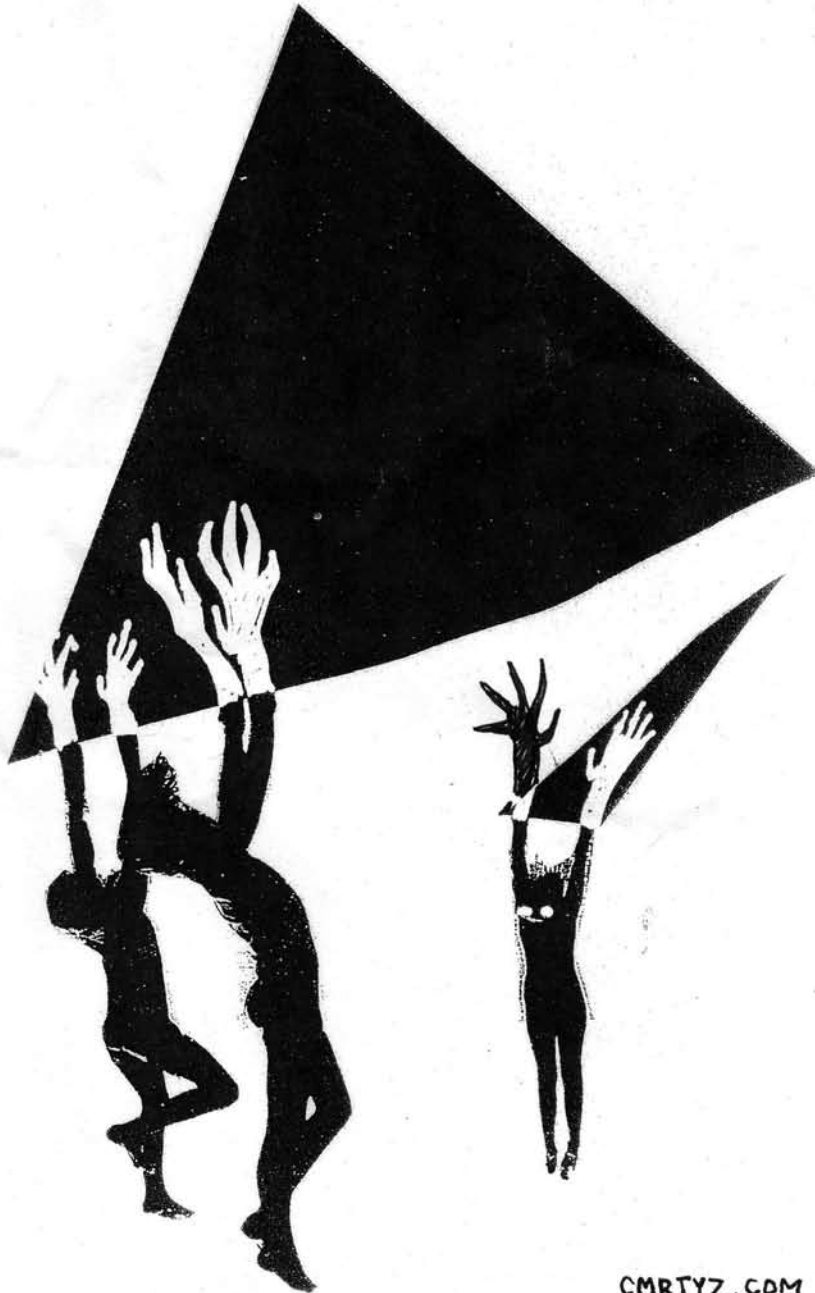
"The best play to see live music, theatre and art shows is Little Mountain Gallery [195 East 26th Ave]. It's a really special, intimate artists' run space with hardwood floors, white gallery walls and a cute little stage. There's always something exciting happening so check out the schedule at [littlemountaingallery.com](http://littlemountaingallery.com) "

### NOT TO BE MISSED ////////////////

"The Rio Theatre [1660 East Broadway] on Broadway and Commerical screens classic cult and horror films every Friday night at midnight! They have cheap beer and cocktails deals too so you can drink while you watch." 



# ART PROJECT // CMRTYZ



CMRTYZ.COM

BASED IN SEATTLE, CMRTYZ IS MADE UP OF CMR, WHO'S PROUD OF NEVER HAVING GONE TO ART SCHOOL AND DESIGNS POSTERS WHILE RIDING THE BUS, AND TYZ, THE PR AND SALES GUY WHO IS ALSO IN THE BAND ZISKIS. TOGETHER, THEY HARKEN BACK TO THE HEYDAY OF THE ZINE, USING PHOTOCOPIES, FELTS AND COLLAGE. THEIR LO-FI, D.I.Y. AESTHETIC HAS FOUND A HOME ON ALBUM COVERS AND CONCERT POSTERS FOR INDIAN WARS, JAY REATARD AND DEAD GHOSTS. THEY'VE ALSO VENTURED INTO FASHION, CREATING SHREDDED T-SHIRTS AND TANK TOPS. THEIR T-SHIRT DESIGNS HAVE BEEN FEATURED IN A LOOK BOOK BY THE AUSTRALIAN SHOE DESIGNERS, SENSO.

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# GAMMA MUTANTS

FROM THE EDGE OF THE UNIVERSE



# ART PROJECT // CMRTYZ





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## FILMSTRIPPED // EARGOGGLES



If you're feeling nostalgic for the Cobalt back when Wendythirteen ran the bar, or you just like hardcore and punk, you should grab yourself a copy of *Ear Goggles 5* featuring many performances from bands like B-Lines, Golvers, SNFU, the Famines, Propagandhi, Mattress and a music video that sounds a lot like, but isn't Staind. Available at [www.eargogglesdvd.com](http://www.eargogglesdvd.com).

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# VENUES // LITTLE MOUNTAIN GALLERY

BY JORDIE YOW

ILLUSTRATION BY MERIDA ANDERSON



Little Mountain, the Mount Pleasant gallery and venue, drew the attention of Vancouver City Hall's bylaw inspectors after numerous noise complaints were made about the venue. As a result, the venue is currently holding a moratorium on live music performances.

"The cause for alarm was that there were a lot of similarities to when The Butcher Shop was taken down," said Ehren Salazar, who co-runs Little Mountain Gallery which operates in the same space that the venue, The Butcher Shop, operated.

"I respect the art and I respect the music," said Jason, a resident on the same block as Little Mountain. "It's just too late and too loud."

Fritz, another neighbour on the same block said, "It's been a problem. I have called the police," adding that "They are presenting themselves as a gallery, but it is a party with up to 100 people. ... They are not licensed." He also added that he had been threatened by someone attending their shows.

In response to the criticisms Salazar, who co-runs Little Mountain with Nathan Drillot, said they never have events past 1 a.m. and those are infrequent and only on weekends.

"The incident [where Fritz was threatened] wasn't with anyone affiliated with us. It was someone from Car Free Days," he added. "I wish he [Fritz] knew that. I don't even know who the guy was."

Other neighbours offer different opinions of the gallery.

"As a music venue it's great and as an art gallery it's great," said Spencer Schoening, who has lived next to the space his whole life. "You've got to expect a little bit of community living in one of the coolest neighbourhoods [in Vancouver]."

By "community living" Schoening is referring to noise that spills into the residential area from Main Street, something that Salazar feels that Little Mountain gets scapegoated for, as they are on the boundary between Main St. and the residential area. "Sometimes we'll finish closing up after a show and ... Main St. will be bumping."

"Personally I have not had a problem with them," said Spencer's mother Jody, who has lived on the block since 1986. "I like it a lot better than the smell of lamb rotting in the garbage," referring to the butcher shop that occupied the space before it became a gallery and venue (hence the original name, The Butcher Shop).

After getting a number of noise complaints Salazar and his partner decided to go to the city pre-emptively to deal with any problems with Little Mountain being a venue before they got out of control.

The venue has to undergo inspection, but the city is waiving the usual inspection fee and withholding enforcement as long as Little Mountain continues to cooperate with any upgrades needed to bring the building to code.

"[Little Mountain's] such a rare venue in Vancouver," said Diana Leung, Vancouver City Hall's Cultural Liaison. "It's a small venue that people can afford

... It's not a question that we want the space to stay open."

Leung is working to implement a series of sweeping changes to the bylaws that look after venues in the city, however those changes are not expected to begin being implemented until January of 2011 at the earliest.

Little Mountain is currently holding a moratorium on music shows, but continues to be used as a theatre space. The music shows that had been booked prior to the moratorium have been moved across the street to the Ethiopian restaurant Nyala.

If Little Mountain begins hosting music again Salazar said the music would be "catered to the space—acoustic—I'm not into doing super crazy noise shows."

Little Mountain has plans to apply for a cultural infrastructure grant, a grant provided by the city to help cultural spaces do necessary upgrades to meet bylaw requirements, which they hope will be enough to cover the costs of any renovations needed on the space. (If you are interested in applying for this grant, the deadline is mid-September so you'd better get cracking.)

A letter writing campaign in support of Little Mountain was organized by the Safe Amplification Site Society, which sent 200 letters to Heather Deal, the city councillor from Vision Vancouver who works on most arts and culture issues.

"We were really getting burnt out, but the people from SASS have been really helpful rallying support," said Salazar.

The letters may have made an impression with city hall, but as Little Mountain's neighbour Jody pointed out, most of the letters are probably not from people who live near Little Mountain.

The fate of Little Mountain is still uncertain, but we will continue to keep you up to date on the issue as things progress.

## In other venues:

Dave Bowes from the Strathcona after-hours artist studio Iron Road announced the space would stop hosting events on Aug. 27 after it ran into some problems with Vancouver City Hall despite the venue's best efforts to make "extensive fire safety preparations and acquisition of liquor licenses." Diana Leung at city hall did not have enough information on the situation to comment, but as of press time the after parties for the Business and the Angry Samoans have been cancelled and the space will not be holding future events.

The Vancouver Fringe Festival has organized a number of shows at Agro Café on Granville Island from Sept. 9 to 19, making for a temporary venue in the city. There's a bunch of cool bands playing including Fine Mist, Wintermitts, the Creaking Planks and Dbl Dragon. Check the calendar for a full listing on their website under "Fringe Bar."

The Vancouver Courier recently reported that long time Kitsilano jazz establishment Rossini's is shutting its doors after 18 years of providing a place for jazz aficionados to catch music in town. ▀





# THE NEVER CHANGING, ALWAYS PERFECT FOLK FEST

BY ALISON ATKINSON

ILLUSTRATION BY KARLENE HARVEY

.....

**A**bout ten feet to my left, beside the squatting pine, Kevin Smith is hippie dancing. Well, not quite Kevin Smith, but a pudgy guy with a bad goatee and a long ponytail down his back, dressed in black cargo shorts, a yellow button down and a bolero hat: the kind of guy who rents you videos or chartered your high school D&D club. He's flailing his arms around and jumping side to side as Alex Cuba and Calexico jam on the stage in front of us.

You know what kind of dancing I mean.

Welcome to the 33rd annual Vancouver Folk Music Festival, where it is proven year in and year out that white people cannot dance.

The first Folk Fest I attended was in 2003. Like countless other first-time Folkies in their teens and early twenties, I lived in a big, run-down house in Point Grey, where my friends and I dreaded each other's hair, hosted all-night dance parties and wore skirts over our pants. We all saved up to buy weekend



# ***GEOGRAPHICALLY, NOTHING CHANGES YEAR TO YEAR: EVERYTHING FROM THE COFFEE CART AND THE YAM FRY SHACK, TO THE WEIRD HAT TABLE AND THE PEOPLE DOING TAI CHI ON THE PATHWAY STAY IN THE SAME PLACE.***

passes to the Festival. Michael Franti came into the audience and gave us hugs. We only wore shoes when it was time to use the Porta Potty. We swam topless. Ani DiFranco played, and after the lanterns led us out of the park, we stayed out dancing at the beach-side drum circles for hours. It was perfect.

I went other summers, but eventually the music started to sound the same. I left town and then came back, and festivals like Music Waste were where the interesting work was happening, where the city was being re-calibrated. But this year I went back.

The Festival itself was lovely. Every volunteer was smiling, whether he or she was overseeing the bike lockup, pouring beer or making sure people put their garbage in the right container. The whole park was thick with a loopy feeling of contentment. Within an hour of arriving on site I was carrying my shoes around while I walked barefoot. Musical performances were consistently strong: on Friday the Avett Brothers had the crowd dancing to their appealing bluegrass pop. They were followed by Caexico, whose generous, textured set sounded over a setting sun and then over the hand-made lanterns that wended their way through the park.

The main stage isn't used during the day, but the acres of park are full of empty Festival homesteads, squares of blankets and tarps punctuated by beach bags and coolers or men prone in the heat of day. The action is on the workshop stages, where musicians were billed together in short programs. Canadian acts Timber Timbre and the Deep Dark Woods were standouts.

This year the crowd consisted largely of young people who—like me in university—want to be part of a bigger movement, as well as older people who remember when they felt like they wanted to be part of something bigger.

I don't want be unrealistic about what went on in the heyday of folk music, or idealize Baez and Dylan playing together at the March on Washington. But the thing is, it's a collective ideal: folk music was music of the people and for the people, and it was the most precise tool for changing minds by changing hearts.

Folk music is the soundtrack to those bigger things, be they peace, be they love, be they community. It has, for as long as it's been around, occupied a space between activism and escapism. It is, by definition, the music of the people. Along the way it's picked up a political charge: think the Civil Rights

movement, think protest music in the '60s, think Haight-Ashbury and San Francisco free love. The music wasn't isolated to gated festivals.

Despite the kilometers of fencing around the Festival, the unmistakable spirit of change, shared politics and community is still alive and well in 2010, despite—or maybe because of—the comfort and easy privilege of us attendees. But as the years passed in my life, I grew up to recognize that the Vancouver Folk Music Festival was only one small part of a much larger puzzle. Change is hard, because when it's real, it's the result of a great deal of time, compromise and struggle. Maybe the Festival reminds us of what we're working for—or maybe it's simply an escape.

And that it does well. The Folk Festival is a diverse, accessible and gated oasis. Geographically, nothing changes year to year: everything from the coffee cart and the yam fry shack, to the weird hat table and the people doing Tai Chi on the pathway stay in the same place. Each year the organizers book an international roster of gifted and eclectic musicians—yet the music weaves into the consistency of the feel. The sameness is part of the draw, of course—like Christmas for suburban families, veteran folkies affectionately infuse their Folk Festival pilgrimage with a great deal of tradition. People come every year and they expect the same experience. It stays the same while you change.

As Saturday sunset crept on and Sarah Harmer started up on the main stage, I remembered myself so many years ago, and thought about everything that has changed since then. Her set was long and energetic and included older hits like “Basement Apartment” and “Pendulums,” and songs from her well-reviewed new album, *Oh Little Fire*. Harmer is one of the most lovely and charismatic artists in Canada, and despite the size of the crowd, her show felt intimate. Just like when I was 20, I was surrounded by my friends and everything felt right.

A bit later the lanterns came out and we got back on our bikes to head home. I'm told that Sunday was lovely too. Then it ends. Then, the smiling volunteers and the fence guys and the portable toilet guys and the stage guys, who were probably not smiling, took it all down and away. Just like that, the better world was gone. The students went back to their ramshackle Kitsilano houses and the aged hippies went back to Kerrisdale or North Van. If you ask them, they will tell you that the Folk Fest was wonderful, because it was. And then life went on much as it always did. ▀



# MALAHAT REVUE

BY SUSANNE DEWEIN

PHOTOS BY JONATHAN TAGGART ([WWW.JONATHANTAGGART.COM](http://WWW.JONATHANTAGGART.COM))

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**T**he Malahat Revue is like one of those all-star superhero teams that will get together and join forces only for very special occasions. Comprised of Jeremy Fisher, Hannah Georgas, Aidan Knight and all the members of Said the Whale, the group united for their Bike-to-Work tour, which started in early July on Salt Spring Island and led them through B.C. for about ten days and 500 km—by bike. Their musical powers combined, they played only the best of each other's songs. The show at the Vancouver Folk Fest was the last concert of six, and in between enjoying the sun and music, I got the chance to talk to Jeremy Fisher and Said the Whale's singer and guitarist, Tyler Bancroft.

The whole project was Fisher's brainchild: he had already experienced touring by bicycle. In 2002 he cycled from Seattle to Halifax to promote his first album. Fisher came up with the idea in January and initially wrote a proposal only to Said the Whale and Hannah Georgas, who were excited and in immediately. "I thought it was awesome," Bancroft said. "[Just like] a camping trip with

buddies and then playing shows." Knight was eventually invited by Bancroft, who put out Knight's new album *Versicolour* on his own label, Adventure Boys Club, in March. "I wanna be there!" was Knight's immediate reaction, he said over the phone. And his addition to the group was an excellent idea, according to Fisher: "It's been such a great group dynamic [...] after every show people would say to me, 'I've never heard of Aidan before but I really liked his sense of humour and the songs were amazing.'"

Rumour has it though that not everybody was as enthused when they first heard of Fisher's plan and that people even got yelled at. Said the Whale's bass player Peter Carruthers had never learned how to ride a bike, Bancroft confessed, and was "dead set against it." But the upshot of his refusal was that he would drive their tour van, which was needed for transporting heavier instruments such as the drums.

To completely abandon any motorized vehicles didn't seem possible, but Knight said he'd be open to using trailers next time in order to be even more self-contained.



## “DIRECTLY AFTER THIS SHOW? I’LL RIDE MY BIKE HOME.”

Cycling for promotion is certainly a nice idea, but how about cycling in everyday life? According to Bancroft they all use their bikes regularly. Knight doesn't have a driver's licence, so he rides his bike everywhere, “regardless,” as does Georgas (who said in a phone interview that she'd fallen victim to Vancouver bike thieves for the third time now). And admittedly “it's a great way to drink and drive,” Bancroft says, but of course none of them ever did that.

For bigger projects like this, equipment is key. They not only bought new bikes, but Bancroft for example got himself a pair of bike shorts and baby powder, “to treat the junk well.”

The group got sponsored by North Park Bicycles in Victoria and some of the musicians are now planning on reselling their bikes. If you're interested in official preowned Malahat Revue bicycles you should drop by North Park.

As a not so experienced bicycle rider one might wonder how it feels to play a show after having cycled 55 kilometres with the sun beating down on you. “I would call it easy. I think it's probably easier than having sat in a van for nine hours which is what the scenario usually is,” Bancroft said. “The difference between being cooped up in a tour van and getting to ride your bike and you feel like your blood's been pumping all day and you don't feel like you're just a fat-ass, gaining weight all day, that was amazing.”

“It's energizing,” Fisher added. But “don't be afraid of SPF 50!” Knight warned.

One of Bancroft's and Knight's big don'ts while cycling is listening to your earbuds. This was not equally shared by everybody in the group and Bancroft admitted that he was worrying for the others' lives every day. Fisher and Bancroft insisted on being confidential here and not telling who was “plugged in the entire time” but were at least so kind as to disclose that “she” listened to Peaches and that “Her name starts with H and ends with annah Georgas.” In

a later phone interview Georgas explained somewhat bashfully that the music just made her so much faster, which could be confirmed by Knight, who called Georgas and Spencer Schoening of Said the Whale the “go-getters” of the tour, their secret being a cocktail of Caribou, Midlake, Peaches and Local Natives.

There was no general consent on the best stop. According to Knight their funnest concert was in Victoria, possibly because of the prank they played on Georgas when all of a sudden the whole band played her song “The Deep End” in reggae style. “They are funny,” Georgas admitted, who ended up being a target of the group's jokes more than once. In Roberts Creek they unplugged Georgas' amplifier, leaving her mute, and finished the song by blowing into accurately filled water bottles. Bancroft was overwhelmed after every single concert, thinking it to be the best of the tour. Looking at it this way, their show at the Folk Fest inevitably must have been the highlight of their tour. After seeing them perform that evening I'd say this could definitely be true.

All members of the project knew each other before through some way or another, and had even performed together. Said the Whale's rhythm section had backed Georgas on her tour last fall, and Fisher had toured with her before as well. Therefore practicing didn't take more than three or four days, Fisher said. “The bulk of it was learning mine and Aidan's songs but that came together pretty quickly.” They learned two hours worth of music, yet Fisher feels they missed out on many good songs, just because there is too much. “But I guess that's a reason to do another tour.”

When the interview was almost finished, I asked for their future plans. Fisher is getting ready to bring out a new album in the fall and will do some “conventional touring,” as will Georgas this fall, while Said the Whale and Aidan Knight participated in the Peak Performance Project at the end of August. And then Bancroft added, “Directly after this show? I'll ride my bike home.”





# SEPTEMBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>5 The Pack A.D., the Tranzmitors, Lord Beginner, Makeout Videotape, Apollo Ghosts, Sex Church @ Victory Square</p> <p>Indie Taiwan Fest @ V&amp;G</p> <p>The Procedure Club, Burning Yellows, Student Teacher @ Goody</p>	<p>6 Justin Townes Earle, Bobby Bare Jr., Henry Wagons @ Biltmore</p> <p>Ted Leo &amp; the Pharmacists, Plus Perfect, Dead Voices @ Rickshaw</p>	<p>7 The Protomen @ Biltmore</p> <p>Pavement, Quasi @ Q E</p>	<p>1 Nekromantix, Mutilators, the Howlers @ Rickshaw</p> <p>Indie Taiwan Fest @ Ginger 62</p>	<p>2 Alberta Cross, Minto, Sun Wizard @ Biltmore</p> <p>Indie Taiwan Fest @ Red Room</p>	<p>3 Smooth Sailing: Minto, Chris-a-riffic, Aunts &amp; Uncles, the Greff Band, Edo Van Breemen w/ Fine Mist, Kidnap Kids &amp; more! @ Biltmore</p> <p>Like Animals Again, Spring Break @ Cobalt Spits, Defektors, Sex Church @ Pat's</p>	<p>4 The Shilohs @ Biltmore (late)</p> <p>Defektors, Twin Crystals, Vapid, DJ Justin Hagberg @ Rickshaw</p> <p>Indie Taiwan Fest @ Biltmore (early)</p>
<p>12 The Creaking Planks, Uni &amp; Her Ukelele @ Agro Cafe</p>	<p>13 Crooked Fingers, Shane Abram @ Biltmore</p>	<p>14 Justin Nozuka, Sweet Thing @ Vogue</p> <p>Jasper Sloan Yip @ Agro Cafe</p>	<p>15 Castitone for the Painfully Alone, Orotou, No Kids @ Biltmore</p> <p>Ratatat, Dom, Bobby Birdman @ Commodore</p> <p>Viper Central @ Agro Cafe</p>	<p>9 Shonen Knife, Jeff the Brotherhood, White Lung @ Biltmore</p> <p>The National, the Walkmen @ Malkin Bowl</p> <p>Men @ Media Club</p> <p>Man Man, Let's Wrestle @ Rickshaw</p> <p>Maria in the Shower @ Agro Cafe</p>	<p>10 Titus Andronicus, Free Energy @ Biltmore</p> <p>Pierced Arrows, Hard Drugs, Thee Manipulators @ 917 Main</p> <p>Fine Mist @ Agro Cafe</p>	<p>11 AA Bondy, JBM @ Media Club</p> <p>Gaslight Anthem, the Menzingers, Fake Problems @ Commodore</p> <p>Winternitts @ Agro Cafe</p> <p>Woolly Bandits, the Laundronauts, the Zip Guns, the Living Deadbeats @ Brandiz</p>
<p>19 Kina Grannis, Ry Cuming @ Media Club</p>	<p>20 Truth &amp; Salvage Co., the Stone Foxes @ Media Club</p>	<p>21 Pantha Du Prince, the Sight Below @ Biltmore</p> <p>Blitzn Trapper, Pearly Gate Music @ Rickshaw</p>	<p>22 Deakin, Prince Rama @ 917 Main</p> <p>Flying Lotus, Low Limit of Lazer Sword @ Commodore</p>	<p>23 Olio Fest @ All over the place</p> <p>Shout Out Out Out Out, the Raccoons, SSRIs @ 560</p> <p>Certain Breeds, Lovers Love Haters, Abramson Singers, Falcao &amp; Monashee @ Guilt &amp; Co.</p> <p>Chali 2na, the Lyrics @ Biltmore</p>	<p>24 Olio Fest @ All over the place</p> <p>Nü Sensae, White Lung, Juvenile Hall, Joyce Collingwood @ Astoria</p> <p>Cosmetics, Myths, Animal Bodies, Dbl Dragon @ Brandiz</p> <p>Tegan &amp; Sara @ Malkin Bowl</p>	<p>25 Olio Fest @ All over the place</p> <p>The Wooden Sky, Yukon Blonde @ Biltmore</p> <p>The Tranzmitors, Defektors, B-Lines, Needles &amp; Pins @ Media Club</p> <p>Markus Naslund, Crystal Swells, Woolworm @ Scratch Records</p>
<p>26 Olio Fest @ All over the place</p> <p>The Flaming Lips, Ariel Pink's Haunted Graffiti @ Malkin Bowl</p> <p>Fennesz, Souns &amp; Scant Intone @ Western Front</p> <p>Phoenix @ PNE Forum</p>	<p>27 Fences, the Head &amp; the Heart, Jody Glenham, Allon @ Biltmore</p> <p>Matt &amp; Kim, Champagne Champagne @ Rickshaw</p>	<p>28 School of Seven Bells, Active Child @ Biltmore</p> <p>The Arcade Fire, Calexico @ Pacific Coliseum</p>	<p>29 White Umbrella, Lord Beginner, Coasting, Brother Joe &amp; DJ Magneticting @ Biltmore</p>	<p>30 Gaudi @ Biltmore</p>		

# // CiTR 101.9 FM PROGRAM GUIDE

DISORDER SUGGESTS LISTENING TO CiTR ONLINE AT [WWW.CITR.CA](http://WWW.CITR.CA) EVERY DAY.

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



## SUNDAY

### TANA RADIO

(World) 9-10am

### SHOOKSHOOKTA

(Talk) 10-11am

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

### KOL 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 fashions.

### BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays

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

### CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays

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

### SAINT TROPEZ

(Pop) 5-6pm

Alternating Sundays

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

### QUEER FM

(Talk) 6-8pm

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

### RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays

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

### MONDO TRASHO

(Eclectic) 9-10pm

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

### TRANCENDANCE

(Dance) 10pm-12am

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

### THROWDOWN FM

(Dance / Electronic) 12-1am

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

## MONDAY

### BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

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

### STRANDED

(Eclectic) 11am-12pm

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

### ALTERNATIVE RADIO

(Talk) 12-1pm

Hosted by David Barsamian.

### PARTS UNKNOWN

(Pop) 1-3pm

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

### MANTIS CABINET

(Eclectic) 3-4pm

### THE RIB

(Eclectic) 4-5pm

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

### NEWS 101

(Talk) 5-6pm

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

### CAREER FAST TRACK

(Talk) 6-6:30pm

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

### SORE THROATS, CLAPPING HANDS

(Eclectic) 6:30-7:30pm

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

### EXPLODING HEAD MOVIES

(Eclectic) 7:30-9pm

### THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. Sept. 6: Although tomorrow we're celebrating it tonight with his classic, Sonny Rollins At The Village Vanguard Sept. 13: Our bow to music education: A History of Jazz, narrated by the great alto saxophonist Julian "Canonball" Adderley. Sept. 20: Continuing the "back to school" mode: Maestro Leonard Bernstein's entertaining dissertation What Is Jazz? Sept. 27: Trumpeter

extraordinaire Freddie Hubbard from his sophomore album, Goin' Up with Hank Mobley, McCoy Tyner and Philly Joe Jones.

## TUESDAY

### PACIFIC PICKIN'

(Roots) 6-8am

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

### SOUNDS OF AFRICA

(World) 8-9:30am

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

### THIRD TIME'S THE CHARM

(Rock) 9:30-11:30am

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

### MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

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

### LAUGH TRACKS

(Talk) 1-2pm

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

### GIVE 'EM THE BOOT

(World) 2-3pm

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

## WINGS

(Talk) 3-3:30pm

Alternating Tuesdays

### VPROF TALK

(Talk) 3-3:30pm

Alternating Tuesdays

Bringing UBC's professors on air to talk about current/past events at the local and international level. Aiming to provide a space for faculty and doctoral level students to engage in dialogue and share their current research, and to provide a space for interdisciplinary thinking. Interviews with professors from a variety of disciplines. <http://ubcproftalk.wordpress.com> proftalk@gmail.com

### RADIO FREETHINKER

(Talk) 3:30-4:30pm

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

### IN THE CAGE WITH BARDS

(Talk) 4:30-5pm

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

### CITR SPORTS SHOW

(Talk) 5-6pm

### FLEX YOUR HEAD

(Hardcore) 6-8pm

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

### LIFE ON JUMPSTREET

(Dance) 8-9pm

### CRIMES & TREASONS

(Hip-hop) 9-11pm

crimesandtreasons@gmail.com

### CABARADIO

(Talk) 11pm-12:30am

For the world of Cabaret. Tune in for interviews,

skits, musical guests and more. It's Radio with sass!

## WEDNESDAY

### SUBURBAN JUNGLE

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

### POP DRONES

(Eclectic) 10-11:30am

### ANOIZE

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

### SHAMELESS

(Eclectic) 6:30-8pm  
Alternating Wednesdays  
Dedicated to giving local music acts a crack at some airplay. When not playing the PR shtick, you can hear some faves you never knew you liked.

### FOLK OASIS

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

### LIVE FROM THUNDERBIRD RADIO HELL

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

### AURAL TENTACLES

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

### CITR LISTENER HOUR

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

### BARNBURNER

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

### RADIO ZERO

(Dance) 2-3:30pm  
An international mix of super-fresh weekend party jams from New Wave to

foreign electro, baile, Bollywood and whatever else. [www.radiozero.com](http://www.radiozero.com)

### NARDWUAR

(Nardwuar) 3:30-5pm  
Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo...doot doo! [nardwuar@nardwuar.com](mailto: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 Jay and Eddy.

### AFRICAN RHYTHMS

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

### SHAKE A TAIL FEATHER

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

### THE VAMPIRE'S BALL

(Industrial) 12-4am  
Dark, sinister music to soothe and/or move the Dragon's soul. Industrial, goth and a touch of metal too. Blog: [thevampiresball.blogspot.com](http://thevampiresball.blogspot.com). [thevampiresball@gmail.com](mailto: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](mailto:steveedge3@mac.com)

### GENERATION ANNIHILATION

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

commentary. [crashnburnradio@yahoo.ca](mailto: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](mailto:codeblue@buddy-system.org)

### THE LEO RAMIREZ SHOW

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

### NASHA VOLNA

(World) 6-7pm  
News, arts, entertainment and music for the Russian community, local and abroad. [nashavolna.ca](http://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](http://notesundergroundradio.blogspot.com) [notesundergroundradio@gmail.com](mailto: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](http://www.synapticsandwich.net)

### BEATS FROM THE BASEMENT

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



# // SLEEPLESS IN SALMO

*SHAMBHALA MUSIC FESTIVAL DELIVERS 100,000 WATTS OF WOMP WOMP WOMP*

BY SARAH BERMAN

PHOTO BY SYD WOODWARD

Contrary to what you may or may not have been told, Shambhala Music Festival is not held in outer space. But considering its remoteness, heart-stopping volume and 10,000 sparkle-encrusted attendees, it may as well be.

It's a place where crystal healings and beatboxing tournaments happen in confusingly close proximity; where entire rivers are inexplicably dyed fluorescent green; and where motorized couches pass as entirely reasonable means of transport. Hosted on a 500-acre cattle ranch near Salmo, B.C.—about an eight-hour drive from Vancouver—Shambhala is a dance party destination for those craving spooky encounters of an electronic kind.

The first thing you would notice when arriving at Shambhala is the constant drone of bass. At all hours of the night and in every corner of the forested campgrounds you are followed by a dizzying wobble, a pulsating thump and an occasional bout of spontaneous bleep-bloops.

That's because the festival's six stages are decked out with intimidatingly massive sound systems, capable of spraying up to 130 decibels of amped-up electro madness. (For the sake of comparison, that's a handful of dB short of a jet engine at close range). For better or for worse, this ensures nearly everybody on the ranch continues dancing well past dawn.

Shambhala stacks are custom-designed by PK Sound, an Alberta company that specializes in all things bassy. "We've always been into bass music," explained Jeremy Bridge, sound engineer at PK and director of The Village stage. "Ever since the beginning, we've always wanted to build a sound system that caters towards dubstep, glitch and the electronic scene in general."

Bridge himself is a DJ and producer, who performed at the festival under the name Subvert. "It's something we've felt other stereo systems lack. ... A lot of the speaker companies out there were born in the days of rock and roll, and so their designers catered to what they love," he said.

"We all come from the electronic music side of things. That's what we love, that's what we design for," he added.

More than 200 bands and DJs camped out in the woods for a chance to be heard on such coveted amplifiers, including Bassnectar, NERO and up-and-coming Brooklyn disco duo Holy Ghost!. In the past, the festival has also

hosted some prolific bass innovators, including New York's Drop the Lime, and Skream from the UK.

At Shambhala the tunes are not just heard, but felt. Sound waves reverberate in your chest, making for a visceral, bodily experience. "That has to do with the amount of low-frequency reinforcement we put in," Bridge said of the adrenalin-rousing phenomenon. (Translation: they've got a shitload of subwoofers). The Village stage boasts 21 carefully-placed subs, a number Bridge said is probably double that of a comparably sized rock venue.

Hence, when a Shambhala vet like Bassnectar gets behind the DJ booth and begins weaving brain-fracturing beats on the fly, the result is a little bit insane. "I had to give myself a time out after that set—I couldn't handle it anymore," Bridge recalled. "It was just so awesome—I had to."

Bassnectar's set, though undeniably epic in volume and energy, was not without its complications. "There was a little mix-up, a few breakers blew, and the sound was funny for two or three minutes," Bridge said. "It was a little bit of a heart-racing moment."

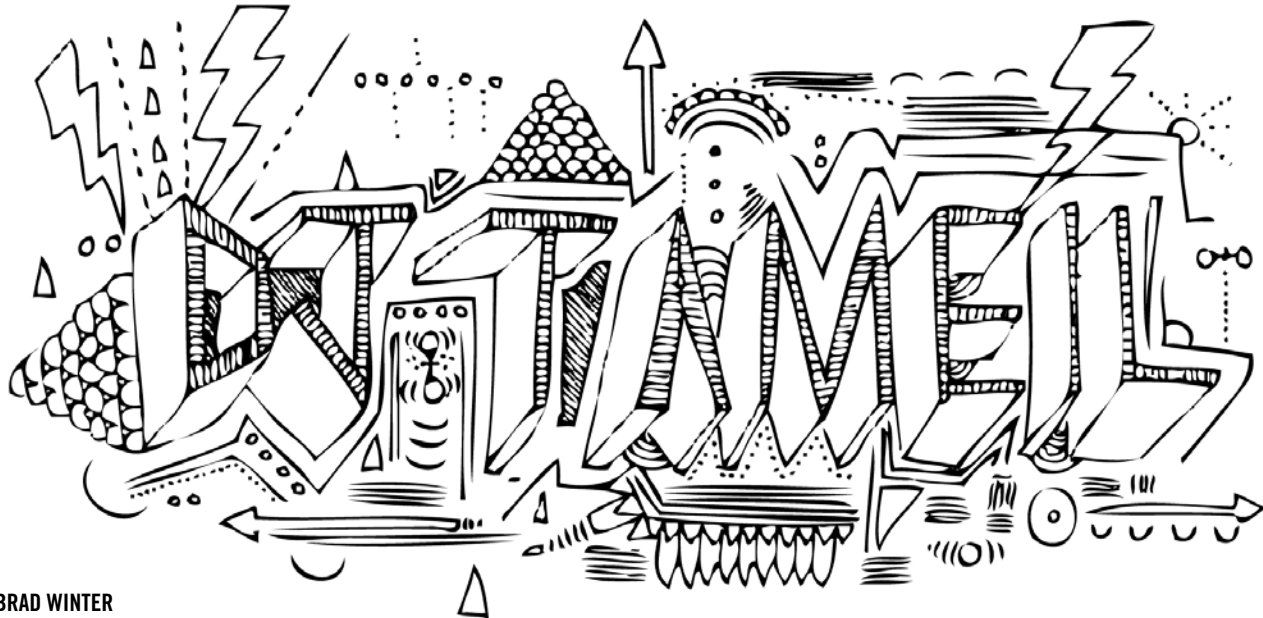
Now in its thirteenth year, Shambhala has established a core group of Kootenay-area DJs, including Shasta, Excision, Lion-S and Adham Shaikh. These guys have been around since the festival's beginnings, and can expertly adapt to the whims of a crowd. At times it feels like the festival itself has spawned its own bizarre brand of psychedelic forest DJs, best exemplified by Organic Mechanic or JPOD (the beat chef).

Vancouver was well represented this year by Longwalkshortdock, Glitchy & Scratchy, Love & Elektrik, Five Alarm Funk and Sweatshop Union. All were met with huge crowds of sweating, costumed dance-a-trons and left with new fans and followers. (Apparently My!Gay!Husband! was there too, but he neglected to show up for his 3 a.m. set). [ed. Tsk tsk.]

"The vibe just keeps getting better and better every year," Bridges said of the sold-out 10,000-person crowd.

But because Shambhala is so far away from the West's major metropolises (Calgary comes in closest at seven hours away) the festival remains a well-kept party secret. "You have to really want to go—which sort of filters out the bad eggs," he said. ▀





BY BRAD WINTER  
ILLUSTRATION BY LINDSEY HAMPTON

**DJ TAMEIL** IS ONE OF THE MOST HIGHLY RESPECTED BALTIMORE CLUB PRODUCERS. A PROLIFIC PRODUCER AND ACTIVE DJ, HE PERFORMS AT THE HOTTEST PARTIES IN THE USA AND EUROPE. DISORDER WAS LUCKY ENOUGH TO CATCH HIM THE FIRST TIME HE WAS IN CANADA. IN THIS IN-DEPTH INTERVIEW, HE TALKS ABOUT THE OVER 60 MEMBER BALTIMORE-BASED DJ CREW BRICK BANDITS STARTING UP, DUBSTEP, DJING WITH CASSETTE DECKS, WIKIPEDIA, AMATEUR DJS FLOODING THE INTERNET AND BEING REDMAN'S NEIGHBOUR GROWING UP.

**DISORDER: SO I READ YOU WERE REDMAN'S NEIGHBOUR?**

DJ Tameil: Yeah, we're sorta like cousins but not cousins, you know. It was because we grew up together. His mother is like my grandmother's sister, you know. It's just like a big family thing, even though we're not family. [He] pretty much taught me how to DJ before time, you know I was about seven years old, and it was the first time that I was ever actually on the stage in front of a crowd, at my uncle's wedding, and I played EU's "Doin da Butt." ... Once I got the crowd response from that, it was just like, in my mind, "Wow! You know I could actually be a DJ!"

**D: YOU USED TO USE TAPES, YOU USED TO BREAK THE DOORS OFF CASSETTE PLAYERS RIGHT?**

T: Oh yes, I could tell you a long story about that. I actually have somebody that's outdone me, but yeah, I used to break the tape doors off the radios and just slow the tapes down with my fingers so that I could get a good mix, and I would record the mix with another radio ... It was just so much, man! I would end up with like three different radios just so I could get everything right. One to cue the records up, one to play and one to record. ... You gotta do what you gotta do!

**D: SO CAN YOU TELL US ABOUT THE BRICK BANDITS CREW, WHAT THAT'S ALL ABOUT?**

T: Oh the Brick Bandits crew was... OK I'll give you a little history on that. Yeah, you know, for a few years before that, you know, I used to be the known guy around Jersey, you know, when it came to Chicago Juke music, I was the man to go to, because you know, I used to get all the records before everyone else. So they knew me to be the go-to guy and then I got introduced to some of the guys from Baltimore that [were] producing, and at the time I was young, so you know, they weren't really accepting me but I was buying all their records. After a while they saw that I was really serious, and I was producing Baltimore-style tracks and bringing it to them, and they'd listen to it and they'd be like "OK, you definitely got a different style, you add a little bit more to it." They

gave me their blessings to bring it back to Jersey, and that's when I created the Jersey side of it, which I call Brick City Club music; but it's still Baltimore Club music, you know. That's where it came from. You know then after about a few years, I would say around maybe 2002, and I met these guys Tim Dolla, Mike V, Black Mike, and you know, it was a couple of guys in the crew but actually what happened was I had the whole scene on lock and they knew that they had to come through me to get known by everybody else. So actually what happened was I had a vinyl that I pressed up myself, I had started my own label, Anthrax Records. And to me, well, I listen to it to this day, and this probably happens with everybody—I can't stand those records! I can't stand them. You know, I listen to the way I produce now, and the way that I did then. My sound then was so flat! But I guess they saw that side of it, and they decided to attack it.

**D: THE BALTIMORE PEOPLE YOU MEAN?**

T: No no no, the Brick Bandits! So they're also from Jersey. OK, so what happened was they decided to attack that, and I had a lot of CDs out at the time, so they put out one CD, I guess it was like one or two guys that had stands that I actually bought from them, so I just happened to be blasting my music on my stand one day, and I heard a guy down the street, and all I heard was "eeexclusiive!" That was the Brick Bandits drop at the time! So after I heard that, I turned mine down, and I'm listening, and I heard one of my records playing at first. And I was like "Oh cool!" you know, "Somebody else bought my record!" So all of a sudden, you know, it was just like a record scratching "rrrrrip!" and then you heard some laughing and everything like that, so I was like "Wait a minute!" I went and got the CD, I was listening to it myself, so I called the number that was on the bottom of the CD. I was like, "What the hell, that was supposed to be a diss towards my music?" And the guy on the phone... deep voice, he's just like "Yeah! Yeah mothafucka yeah!" I'm like "What the hell?" That was Mike V of course! [laughs] Mike V is like Debo! Mike V actually reminds you of... you ever seen *Everybody Hates Chris*, the father on it? The big guy! That's who he looks like, and we crack on him about that all the

time, but instead of us taking it to a level where, you know, it would get like stupid and everything like that, because we had a lot of teenagers [as fans], and we still do these days. We try to look like big brothers and sisters to them, so you know, it would be stupid for us to go back and forth and create a scene where they would think that it's something more than it is, so we decided to put all of that aside, and come together as a team, you know. And to this day we just have a huge family. We don't even really call it a team or anything like that anymore. We just call it a family, because that's actually what it is, you know, it's a family.

**D: SO YOU WERE ALREADY HIGHLY RESPECTED BECAUSE OF THE CHICAGO JUKE THING?**

T: Yeah, it was that first, and then it went on to the Baltimore stuff because, you know, I was producing that at the time, and I was the only guy doing it. Yeah I was the only guy doing the Baltimore sound, and that sound was growing at the time in Jersey, you know, because they were buying the records from the store down there, Music Liberated, which the guy Bernie, rest in peace, he died in a car accident, but he had everything. He was the man to go to. Just like they had Bernie's records in Chicago [which] was putting out all of the juke music. He was the man for Baltimore Club because he was the man with the money that was putting out all of the vinyls like every week. So yeah, everybody was buying from this guy, and pretty much the scene was really growing in Jersey at the time, and being that I was the guy that was producing that everybody knew at the time—plus I had the Chicago side; it was just like, wow, I was just the man not to be messing with, and they knew that. That's why they tried to come at me so that I would actually say their names and blow them up, but it went the opposite way. But we formed a family after that.

**D: I ALSO PICKED SOMETHING UP, YOU'RE ABOUT TO WORK ON SOMETHING IN CHICAGO CALLED "IT'S ABOUT TIME RECORDS?"**

[Brad's note: the label is now officially called "Ghettophiles."]

T: Yeah, actually there's this guy in Chicago named Neema. He started this new record label, which is... actually this is a good thing because now that I met him, I ran into a lot of the cats from Chicago that I used to look up to, and he introduced me to some of them. And ... afterwards, after I just did this tour in Europe, and the United Kingdom, I was with these two guys from Chicago named DJ Rashad and DJ Spinn, and actually we're about to work on a joint venture that will cross the two, and this is gonna be big, man, it's gonna be big! [laughs]

**D: SO WHAT NEW MUSIC STYLES ARE YOU FEELING NOW?**

T: Oh, new music styles. They might not be so new, but they're new to me. Ok, I would have to say electro for one... and dubstep! Dubstep has grown on me in the past year and a half. Like, I love it! I can't stay away from it now, and it's funny because the area where I'm from, it used to be open, like when there was just the huger DJs' names around, like there were ones before me, like Cool Lou and a few others, but at the time you know... I think this happens everywhere. I think it pretty much happens everywhere, where nowadays you have DJs that just can't DJ at all. And everybody wants to be a DJ just because they get their hands on a piece of equipment or a program and this and that, and you know they really can't do anything! [laughs] But actually how that goes is, my area is so stuck right now, to one or two styles of music. They don't like to listen to anything outside of what they know, so when I'm riding down my street they see my BMW coming down the street and I got a loud system. I got a loud system in my BMW! [laughs] So I came back from Texas the year before last playing dubstep, and I still do to this day, and people were lookin' at me like, "What the hell is that? That sounds like transformer music!" I'm like "Open your eyes. You don't know. You don't know about this stuff right

here, it's huge." But I'm hooked on it now because I've seen great people play it. Like I would say AC Slater. AC Slater's great! And I've seen DJ Craze play it. DJ Craze and DJ Klever, like, those were the most awesome sets to me. I think that was what turned me on to it right there, you know, when I seen them play it, and then afterwards I just started to look up more tracks and it was just like, it just blew my mind, man! Jakes, I met Jakes. Jakes is one of the coolest guys ever man! [laughs]

**D: DO YOU HAVE ANY TIPS FOR ANYONE WHO WANTS TO GET INTO PRODUCING, ANY TECHNICAL TIPS YOU CAN LET US IN ON?**

T: For producing? I would just say about my brand of music, but I'm gonna say for all brands of music right now, if you want to be involved in a certain style of music, please study it before you try to do any tracks because ... you actually hurt the people that have been there before you. You know, you come out and you think you know what you're doing, and don't know anything about the history, so now you come out with all of these wack tracks and everything like that, and you're flooding the Internet, you're flooding everywhere with it. ... I'm not really even going to diss a new producer like that, I'm just going to say, just study before you get into it. That's really all I have to say about that, you know, because it's been a big change in music lately where there's just a lot of people that see the popularity, they see that they can get popular from it, or make money from it, or get girls that like them just because they do it, and they don't know anything about the history at all. Like, I've heard a lot of false stories and you know a lot of this floats around the Internet too! Like: "Perculator came from Baltimore." No. Perculator came from Chicago! And you know, it's just a whole bunch of false information. I think that if people really want to know the history of a music, they should go and study it. Find out who was there first. Find out the real facts, the real truth from the people who were there, the people who did it, instead of just finding a bunch of information from places like Wikipedia ... So yeah, definitely do a lot of studying before you get into it. And if you get into it, make sure your heart is into it. You know, and this is what you really want to do and, you know, cross-reference the two, man, study ... You know, my practice was every day, daily. I would recommend that to everybody, too. You know, if that's what you really want to do, then practice it every day. I ate DJing, I slept DJing, I... everything, you know. DJing.

**D: AND YOUR FAMILY TOO, RIGHT?**

T: Yeah, all of my uncles were DJs, you know. I don't know why they gave up... [laughs]. You know I held on to it even though they gave it up, I was just telling, it's funny I was just telling one of the old G producers that I look up to, from Baltimore, Technics, I was just telling him the other day that when my uncle, one of my main uncles that was DJing, he threw out all of his records, and put 'em on the side of the house. I maybe was around, I probably was seven or eight years old at the time! But there was this one particular record, I knew the label of it, I just knew what it looked like. And when I seen those records out on the side of the house that day, it kinda hurt me that he stopped, but I was like, "I gotta look for that record!" It was Vaughan Mason's Bounce Rock Skate Roll! I took that record out of the trash and I held onto it ... I hid it under the couch ... I just had to have it! You know, I mean... DJing just meant so much to me, you know? I just wanted to be a DJ so bad, you know, so I went through life, I remember all of the first records that I had of my own, that I used to play on my Fisher-Price turntable. Redman's mother actually gave me a copy of James Brown's Living in America ... my mother bought me New Edition's Candy Girl. I had Rebbie Jackson's Centipede. Man [laughs], I remember all of that stuff! And it's funny I can remember all of that stuff when I was so young, but you can ask me about somebody I met last week and I'm like "who?" [laughs]



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JON AND ROY SEP 23



THURSDAY SEP 23 7:00PM

Like a lazy summer's day, Victoria band Jon and Roy's smooth brand of folk-reggae-rock is the perfect antidote for our busy lives. With the release of their new album, *Homes*, in April 2010 they finish off their tour of Western Canada on the coast in their classic laid-back style.

ART NAPOLEON SEP 30



THURSDAY SEP 30 7:00PM

From the wild boreal woodlands of the Canadian sub-arctic, Art Napoleon sings an original brand of bush country blues combining the sounds of old hand-drums, fiddles, guitars and harmonica with his unique brand of storytelling. With special guest appearance by his daughter, Niska.

HAYLEY SALES OCT 7



THURSDAY OCT 7 7:00PM

Growing up on an organic blueberry farm on Vancouver Island, surrounded by Tibetan monks, Hayley Sales has what you might call an eclectic background. Her latest album, *When the Bird Became a Book* reflects her fresh, folk-island style.

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# HEALTH



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# // UNDER REVIEW

## ARCADE FIRE THE SUBURBS (Merge)

It's been three years since *Neon Bible* was released, the most groundbreaking work from the indie rock outfit Arcade Fire. The album was completely electrifying—with hauntingly beautiful riffs and the screams of frontman Win Butler—Montreal certainly made a name for itself on the international scene.

Arcade Fire's third full-length *The Suburbs* is extremely different compared to their past work, but is an excellent new chapter for the group. Based on childhood tales of Win and his brother William (who plays keys) growing up in Houston, the songs on the album sound much like a lovelorn letter to naivety and suburban wonder, with just the right amount of tentative diffidence.

The title track opens up with a piano-heavy riff sounding somewhat inspired by **Billy Joel**, and sets the tone for a mellowed, completely honeyed Arcade Fire experience. With the exception of "Month of May," which sounds like something **Sonic Youth** could have written, the album strays away from anything distorted or sonically experimental. One standout track, "Rococo," is probably the best thing on the record. It's got crescendo in all the right places, with Win delicately whispering the song's title in a way that sends shivers right down the spine. With words like "Let's go downtown and talk to the modern

kids/ They will eat right out of your hand/ Using great big words that they don't understand," it's pretty easy to conjure up this kind of imagery when the lyrical component is so universally understood.

For a group that seems like they're carrying the weight of the world on their shoulders, this album is seamless and lacks any kind of undeserved pretension. With BBC critic rightfully describing *The Suburbs* as their *OK Computer*, this is without a doubt their masterpiece.

—Miné Salkin

## CHROMEO BUSINESS CASUAL (Last Gang)

The Montreal duo Chromeo has released their third album, *Business Casual* and it is just that: smooth and laid back styles of some long gone '80s aficionados (think **Toto**, or **Christopher Cross**) layered over the same funky '80s beats that made them famous on albums like their 2007 work, *Fancy Footwork*.

*Business Casual* starts with the ease of a synthesizer's beat, hypnotic and trance-like with lyrical sampling, but quickly explodes into the catchy narratives and well placed percussion and accents Chromeo is known for. In true fashion, "Hot Mess," the opening track, samples heavy synthesizers, slick keyboards and precisely timed backbeats that sets up for the rest of the album. The stand out hits "Night by Night," a disco-tinged, relentless song that will definitely keep dance floors moving, and "Don't Turn the Lights On," a slow-burner that's cheeky chorus will be drunkenly

shouted from many a dance circle, promise to get heavy rotation on any playlist. My favourite song was definitely "When the Night Falls." It features Solange Knowles accompanying Dave 1, and showcases her powerful, soulful but controlled voice, which manages to keep in tune with Chromeo's tongue and cheek lyrical style, as well as musical sense of humour. The song is fun and playful and a far cry from the lowly comparison of the David Guetta/ Kelly Rowland number.

The strides towards a more discoesque style coupled with clichéd 80's pop music (**Hall & Oates**) balances well for most of the album, especially in "The Right Type," but it can tend to drag. Although, what I love about Chromeo is that they earnestly appreciate the musical era they grew up in and continue to use those influences while keeping a humorous tone about themselves and their music. Nothing is too serious to make fun of and nothing is too silly to not take seriously. And for that, this album will be played at DJ booths everywhere.

—Kaitlin McNabb

## HEALTH DISCO2 (Lovepump United)

L.A. harbingers of noise HEALTH decided to subject their 2009 release *Get Color* to the same treatment as their self-titled debut, distributing the tracks amongst their favourite electronic wizards to be remixed and reinterpreted. *DISCO2* completely reinvents the already acclaimed *Get Color* and opens it up to a wider, if not completely different audience.

For good measure, HEALTH starts the collection of remixes off with a brand new single produced by **Alan Moulder** (who is responsible for **My Bloody Valentine**, **NIN** and **Depeche Mode** to name a few). "USA Boys" is a departure from the quartet's usual noisy compositions. It is a surprisingly calm track with deep beats and ambient vocals, setting the pace for the remixes to follow. **CFCF** is first up, taking "Before Tigers" and manipulating the three-and-a-half minutes of resonating noise into a gentle five-minute melody. **Javelin** manages to turn the erratic "In Heat" into a funk-out dance track while the trashy buzz and quick rolling beats of "Nice Girls" are transformed into a pleasant, mid tempo journey with **Little Loud** at the wheel. Most notable (and full of super-hipster prestige) is the rematch between HEALTH and **Crystal Castles**. This time, HEALTH throws "Eat Flesh" into the ring and Crystal Castles chews up the chaotic whirlwind of minimalist noise, spitting out an electronic tsunami born of the same spirit. All in all, 11 tracks are cleverly re-imagined, ultimately offering an interesting and more widely accessible perspective on HEALTH's original conceptions.

—Mark PaulHus

## HOT PANDA WHY AM I DEAD? (Mint)

Despite the title, Edmonton's Hot Panda is very much alive. The quartet's sophomore release finds the quartet in the vital and creative throws of their youth. Their distinctive core sound allows them to experiment and explore

musically without losing their sense of themselves as a band. The songs on *Why Am I Dead?* are diverse and dynamic without being inaccessible as an album. There is the art rock intro “Membership Fees” for the VU set and the oddly aggressive, humorous and very catchy hip hop rant “Fuck Shit Up/ Hell Hey Hex” for those that like to drive with the windows down. The country duet “Shoot the Horse” is a sweet piece of Canadiana with **Leonard Cohen**-esque male vocals contrasted by a beautiful female voice and capped off with a guitar solo that pays tribute to **Neil Young**. Mixed in with all that are a few more commonplace, melodic indie rock tracks like “Start Making Sense” that will have everyone singing along with Chris Connelly’s simple yet shrewd lyrics. *Why Am I Dead?* proves to be an ironic title for such a vibrant, lighthearted and intelligent album from a band who obviously has a blast making music.

—Mark Paulhus

#### JAILL THAT’S HOW WE BURN (Sub Pop)

Creative spellers and Milwaukee four-piece Jaill sound like the type of band that “practices” rather than “jams.” Every song on their big label debut *That’s How We Burn* fits into a cohesive garage-pop aesthetic; the riffs are watertight, the drum licks indestructible. Never mind improvising—everything from lead singer Vincent Kircher’s conversational melodies to the subdued hints of Wisconsin twang—feel polished and calculated.

When executed properly, this strategy knocks it out of the park. Like the sweet bubblegum pop riffage on “Everybody’s Hip” (which could have easily been written by a member of Vancouver’s own indie rock royalty). Hooks are clean and distilled to their most energizing essence. The track stands out as the sunniest effort on an album that seems to intentionally evoke images of empty saloons and overcast beaches.

However, such a methodological approach to Midwestern alt-rock is at

times deflated. Like that uneasy feeling caused by a stark turn in the weather, many songs leave you wishing the lyrics were actually saying something, or that there were at least a few solid weeks left in the summer. In fact, *That’s How We Burn* is sort of a sonic manifestation of the end of summer blues, rife with inoffensive jangling and semi-boring guitar solos.

—Sarah Berman

#### JDH ARMS LEGS FEET (Beatismurder)

Mixed at Buena Vista Audio in Langley, B.C., an unlikely locale to spawn such a promising work of indie-tronica, JDH’s debut album is downright excellent. With his delicate voice and superb computer-music skills, this album should be categorized in the same vein as heavies **the Postal Service**, **Frou Frou** and **Vampire Weekend**. Taking four years to record, *Arms Legs Feet* is a paragon of technical execution, meticulous editing and soulful lyricism.

While the album is a collage of covers ranging from **Sufjan Stevens** to **Fugazi**, it’s not a creative cop out in the least. “Quiet Noise,” a stripped-down, almost vintage-sounding track, is hypnotic, and chronicles the musician’s plight since he started the project. During the time it took to make *Arms Legs Feet*, JDH survived cancer, had a baby and broke both wrists after *Arms Legs Feet*, JDH survived cancer, had a baby and broke both wrists after a 12-foot fall. With the soft crooning and slightly honeyed tragedy in his voice, “Quiet Noise” is a perfect summation of this artist’s life events.

JDH doesn’t work in a vacuum either. The tragic passing of drummer Devon Clifford of **You Say Party!** inspired him to release “Wake/Sleep Prince,” a single released under **Branches**, one of his many side projects.

This review would be remiss not to mention that JDH—which stands for Jonny Dylan Hughes—is a pretty badass name sure to garner more attention for his innovative and brass approach to electronic pop music.

—Miné Salkin

#### LIKE A MARTYR AS LONG AS YOU DON’T GET CAUGHT (Fantasy Ranch)

Like A Martyr doesn’t mess around too much with fancy bells and whistles or mega production tricks in order to produce good music. A true adage to the term “less is more” LAM are straight up rock and they don’t make any apologies for it. You either love them or you don’t and chances are, whatever your take, the band will keep on doing what they do exactly how they want to do it.

*As Long As You Don’t Get Caught* is LAM’s second full-length and is a stronger and more assured reality than their first album, *The North*. The band is solid and they don’t fake any punches or butter you up with sweet tales of girly drinks and pink sugar cupcake icing. The opening title track showcases the band hard tapping into their inner **AC/DC** while holding onto their own. Then along comes “Caloused Hand By Caloused Hand” to toughen things up a little more. Of course, like any good formulaic rock record there are bluesy riffs, drunken piss taking and even the odd “power ballad.”

Singer/guitarist Jeremy Allingham’s loose and dirty bad-child guitar and leathery voice play centre to a tight as hell band that creates good gritty music for the rocker in us all and as far as shameless rock records go, *As Long As You Don’t Get Caught* is good as gold.

—Nathaniel Bryce

#### MIND CINEMA SUN BEAT (Independent)

Any and all activities that require alertness or attentiveness should be avoided while listening to the debut release from Mind Cinema as their pedigree of upbeat ambient shoegaze will undoubtedly encourage the mind to slip in and out of consciousness—no stimulants needed. *Sun Beat* features layered meandering guitars, mesmerizing beats and soft, dreamy vocals all sounding like they were recorded in a huge echoing palace. “Monkeys” welcomes the listener

with a country twang and harmonized vocals which get sampled over each other to produce the ambient wanderings of the track. “Lovesick High” seamlessly continues the vibe with toasty synths that are careful to avoid sounding cheap or cheesy. Their single, “Solar Rays,” is an epic of strings, synths, melt-in-your-ear vocals and a motif that comes as close to a chorus as you will get on the album. “The Downsides of Freedom” contains uncharacteristic aggressive vocal bellows midway through the track that sound a tad out of place, but the spacey delayed guitars are a good consolation. The album finishes with “Rec 22,” an indie pop song at its foundation fed through a thousand delay and reverb machines creating a warm and soft finale to the eight-song EP. Based out of Vancouver and Mexico, Mind Cinema has created a debut with many memorable moments that will echo into your subconsciousness, and though you may not be humming any of the tunes in the shower, you will appreciate the masterfully blended soundscapes and hypnotizing beats. The EP is available for a free download from their website, [www.themindcinema.com](http://www.themindcinema.com).

—Slavko Bucifal

#### PINEAPPLE PINEAPPLE (Independent)

The listener will know exactly what to expect from Pineapple’s debut release just by looking at the artwork. The album cover depicts four indie-nerds and a roaring grizzly bear superimposed against a glowing intergalactic night sky (an obvious choice of graphics for a band named after a popular tropical fruit). Featuring songs with titles like “Snoodle” and “Wahow,” the mishmash of quirky indie-pop contained on the album proves to be just as odd as the cover art.

The project is the brainchild of Cameron Dilworth, formerly of **Niens Circa**, who brought together some of his friends from **Prairie Cat**, **SS-RJs** and **the Joint Chiefs** (along with the recording talents of Caleb Stull of **Parlor Steps**) to help contain and





translate some of the songs that have been bouncing around his head. The resulting eleven tracks center around Dilworth's strange, whimsical lyrics and his unique **Fred Penner** meets **Lou Reed** vocals. For the most part, the poppy tunes are catchy and fun. They are lighthearted and endearingly childish both lyrically and in instrumentation. This, however, proves to be a blessing and a curse, as some songs are clever and well delivered while others end up sounding just plain silly and interrupt the flow of an otherwise good album. On a whole though, it is nice to hear some music by talented musicians who don't take things too seriously!

—Mark PaulHus

### **PURPLE RHINESTONE EAGLE** **THE GREAT RETURN** (Stank House Records)

Her Majesty the Purple Rhinestone Eagle has returned with their first full-length LP that will blow your unassuming mind out of the fiery waters from which it resides. Amass with trance-inducing riffs and lyrics of witchcraft and sorcery, *The Great Return* will carry any earth dweller to another cavern of being.

Purple Rhinestone Eagle is a three-piece based out of Portland, Oregon. The band consists of Andrea Genievie (guitar, vocals), Morgan Ray Dennis (bass, backup vocals) and Ashley Spungin (drums, backup vocals). The three ladies work together to create magic reminiscent of heavy and fuzzed-out '70s rock 'n' roll, namely, **Black Sabbath**.

Not only are all nine songs on *The Great Return* perfectly executed, but they are perfectly written. Some bands seem to know the secret of song writing, and PRE is not exempt. Their live shows are full of energy and no one watching can help but let the sounds wash over them as they fade into

oblivion. The album hardly differs. I suggest you conjure up this LP as soon as humanly possible. With one dose, you will be hooked.

—Sarah Charrouf

### **RAE SPOON** **LOVE IS A HUNTER** (Saved by Radio)

Metaphorical monsters in your closet, late night dance clubs, complexities of transgendered culture and the desire for love on many levels are themes that permeate Rae Spoon's *Love is a Hunter*, which was released mid-August. While there are indie pop gems like "We Can't Be Lovers with These Guns on Each Other," which will have you singing and dancing in the wee hours, the album's foundation continues Rae Spoon's tradition of honest and reflective music. *Love is a Hunter* furthers this country musician's experimentation into electro dance music by blending beats and pops of synth sounds with beautiful folk tunes. The album moves from "danceables" such as "You Can Dance" and "Danger Danger Danger" (described in the press release as a "glitter-splashed queer anthem") to stripped-down country folk songs.

In the lead track, "Death by Electro," Spoon is armed with an acoustic guitar, a flute sound and his delicate yet powerful voice. He poignantly describes the appeal of late nights at the discotheque with a tune worthy of folk stages everywhere. It is a fitting start to the album and a reminder of the roots of his music. "Lighthouse" will speak to frustrated lovers everywhere with lyrics like: "Do me a favour/ and I can stay out of your way." The idea of love being unwanted but inevitable presents an interesting perspective in the title track of the album, and it is a further example of the depth and quality of Spoon's writing.

*Love is a Hunter* is a complete record that flourishes when listened to in

its entirety, yet has stand out tracks primed for a mixtape. The lyrics are dark and celebrate the fragility, triumph and diversity of culture and life. Spoon's voice is magical and complements the electro blips and beeps with acoustic and indie pop sounds. Overall, this a meaningful and endearing record following the success of his previous Polaris Prize nomination.

—Slavko Bucifal

### **RATTAIL** **GEORGE MOUNSEY EP** (Unfamiliar Records)

Jasmyn Burke's vocals are probably the most alluring part of Toronto three-piece RatTail's *George Mounsey EP*, which is solidly produced for being, according to their MySpace, "recorded by the band in there [sic] basement." The album is part of a series of 300-copy limited edition 7" EPs by Unfamiliar Records, which includes releases by Vancouver's prodigious offspring, **Makeout Videotape** and **Brasstronaut**.

Formed just last year, RatTail—or whoever is behind their marketing strategy—appears to have a good grasp of how to make a band appealing and accessible. The clear vinyl print gives them cred with the audiophiles, while the half-dozen weirdly stimulating d.i.y. videos online add a multidimensional depth to their cultural presence. Searching "RatTail - Gasmask" on YouTube will get you a video (created by RatTail drummer Jesse Frank Matthews) of one of the band's songs set to a hilarious psychedelic re-edit of a VHS workout video. They also have a blog (<http://rattailmusic.blogspot.com/>) with unabashed photos of the band playing to handfuls of people at churches and underground venues across Canada.

"Green Guitar," the second track on the EP, demonstrates the variance

in Burke's vocals, from a sensual **Cat Power**-esque purr to an unforgiving plaintive-yet-badass caterwaul. On the B-side, "Poncho" begins with a indie-disco feel and closes with a pounding, epic stoner rock buildup, channeling old school **Black Sabbath** or **Dead Meadow**. In contrast, "Secret Song" is a shoegazer lullaby, with Burke crooning mournfully, urgently, again and again so you will never forget: "This is our secret from me to you;" the drums all soothing, capering toms like two adjacent heartbeats, accompanied by spacey ambient effects that tickle your pineal gland.

If you have a phonograph, owning one of the three hundred copies of this 7"—which includes a six-song digital download—might make you a quantifiably cooler person.

—Andrew Reeves

### **SSRIS** **EFFEMINATE GODZILLA-SIZED WINDCHIMES** (Independent)

SSRIS has undergone a transformation since their runner-up status at Shindig 2007. The death of their drummer, Tommy Milburn (whom the album is dedicated to) forced a reconstruction project for Joseph Hirabayashi and crew. The band has added a few new faces and a more complex refinement of unpolished bedlam, which conjures up the theory of chaos, and order from disorder. File *Effeminate Godzilla-Sized Windchimes* under art-punk, synth-punk, jazz-punk, death-punk and psychedelic avant-garde musings. At first, the record feels random and chaotic, but with listening demonstrates compositional brilliance and lyrical depth.

Upon successive spins, the songs seamlessly blend into each other to the point where listening to a track out of sequence feels awkward. Every note, whether in tune or chaotically

out of control, seems placed purposefully and skilfully.

There is no room for ballads or any kind of formulaic pop. Perhaps, for only brief moments, the furious rhythms of Tony Dallas, and abusive guitar/synth tracks give way to a softer side of the band. There are no catchy pop riffs or choruses (the band boasts of being chorus free since 2006 on their MySpace page). Instead, you will find intricately arranged, complex patterns that produce a restless yet completely satisfying record.

The songs dabble in perfection so much so that after successive listens, it is difficult to imagine any of the tracks performed differently. Play it loud, be prepared to get charged up, and place it in your 'favourites of 2010' playlist.

—Slavko Bucifal

#### STARS THE FIVE GHOSTS (Vagrant/Soft Revolution Records)

Prepare to fall in love upon listening to Stars new album, *The Five Ghosts*. If you enjoy the music this band has produced in the past nine or so years, then there is a good chance this album will stir up a lot of things in your body. It's okay, let it happen. Awakenings and shakings of the soul never felt so good. Just as a great classic movie is a force unto itself, Stars are simply that. They make string-heavy music about death and the haunted, love, and the un-loved. They spin dour dramatic dance pop odes to heartbreak and getting revenge-drunk on brandy. They sing beautiful songs to the ghosts that haunt us when we sleep, make love, hate, crumble, pray and fade away. These are personal tales laid bare and spun into a kind of maudlin tragic comedy set to music under the strong guise of death and what comes next.

The dreamy and sweeping "Dead Hearts" begins the journey as vocalists Amy Millan and Torquil Campbell converse on ghosts of children once known and how dead hearts are everywhere. Strings and pretty sounds fill everything with light, offering a perfect opening to a nearly perfect album by a band that is just so good

at what they do, transforming mope into hope and twisting heartache into resolve through masterfully weaved sound alchemy. *The Five Ghosts* is a winner down the middle, and though dramatic and maybe even a bit sad, these songs about despair end up feeling light and moving as the heaviest of feelings are translated through honed tales spun so eloquently.

—Nathaniel Bryce

#### THE WHEAT POOL BEHIND THE STARS (Shameless Records)

Edmonton's the Wheat Pool are back to whet hungry appetites with a 'fan friendly' offering in the form of a five-song EP entitled *Behind The Stars*, featuring a couple of unreleased tracks as well as two versions of Neil Young's "Helpless" and an alternate take on a song from last years full-length CD, *Hauntario*. The unreleased songs, "Woman" and "Edith Cavell" are quite nice, showcasing the band's delicate alt-country romantic trappings at their best, and "Evangeline" is a pretty, stripped down alternative to the meatier version found on *Hauntario*. The two versions of "Helpless" apparently a favorite at live gigs, are faithful and respectful takes on the original. The Wheat Pool's soft-focused Canadian sound is appealing and easy to digest and they really do know how to write a good song. Offering a little back to the fans for mere pennies shows that they care about who is listening and what they'd like to hear, a sure sign that this band is far from self-serving. If you're already a fan of what this band does then log onto their website and download this digital only re-

lease, because this is all for you. But if you're looking for a more stylish and substantial introduction to the band, track down some of their earlier, more palatable output and work your way up from there.

—Nathaniel Bryce

#### WOMEN PUBLIC STRAIN (Flemish Eye)

Calgary's own Women have returned with their second album, *Public Strain*. Juxtaposition is one word that comes to mind when describing Women's style. Their sound piles a layer of atmosphere upon a layer of chaos that leaves a very eclectic album, but ultimately a conducive one.

The opening track, "Can't you see" has *Arcade Fire* overtures, the squeaky, grinding guitars and violin backing up distorted, *Brian Wilson*-like, vocals. With atmospheric, dense sounds, it belongs on a film score.

The instrumental tracks are superior to the vocal tracks but only by an inch.

They seem to take you away to another desolate, ghost like space. In some ways Women are reminiscent of Glasgow's *Mogwai*. It is that same sound that can be so deceptively simple but still completely overwhelming.

With a great melody and an easy beat, "Eyesore" is one of the best tracks on the album. "Bell" is another piece that would be best served in a *David Lynch* film. Beautiful but just a little creepy.

Definitely an album to be played in the wee hours of the morning. But be careful kids, this one gets real dark on you.

—Katherine Boothroyd

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# REAL LIVE ACTION //

## LIKE ANIMALS AGAIN / APOLLO GHOSTS / LANGUAGE-ARTS / GUT FEELING

June 25 / Funky Winkerbeans

Funky Winkerbeans hosted Like Animal Again's debut album release party and though the doors were at 8 p.m., of course the show didn't start until 11 p.m. After a long sound check, the first band, Gut Feeling delivered a set of generic punk songs, consisting of the usual three power chords, harsh vocals and eye-rolling comments such as, "Fuck Gordon Campbell." They seemed stoked to be a part of Like Animals Again's album release party, and were generous enough to give out bath bombs, but it's not a good sign when instead of watching the band, you find yourself more amused by the guy skanking in the front row.

Luckily the next band, Language-Arts, had a refreshingly unique sound. Lead singer/guitarist Kristen Cudmore's distinctive staccato, pixie-like voice created an interesting contrast to the smooth loungey keyboards and upright bass. At times, Cudmore sounded like she was dropping rhymes or scatting. Her voice acted as a metronome as it sounded so precise and sharp, much

like her impressive classical guitar skills. Before the breakdown in the song "Benson," Cudmore sang, "It's better e-lectronic," making me realize that her vocals even possess an electro/robotic flare.

Apollo Ghosts, who were recently long listed for the Polaris Music Prize couldn't have been more fun and entertaining. Whenever singer/guitarist Adrian Teacher played one of those catchy little riffs, like from "Coka-Cola Admen," he would stare down the audience and have this ridiculous grin on his face. I especially loved the moments when drummer, Amanda Panda (what a great stage name), belted her explosive back up vocals during the callbacks in "Charms of Cars" or "Land of the Morning Calm." Though their songs are about two minutes long to begin with, the trio ripped through them at a comically fast rate. Ending with a punked out cover of the Monks track, "Boys Are Boys and Girls Are Choice," Apollo Ghosts pleased the Funky Winkerbeans crowd but left everyone craving more after a mere 20 minute set.

Like Animals Again took the stage donning zombie, Viking and skeleton outfits. There was something very carnivalesque about their act and it was more



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than just the Halloween costumes. On the band's MySpace they are described as a blend of baroque and rock; however, all I could think of whenever that synth kicked in were circus clowns or those creepy electric light parades. The song named, fittingly enough, "Like Animals Again," is a stand out track where the band's vocal harmonizing proved to be their strong point. But overall, my mind was focused on the previous, short but sweet set by Apollo Ghosts and wondering where their next show is going to be.

—Angela Yen

## MEZAMAZING / BEN ROGERS / HYAENAS DJS / DOUBLE DOUX

June 27 / Wise Hall

I like this venue, the Wise Hall. I think it is important to have all-ages shows so that everyone can go! And this venue has a bar too, so it all works out. The Wise Hall is kind of like a big, wise hall. It's someplace you would go to for a Scouts or Guides meeting. It has big, clean washrooms (I'd hang out in there for sure), and a few tables and chairs for your relaxing and mingling pleasure. There is a big stage which has a "performance" vibe to it, which seemed appropriate for these bands. Hardwood floors make a great dance-floor, which was necessary for the dancing and jumping that happened.

Double Doux was the first band that played, which consisted of some high-energy drumming, sweet squealing and riffing saxophone. Sometimes I forget about saxophone, but there is something to be said about using breath power to play a musical instrument. Some non-major scales were definitely riffed on here. Saxophone-drum jams were exactly what I wanted to listen to that Sunday night.

Ben Rogers and band took the stage up next. More frequently than not, I look around at shows and I'm like... "Dayyummm everyone looks so GooOOD."

This was a good looking ensemble, including a feathered head piece mask and a poncho. There was a wonderful violinista wearing some great white pants and a shirt with all these jewels. I was pretty distracted during this spectacle, mostly thinking how I wish I had a poncho. I took notice to the worn out acoustic guitars, wholesome strumming and a whole lot of foot stomping and hand clapping which was fun. It would have been appropriate if a big fire pit was in the middle of the crowd and Ben Rogers was dancing around with his headpiece on and everyone was clapping and swinging.

Hyaenas (members of Basketball), from what I gathered, were DJing in between bands with some groovy Middle Eastern-esque music. Not sure though, I went outside.

Finally, we have Mezamazing. This is the kind of music I would want to wake up to in the morning, or secretly listen to on the bus, or just move around to! The band had a couple of acoustic guitars (which don't seem to be exceedingly important), a flute, a saxophone (yess!!), a trombone, an accordion, some babes singing and playing percussion, a drum and a cymbal unit. More great singing and jumping ensued. This is a fun gypsy-esque jam band where everyone was dancing around and having a great time. Definitely a live band. I thought it was funny when I was in the backroom and saw the set-list which just read:

"Circus"

"Fuck Germany"

Germany beat England in a controversial match that day.

—Olivia Meek

## MODE MODERNE

July 10 / The Biltmore Cabaret

Vancouver's own Mode Moderne is one of those bands that have clear musical

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influences and are able to meld them all together with such ease. After seeing the band open for the Raveonettes back in November, I couldn't wait to catch them live again. Glory Days at the Biltmore featured the goth/New Wave group and it's confirmed, they really are the love child of the Smiths and Joy Division.

Instantly, the thumping bass had the crowd bopping their heads and lead singer, Philip Intile, pulled you in with his powerful haunting voice. Intile's vocals are often compared to Ian Curtis and on songs such as "Disco Ruff," the comparison is obvious. However, when the band slowed it down with the alluring track "Rattle," the vocals possessed a warmer and almost romantic quality, proving that Intile is doing much more than simply imitating.

Guitarist Felix Fung was intriguing with his skills on the nine-string Vox Teardrop, something you don't see every day and Intile, who was constantly closing his eyes and doing the occasional delicate hand gesture, seemed like he was off in another world. You feel like you're invading his personal space, watching him pour out his deepest emotions into the microphone.

One of Mode Moderne's newest tracks, "Undiscovered Country," (it's Donkey Kong meets the Cure, can't get much better than that) was noticeably absent from the set. It's a shame because it's the type of song that would have gotten the entire place up and dancing. They closed with a respectable cover of Echo and the Bunnymen's "A Promise," which fit so well into their set that they could have passed it off as one of their own. At the final chorus, Intile's vocals reached an ultimate crescendo and it was as if every single person in the building was being enveloped by a hypnotic wave of '80s nostalgia.

—Angela Yen

### QUINTRON & MISS PUSSYCAT / THEE MANIPULATORS / CHANNELS 3X4

July 12 / The Biltmore Cabaret

I have two points to make about this wonderful show. First, I hesitated seeing the magnificent organ-driven soul duo from Louisiana because my last time viewing their grand spectacle in Austin, TX was possibly the greatest show I had ever seen. It was at SXSW five years ago, it was packed and I had no idea what to expect. This time out, they played on a Monday to, at most, 75 people. But, those were 75 hardcore Quintron fans. And those two folks from New Orleans are pros. The set started with a blood-splattered and psychedelic puppet show by the lovely Miss Pussycat. The story was about pizza and cops and beheadings and we all loved it. Then Quintron came on, revved up his Drum Buddy, turned on the lights to his keyboard-driven '57 Chevy, took off his shirt halfway through and destroyed. Truly. Everyone screamed "I AM A BAD ASS!" to their great tune "Swamp Buggy Badass." They played "Love Is Like a Blob" to perfection. And the crowd were being wonderful spazzes. So good.

My second point. For the longest time, I have been watching more and more local bands of late. I love watching my talented friends play, and it's a little cheaper. But there is something to be said for a touring band that's got their shit down. You've got to be so good for even 75 people to come see you on a Monday night in Vancouver. Quintron & Miss Pussycat were still loose, but so engaging and charismatic, even after performing a handful of "meaningful" shows at the Sled Island festival. Hopefully they can come to town on a weekend next time?

—Chris-a-riffic

### ROYAL CANOE / FOREST CITY LOVERS / YONCALIA DRAIN

July 13 / The Media Club

I'm assuming Yoncalia Drain opened the show, because they were on the bill—though the female vocalist kept referring to them as "the opening band," so maybe it's a working title.

Either way, the two-piece, featuring Lyn Heinemann (vocals/guitar) and Gregg Steffensen (drums) fit in perfectly in the low-light, velvet-red room.

Heinemann's lovely, sandy voice was the highlight of their set.

Next up was Forest City Lovers, a band composed partially of members from my hometown of Guelph, Ontario. Kat Burns, Mika Posen (also of Kite Hill), Kyle Donnelly (also of the D'Urbervilles) and Christian Ingelevics were joined by new member Claire Whitehead (of the multimedia Guelph-based project Polydactyl Hearts) on the cross-country tour that they're documenting for Exclaim! Magazine. Their set was varied and melodic, mixing songs from their recent release *Carriage* ("If I Were A Tree," "Constellation") with older fare I was nostalgic for, like "Country Road." Burns is one of my favourite contemporary Canadian songwriters, thanks in part to her knack for well-crafted lyrics that are intimate and tender without dipping toes into any earnest Canadian lakes.

Just when I thought the Lovers had sung me the perfect lullaby, Royal Canoe (Matt Peters, Joey Penner, Bucky Driedger, Matt Schellenberg, Jeff Bruce) hit the stage. Oh my holy synthesizers, coupled with falsettos reminiscent of Beck from his *Midnight Vultures* days – I was awake immediately. And really, really drawn in to their dancy, hopping songs. To be perfectly honest, I don't know exactly what's going on with the message of the song "Me Loving Your Money"—it's tongue-in-cheek, right? The five bouncy, bandana-wearing Royal Canoeists are tongue-in-cheek, right? I think so. Let's just say they are and keep dancing, yeah?

—Andrea Bennett

### THE WILDERNESS OF MANITOBA / THE MOUNTAINS & THE TREES

July 22 / Little Mountain Gallery

Housed in the small, charmingly rustic Little Mountain Gallery, the comfort and smoothness of folk could be heard. The crowd lingered and chatted or strolled past inspired Main St. drawings, slowly converging in front of a small stage lined with a painted landscape backdrop, scattered instruments and an assortment of folding chairs assembled in front. This was a venue to highlight singular acoustic bliss and enveloping melodic resonance.

The Mountains & the Trees, a solo unit hailing from the Eastern coast—Newfoundland to be exact—took the stage with a relaxed and inviting presence. Charmed by his accent and anecdotal banter, I enjoyed listening to his plucky but smooth guitar riffs, along with his banjo work, as he strived at an uplifting melancholic feel. However, the lyrics though earnest, gave the songs a bland tilt and I found my attention wandering. He quickly brought me back with "More More More," which interjected a new sound and churning pace, making it clear why it was the single off his new album.

The Wilderness of Manitoba jumped on staged right after, sparing the moments taken to light incense and arrange the singing bowls. Opening with an impressive three-part harmony, complimented by lush cellos and guitars, the band quickly drew the crowd to a stunned hush. Sacrificing large drum sounds for minor intricately placed percussion and a constant switching between cello and banjo, acoustic and electric, they cultivated music that was reminiscent of back porch cottage country, but one haunted by the ghosts of folklore. The atmosphere contributed to the combined feeling that this band was good, but I wonder if their music could be translated to other venues. It seemed their boisterous sound was well displayed through a single microphone, but can it deliver on a bigger stage? I will be at Little Mountain Gallery again, and I might watch these bands again, but I don't think I will venture to a larger venue to see them.

—Kaitlin McNabb

### BEAR IN HEAVEN / TWIN SISTER / THE WHITSUNDAYS

July 24 / The Biltmore

As the hordes flocked to the city's bays and beaches for the evening's fireworks,



a few others ambled over to Prince Edward St. to be greeted by the winsome sounds of Edmonton's Whitsundays wafting through the Biltmore's wide-open doors. A five-piece, they played light indie rock complete with summery, sweet harmonies to a sparse audience of early birds. Their latest full-length, *Saul*, explores styles from weirdo-psych to earnest folk, but the performance was homogeneous and ponderous, save for a theremin-fuelled blowout finale.

Twin Sister, by contrast, found themselves playing to a dense crowd near the stage. They were basically Chairlift with extra guitars and a shot of caffeine, with everything in place to conjure up a dreamy retro sound: demure female vocals, jangly guitars and Cure-ish keyboards. It was entrancing and exciting by turns, a nice complement to the setting sun outside and the cooling breeze from the still-open front doors.

Finally, as the outdoors were shrouded in dusk, the stage inside became bathed in red light and the three moustachioed gentlemen of Bear in Heaven took their places. Wolf howls and hoots from the crowd were constant throughout the evening, prompting singer Jon Philpot and bassist Adam Wills to do some howling of their own. Amid the fun and games, the band hit all the high notes from new album *Beast Forth Rest Mouth*, as Philpot's face strained to convey the flooding emotion of "Ultimate Satisfaction" or execute the mournful wails of "Beast in Peace." "Wholehearted Mess" created an undulating dance party, and both "Lovesick Teenagers" and its reprise, "Casual Goodbye," were just what everyone desired: a release of the uncertainties of youth in perfect three-minute pop songs.

Closing out with a distorted cover of Lindstrøm & Christabelle, the headliners made fireworks in their own way, ones fashioned from echoing synths and rolling drums, and ones that came without the risk of a police beatdown at English Bay.

—Simon Foreman

## JOANNA NEWSOM / ROBIN PECKNOLD

August 5 / The Vogue Theatre

Standing ovations usually don't mean much at the shows that Discorder covers. First, most of the venues don't have seating, and second, most crowds are usually polite enough to offer some restrained clapping. This show was different—when harpist/pianist Joanna Newsom's set ended on Thursday, the crowd erupted from their seats and the applause was deafening.

Robin Pecknold, best known as the lead singer for the Seattle harmonic

folk band Fleet Foxes, opened the show with a solo set showcasing a lot of new material. It was clear that he's a talented guy, but also somewhat limited. Imagine a Fleet Foxes album without the gorgeous vocal harmonies, and you should have a good understanding of his newer work.

After performing "81" solo, Newsom was joined by a five-piece band that contained, at various times, violins, trumpet, banjo, guitar, drums and tambura. Her recent triple album *Have One On Me* claimed about two-thirds of her 90-minute set, and to say the least, it was fantastic live. The album contains huge variety, and it showed—Newsom switched seamlessly between shorter, more conventionally structured songs like "81," upbeat piano-heavy romps like "Good Intentions Paving Company," and long, meandering harp-based numbers like "Have One On Me" and "Baby Birch."

Even more fun, though, was hearing older numbers rearranged for the five-piece band. "Monkey & Bear" was played slightly faster than usual, lending a sense of urgency to the whimsical ten-minute fable. "Peach, Plum, Pear" was accompanied by an tambura, violin, and trumpet, then given a captivating extended instrumental outro. Newsom has grown immensely since those songs were first recorded, and it showed. After the main set and the encore of "Baby Birch," every audience member was on their feet begging for more.

—Reilly Wood

## GIRLS ROCK CAMP VANCOUVER SHOWCASE

August 7 / The Rio Theatre

Girls Rock Camp is the ultimate volunteer-run project. Six women spend the year organizing a week long camp for girls ages eight to 18 to learn how to play an instrument and write a song; giving them a chance to form a band and perform on a real stage, all while instilling the necessary ideology that women are equal, women are awesome and they can do anything they set their minds to. It may sound obvious—of course women are important and capable—but the reality remains that society, especially pop culture and mainstream media, treat women as objects, anomalies, and auxiliary citizens. What Girls Rock Camp seems to aspire to do is not only instill a healthy dose of feminism in these young girls, but also try to create an area, nay, a culture, where there is a female presence. These young girls get to flourish in an environment of strong female leaders and encouraging male allies while developing new skills and a burgeoning self confidence that will be hard to rattle.

The Rio is a theatre like any other; a touch darker, a touch danker, but similar nonetheless. On this night, the night of the Girls Rock Camp Showcase, it was



# SEPTEMBER 2010

**Biltmore**  
CABARET

**SUNDAY**

**5 KITTY NIGHTS**

NYC STYLE BURLESQUE AND COMEDY HOSTED BY  
**BURGUNDY BRIXX +**  
THE PURRRFESSOR, WITH  
DJ TEDDY SMOOTH

**12 KITTY NIGHTS**

NYC STYLE BURLESQUE AND COMEDY HOSTED BY  
**BURGUNDY BRIXX +**  
THE PURRRFESSOR, WITH  
DJ TEDDY SMOOTH

**MONDAY**

**6** TIMBRE PRESENTS:

**JUSTIN TOWNES**

**EARLE**  
WITH SPECIAL GUESTS  
**BOBBY BARE JR. &  
HENRY WAGONS**

**TUESDAY**

**7** THE A.O.C. PRESENTS:

**THE PROTOMEN**

(FROM NASHVILLE)  
WITH GUEST  
**VINCENT PARKER**

**WEDNESDAY**

**8** THE BILTMORE PRESENTS:

**DANIEL FRED & JULIE**

WITH A SOLO SET FROM  
**DANIEL ROMANO**  
(ATTACK IN BLACK)  
WITH GUEST  
**LISA BOZIKOVIC**

**THURSDAY**

**9** THE BILTMORE + CITRUS PRESENTS:

**SHONEN KNIFE**

**JEFF THE BROTHERHOOD**  
WITH GUEST  
**WHITELUNG**

**FRIDAY**

**10** TIMBRE PRESENTS:

**TITUS**

**ANDRONICUS**  
WITH SPECIAL GUESTS  
**FREEENERGY**

**SATURDAY**

**11** THE BILTMORE PRESENTS:

**WE HEART NYC II**

ALL NYC DANCE ANTHEMS  
- PAST ID PRESENT -  
WITH GUEST DEEJAYS  
**+ ODDEE JAYS**  
MIDNIGHT SINCERELY HANA 9PM

**19 KITTY NIGHTS**

NYC STYLE BURLESQUE AND COMEDY HOSTED BY  
**BURGUNDY BRIXX +**  
THE PURRRFESSOR, WITH  
DJ TEDDY SMOOTH

**20** THE BILTMORE + BEAT ROUTE PRESENTS:

**CROOKED FINGERS**

WITH GUEST  
**SHANE ABRAM**  
(OF THE AWKWARD STAGE)

**14** BILTMORE PRESENTS:

**CHRISTOPHER SMITH & THE BECKON CALL**

WITH GUESTS

**15** THE BILTMORE + CHEZ NOUS PRESENTS:

**CASIOTONE FOR THE PAINFULLY ALONE**

FINAL VANCOUVER SHOW EVER  
WITH SPECIAL GUESTS  
**OTOUTO - NO KIDS**

**16** THE BILTMORE AND BEAT ROUTE PRESENTS:

**CUFF THE DUKE**

WITH GUESTS  
**CHRISTINA MARTIN - HOT PANDA**

**17** TIMBRE PRESENTS:

**THE DØ**

WITH SPECIAL GUESTS  
**WINTERMITTS**

**18** THE BILTMORE PRESENTS:

**DANNY MICHEL**

WITH GUESTS  
"EARLY SHOW" - CORFEW 10:00PM  
GLORY DAYS PRESENTS:  
THE MYGAY HUSBAND SWEET IN BOAT PARTY  
"THE FRESHEST"  
3 YEAR ANNIVERSARY  
DISCOUNDED - DJ MARVEL  
- KUTKORNERS - DJ SEXO  
A 1000 DOLLAR BUDGET 11PM

**26 KITTY NIGHTS**

NYC STYLE BURLESQUE AND COMEDY HOSTED BY  
**BURGUNDY BRIXX +**  
THE PURRRFESSOR, WITH  
DJ TEDDY SMOOTH

**21** TIMBRE PRESENTS:

**MIAMI DEVICE**

WITH GUESTS  
**MOTIONS AND ORANGE WHIP**  
(SURF INSTRUMENTAL)

**22** JILL & FRIENDS PRESENT:

**THE ROCK N' ROLL PIZZA BANDS TBA PARTY**

**23** THE BILTMORE AND ABORT MAGAZINE PRESENTS:

**CHALI 2NA**

WITH SPECIAL GUESTS  
**THE LYRICS**

**24** OLIO FESTIVAL LIVE 25

COMEDY  
**GAVIN MCINNIS & DERRICK WOODENSKY + BECKLES (NYC)** 8-10PM

**25** THE BILTMORE, TIMBRE & A.O.C. PRESENT:

**YUKON BLONDE**

"EARLY SHOW" 10PM CUREW  
GLORY DAYS PRESENTS  
WITH SPECIAL GUEST FROM MONTREAL  
**THE CREW TONES** 11PM

**26** THE BILTMORE PRESENTS:

**CHALI 2NA**

WITH SPECIAL GUESTS  
**THE LYRICS**

**27** THE BILTMORE PRESENTS:

**SCHOOL OF SEVEN BELLS**

WITH SPECIAL GUESTS  
**ACTIVE CHILD**

**28** THE BILTMORE PRESENTS:

**FENCES**

WITH SPECIAL GUESTS  
**JODY GLENHAM & ALLON**

**29** THE BILTMORE PRESENTS:

**WHITEUMBRELLA, LORD BEGINNER + COASTING**  
(WITH FIONA FROM VIVIAN GIRLS)  
SPECIAL GUESTS  
**PSYCHNIGHT DJ'S, BROTHER JOE + DJ MAGNETIC RING**

**30** THE BILTMORE PRESENTS:

**BEATS WITHOUT BORDERS PRESENTS GAUDI**  
(FROM ITALY)  
WITH GUESTS

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UPCOMING SHOWS:

OCT 1 - D.O.A.  
OCT 3 - LAND OF TALK  
OCT 11 - MONOTONY & TY SEGALL  
OCT 21 - THE ACORN  
OCT 23 - THE VASELINES  
OCT 29 - AVI BUFFALO  
OCT 30 - WOMEN  
DEC 10 - BISON B.C.



transformed into a venue filled with support, community, excitement and of course, the satanic forces that are rock 'n' roll.

The screen was filled with pictures of the days that passed; photos of each band, the scream circles and music practice. The speakers blared the songs of last year's bands, letting everyone know what we were in store for.

I sat at the back for maximum rock potential. These girls, these rockers, delivered with every fibre of rock being those rock goddesses laid down upon them.

With songs titled "Devil's Wand" and "Bite Me," I was absolutely blown away at these girls' prowess for lyrical attitude, sense for catchy beats and really, just their insane ability to play their instruments and play those instruments hard. I think the only way to describe it is: badass. They dabbled in distortion pedals, I heard double-kicks from the drum kits and mini death growls through the microphones. I was impressed by their ability to dive into whatever genre they chose, heavy metal, classic rock, pop rock, and commit and write and perform a song that expressed everything they believed about themselves and their music. Whether it was about Dracula sipping blood from a cup of gold or the anger that can seethe from divorce, the songs were proud statements of a week's worth of hard work. I had the pleasure of seeing these girls perform again at Under the Volcano, and that will definitely not be the last time I see them. Next year I will be excitedly await a crop of new girls, as well as some old favourites take the stage and blow me away. Shout outs to A.K.A. Girls, Devil's Wand, Shock White Vampire, Bipolar Bear, LemonNation, Kerplunk, and Seasonspeech! You girls rock my world.

—Kaitlin McNabb

### CASIOKIDS / LIGHT POLLUTION / EINAR STOKKA

August 21 / The Media Club

I'm not sure what I expected the crowd at a Euro electro-pop show to look like, but it wasn't what I saw at the Media Club on Saturday night. Opener Einar Stokka, a college friend of the Casiokids and self-described "melancholic act," played his mellow acoustic rock with notable stage presence, despite the crowd of roughly 25 people tightly hugging the walls of the club. He seemed to think he was still in the U.S., but was forgiven for that slip after offering his CDs for free at the merch table. Up next was Chicago-based band Light Pollution who did their best to get the crowd up on their feet and "fill the void" with their scratchy, bouncy pop-rock, managing to get one solo male jumping around front and centre to the song "Good Feelings."

For an early show with an 11:00 p.m. curfew, I was surprised when the main act was still setting up at 9:45 p.m., but when the Casiokids finally took the stage just after 10:00 p.m., the crowd was on their feet without hesitation. Opening with "Gront Lys I Alle Ledd," which loosely translating to "Green Light At All Levels," the band started an instantaneous dance party. The fact that they sing almost exclusively in Norwegian has no bearing at all on the level of entertainment. This was total infectious fun. How often do you understand the words to half the bands out there anyway? When not singing in their native tongue, it's often just solid instrumentals, well developed melodies that bring in everything from the slide flute to a perfectly utilized cowbell. The members tend to cluster towards each other on stage amongst the analog keyboard and drum kit, creating a five-man sound think-tank.

Dedicating "Verdens største land" ("The World's Biggest Country") to Canada, lead singer Ketil Kinden Endresen played to the crowd with his fantastic falsetto and expressive, motivational speaker-esque movements. Ending the show with the oft-remixed, and my personwval favourite, "Fot I Hose," the band was joined by a giant monkey man who bounced around with a pineapple shaker. The show was short but sweet, ending promptly at 11:00 p.m. with no encore, leaving a sweaty happy crowd wanting more.

—Sally White



**THE DREADNOUGHTS**

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**IN STORES AND ONLINE  
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UPTOWN RIOT**

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MYTHS



FUCKED UP



SSRIS



BOOGIE MONSTER

# // SLED ISLAND

BY JORDIE YOW

PHOTOS BY RYAN WALTER WAGNER

## BRAIDS @ ARRATA OPERA CENTRE

Braids could not have picked a better venue to perform in; Arrata has beautiful acoustics and plenty of space to move around and see the four-piece play. The band was the highlight of the first night with their songs filled with slow builds of organic sounds like their voices and percussion, mixed with the alien sounds of processed music. Their music had a full shoe-gazey feel to it that powerfully washed over the whole audience, while simultaneously seeming vulnerable and emotionally charged. If you get the chance to see this band, do it, they were wonderful.

## FUCKED UP @ OLYMPIC PLAZA

I'd never seen the Polaris Prize winning hardcore group, but I must say they were one of the best spectacles in

existence. In addition to playing a tight set of some of the best hardcore in the world, this band has Pink Eyes as a lead singer, who is a sight to behold. He's fat and willing to take off his clothes. He got things started by taking off his shirt and joining the crowd for a gigantic group hug, which was one of the most heartwarming and positive things that I've ever encountered at a punk rock show. He would spend about half the set screaming his lyrics from the audience and while down there would pour two Dr. Peppers on himself, spit some more Dr. Pepper on our photographer Steve Louie (he seemed ok with it), pinch cheeks, blow bellies and gradually strip down to nothing. He was like a fat court jester regaling everyone with funny stories between songs and acting generally ridiculous.

## WOODHANDS @ DICKEN'S

Dan Werb (vox/keytar/keyboards) and Paul Banwatt (drums/rapping) took to the stage of Dicken's and proved why this dance band is primarily a live band. Despite having solid recordings, their live sets are not done justice on record. The band seems to consistently find new ways to improve upon their songs on the road. They primarily played their more practiced live material off of *Heart Attack*, but dipped into some newer songs as Werb moaned, grunted and "uh-huhed" in between lines. Werb plays up a ridiculous figure, bordering into chachi territory, but the band brings a lot of party and the audience was into it.

## SSRIS @ TUBBY DOG

The post-thrash/hard/whatever-core quartet brought a lot of noise to Calgary's amazing little hot dog restaurant. They played a hard fast set that was loud enough that it made me wish I had some earplugs to put in (I'm told they have to play loud or else their drummer, Tony Dallas, will just overwhelm their sound). The brief bursts of melody in their songs were followed up by thrashy freak outs and the band seemed to be enjoying themselves a lot as they waved their bangs around. Too bad this was their only set at the Festival, but they're launching a tour soon, so most of Canada will get a chance to see them.

For more reviews and a photos from Calgary's Sled Island Festival, check out [www.discorder.ca](http://www.discorder.ca) and search "Sled Island."

# // CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF JUNE

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	<b>Sex Church*</b>	6 Songs By Sex Church	Convulsive	26	<b>Stars*</b>	The Five Ghosts	Soft Revolution
2	<b>Wavves</b>	King of the Beach	Fat Possum	27	<b>Tokyo Police Club*</b>	Champ	Dine Alone
3	<b>Various</b>	R&B Hipshakers Vol. 1: Teach Me To Monkey	Vampi Soul	28	<b>Alejandro Escovedo</b>	Street Songs of Love	Fantasy
4	<b>Daniel Johnston</b>	The Story of an Artist	Munster	29	<b>Friendly Rich &amp; the Lollipop People*</b>	The Sacred Prune of Remembrance	Hazelwood
5	<b>Nü Sensae*</b>	TV, Death & the Devil	Nominal	30	<b>Various</b>	Off the Hip 2010 Sampler	Off The Hip
6	<b>White Lung*</b>	It's the Evil	Deranged	31	<b>On/Fennesz</b>	Something ... Form and Something That Does Not	Type
7	<b>The Orpheans*</b>	Turn Out the Lights EP	Neptoon	32	<b>Shane Turner Overdrive*</b>	s/t	Independent
8	<b>The Boyfriends*</b>	Lead & Follow	Independent	33	<b>Various</b>	Next Stop ... Sounds from the Townships	Strut
9	<b>Fine Mist*</b>	Public Domain	Independent	34	<b>M.I.A.</b>	//\i0	Interscope
10	<b>The Mohawk Lodge*</b>	Crimes	White Whale	35	<b>Jaill</b>	That's How We Burn	Sub Pop
11	<b>The Nymphets*</b>	Slow Song 7"	Independent	36	<b>Laurie Anderson</b>	Homeland	Nonesuch
12	<b>The Arcade Fire*</b>	The Suburbs	Merge	37	<b>Joey Only Outlaw Band*</b>	Transgression Trail	High Art for the Low Down
13	<b>The Pack A.D.*</b>	We Kill Computers	Mint	38	<b>Jason Zuppano*</b>	Room & Mansion	Independent
14	<b>Jane Vain &amp; the Dark Matter*</b>	Give Us Your Hands	Rectangle	39	<b>Aidan Baker*</b>	Liminoid/Lifeforms	Alien8
15	<b>Battle Snakes*</b>	On Fire '99	Transistor 66	40	<b>Electro-luminescent*</b>	Oban	Chat Blanc
16	<b>Best Coast</b>	Crazy For You	Mexican Summer	41	<b>Spastic Panthers / The Throwaways*</b>	Split 7"	Handsome Dan
17	<b>Wolf Parade*</b>	Expo 86	Sub Pop	42	<b>Magic Kids</b>	Memphis	True Panther
18	<b>The Shilohs*</b>	s/t	Independent	43	<b>D.O.A.*</b>	Talk-Action=0	Sudden Death
19	<b>Tender Trap</b>	Dansette Dansette	Slumberland	44	<b>Ty Segall</b>	Melted	Goner
20	<b>Modern Superstitions*</b>	All the Things We've Been Told	Last Gang	45	<b>Sex Church*</b>	209/Paralyze	Hozac
21	<b>Faux Amis*</b>	s/t	Independent	46	<b>The Weird Weeds</b>	Help Me Name Melody	Autobus
22	<b>Trentemøller</b>	Into the Great Wide Yonder	In My Room	47	<b>The Varsity Weirdos</b>	Can't Go Home	It's Alive
23	<b>Pete Seeger</b>	Tomorrow's Children	Appleseed	48	<b>Of Montreal</b>	"Coquet Coquette" [Single]	Polyvinyl
24	<b>The Alps</b>	Le Voyage	Type	49	<b>Shad</b>	TSOL	Black Box
25	<b>Ariel Pink's Haunted Graffiti</b>	Before Today	4AD	50	<b>Gitar</b>	Stuffed	Seeland

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



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LES SAVY FAV  
Root For Ruin CD/LP Out Sept. 14th



INTERPOL  
Interpol CD/LP Out Sept. 7th



WAVES  
King of The Beach CD/LP



M.I.A.  
Maya CD/Deluxe CD/LP



BLACK MOUNTAIN  
Wilderness Heart CD/LP Out Sept. 10th



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