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# DISORDER

CAPITOL 6  
YOUNG PACIFIC  
BEEKEEPER  
JEFFRY LEE  
SUMMER FESTIVAL  
PREVIEW

*Music  
Waste*  
PROGRAM  
GUIDE

# NEEDLES// PINS





## EDITOR'S NOTE

The first time I heard the Beastie Boys was on the one-hour bus ride to school when I was 10. The bus had a tape deck, and the bus driver—a portly woman named Shirley—would play her own music, or cassettes we brought from home if they were profanity free. The 30 or so kids on board ranged between kindergarten and grade 12, and we lived in an isolated part of Vancouver Island. This was usually a recipe for, in retrospect, crap. I usually just listened to my mixtapes on my Walkman, but sometimes my batteries would die mid-ride and I'd have to listen to Wilson Phillips or Bryan Adams.

One day a kid named Corey brought a tape that sounded more different, more foreign and more awful than anything I'd heard in my sheltered musical existence. It was a bunch of flutes and incoherent screaming (the swearing wasn't audible that way, at least), and it grated my underexposed musical nerves. The song was "Sure Shot." The album was *Ill Communication*.

A few years later, we moved to the city, and my brother and I began a mission to catch up on 14-ish years of not having normal access—radio, tv, record stores, or concerts—to what the rest of the world might have been listening to. He bought *Paul's Boutique*, *Licensed to Ill*, and *Ill Communication*, and whether I started to like Beatie Boys that time around because everything my brother did was cool is irrelevant. The screaming and the flutes were awesome, and I screamed along quite happily. Since then, MCA, Ad Rock, and Mike D have been one of a handful of bands whose music consistently hits my brain right in the sweet spot; it's fun, it's upbeat, it's authentic, and it's got a funky beat that I can bug out to. They were one of those bands that I couldn't not like.

Talking about them now in past tense sucks, and Adam Yauch's death last

month is the only celebrity death I've felt sincerely sad about. It might not have the same gravity in the music community to some as Whitney Houston or Levon Helm, but Beastie Boys are the only band I've loved who were still just as prolific last year as they were 30 years ago; they were rhymin' and stealin' when I was two, and opening a restaurant with Ted Danson when I was 27. I feel sad knowing that I won't hear another new album from them or see them in concert again (pretty sure they'll buck the hologram trend), because even this late in the band's career, those things were probably going to happen.

As a music magazine focused on smaller, independent local acts, community is at the heart of it all. The community, no matter how big or small, lost an inspiring and unique musician, and I wanted to pay my respect.

With the passing of one funky dude though, it's heartwarming to look forward to summer and the heaps of talent in this issue rocking out in our community.

Our Summer Festival Preview prepares you for big events in Vancouver and at Calgary's Sled Island (which some of us crazy folks at CiTR and Discorder will be reporting live from, so stay tuned!). The nifty, homemade Music Waste spread will guide you through the festival's dozens of shows this year. We have four great features on Young Pacific, Capitol 6, Beekeeper, and cover artists Needles//Pins. So sit down, tuck in, and get to know the people in your musical neighbourhood a little better.

Read on and stay rad,  
Laurel Borrowman

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photo by  
AUDREY ALEXANDRESCU

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So your Bob Dylan records are worn out, your Velvet Underground records are scratched, and you just can't seem to find a new band to remedy your hankerin' for some heartfelt music that will take you back. Fear not. The fellows of Capitol 6 and their psych-folk jams are here to help.

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You're standing at the 7/11 check out and the guy in front of you counting his change is taking his sweet time. Your eyes scan the miscellanea displayed around the till that don't fit anywhere else in the store: Boot-shaped lighters, \$1.50 bananas, and various tubed processed meat/cheese combos that need no refrigeration. You're perplexed and rhetorically question who actually buys those. Meet the band who's tour is fueled by them.

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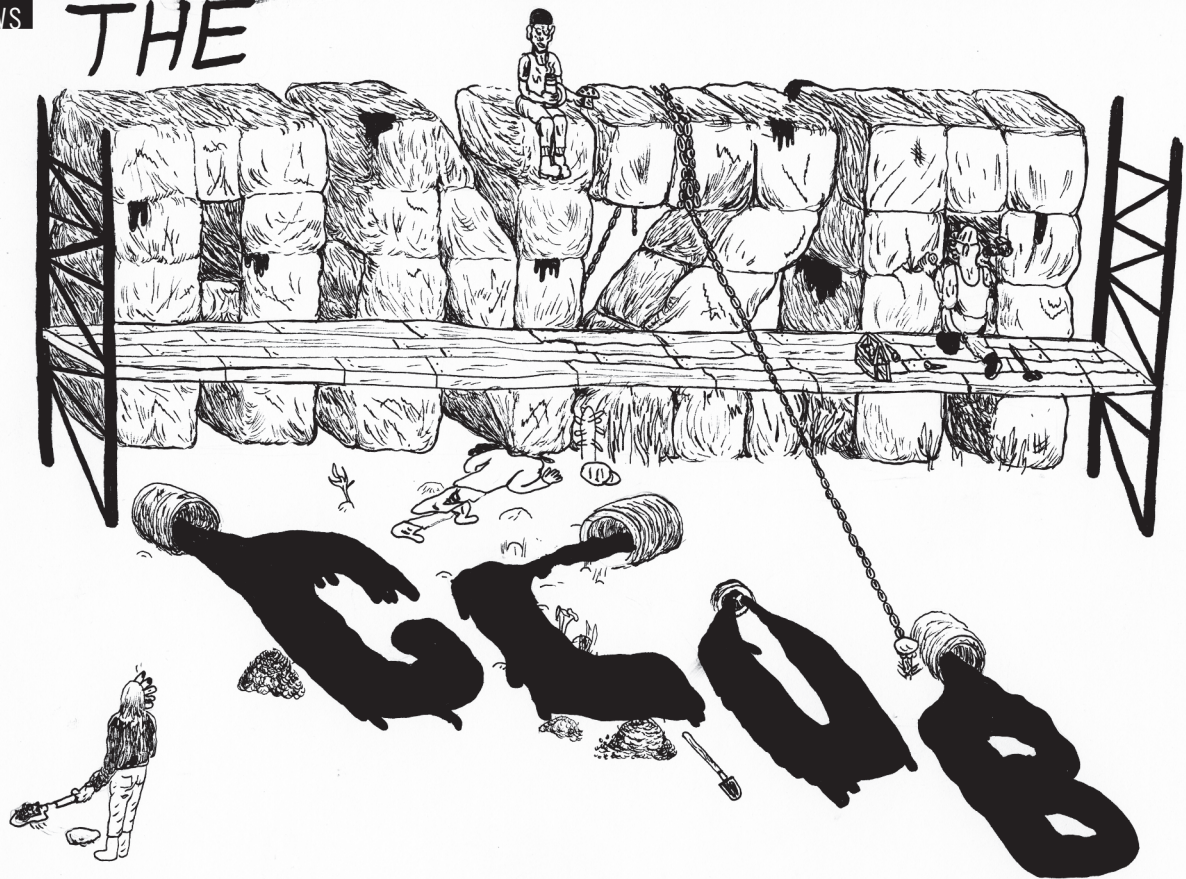
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# THE



## ANZA CLUB

by ANDY RESTO

illustration by AARON READ

The Australia-New Zealand Social Club, also known as the Anza, began in 1935 as an organization for dispersed Australians and New Zealanders to gather and connect. As numbers and income for the group grew, the Anza's Vancouver contingent was able to purchase the building at 8th and Ontario in 1963. Since then, the former church, a quaint, two-story yellow house more closely resembling a country cabin than an underground music hub, has hosted a wealth of music events from reggae to psychedelic to garage rock.

Decades of operating with at least three events per week will take its toll, so earlier this year, with help of a \$120,000 Cultural Infrastructure Grant from the City of Vancouver, the venue's main floor got a facelift. Despite the obvious necessary upgrades—like replacing dirty carpet with hardwood, replacing air conditioning and heating, refashioning the bar and installing a functional tap system—events coordinator Denise Brennan says the club also needed a change of its public perception. The new look garners more respect for the club while maintaining the old Anza feel, particularly noticeable in the unique lounge furniture. With the new look, Brennan hopes to book more experienced acts and different genres

such as jazz, soul, and possibly even theatre.

The upstairs is certainly more inviting. The stage is less cluttered without extra equipment sitting around in the back; the updated lighting is brighter; booths in the back have been replaced by higher chairs, overlooking other tables and providing a better view of the stage; and the new bar could pass as high-end anywhere in the city. Its sleek silver style is almost out of place in the humble establishment. Gay Nineties drummer, Malcolm Holt, who performed at the club both pre- and post-renovations, commented, "This place is so much nicer!"

Brennan also points out that the venue is more environmentally friendly now that they are serving liquor on tap in glasses instead of plastic cups.

Of course, with the upgrade comes a higher price for renters. Brennan expects renters might take some time to warm up to the rental cost increase, even if it's minimal. Richard Thomson, co-coordinator (with Ian Browne) of Party Heroes—a bi-weekly event that hosts local indie and garage rock acts—says the improvements are well worth the trivial increase, which will vary depending on the show. He says the public's feedback has been

mostly positive, and is excited about the future of Party Heroes, which has run at the Anza since 2009 and reached capacity for the first time in the inaugural post-renovation show.

In mid-June, the Anza is an integral stop on the Music Waste circuit, and you can be sure to enjoy a show almost any night of the week at any time of the month. At over four decades old, the Anza's future is looking more bright and rejuvenated than ever.

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Fig. 18.

# MELVINS

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*Five Little Bitches*  
written by TERESA MCWHIRTER  
(Anvil Press, 2012)

by MAEGAN  
THOMAS

illustration by  
TYLER CRICH



“We’re fucking little bitches. And we don’t do dishes! No we don’t! Do! Dishes!” rasps Maxine Michelene, fame hungry, just this side of haggard, swaggering frontwoman. Her polar opposite, the reserved, aloof and wise Fanta Geiger is perfect on lead guitar. Pint-sized skater, wary romantic and culinary whiz, Squeaky Laducer slams the drums. Fucked up hot chick Kitty Domingo pulsates the bass imperfectly, impulsively and with heart. These are four of the *Five Little Bitches*. This is *Wet Leather*.

*Wet Leather* is a punk rock band. *Five Little Bitches* follows *Wet Leather* through founding, struggle, success and decline, and the cast ranges from lovable to insane.

“Every character has an aspect of my personality. Especially the unlikable ones,” says author Teresa McWhirter via email. Her characters are refreshing: not everyone is a hero, but her portraits are multi-faceted and entertaining, drawing empathy, if not sympathy. McWhirter’s best sketching is in the characters “bios,” the type you find in glossy rock mags. What she does with a few words is impressive. For example, Maxine’s interests include musicals and gangbangs, and her first memory is a of wine commercial. What more do you need to know? The bios don’t just tell us facts, they tell us about how the characters want to be seen; a subtle, yet important, distinction to make in a story that dwells on fame.

The novel’s best feature is its entertainment value, with quick movements between narrative styles—biography, rock questionnaire, tour diary,

confession—without being preoccupied with form. One of my favourite parts was the tour diary section, which highlighted what pushing very different but equally passionate personalities—not to mention women, not to mention punks—into a confined space can do. McWhirter’s descriptions of the distinct physical, cultural and audience landscapes around the world are authentic.

“I’ve been on the road many times with the **Real McKenzies**, who are close friends, so all the tour dates in the novel are places I’ve been. And the beautiful thing I’ve found is that a punk rocker in Missouri is pretty much the same punk in Serbia or Saskatchewan.”

Yes, the shows, the drugs, the booze, the fun, the strain all seemed authentic, but I’m not a punk by any means, so I asked affable CiTR punk fan Tim B., host of *We All Fall Down*, what he thought about the book.

“I think punk rock has many different sides. I’m personally more interested in the musical side of things, but there is a cultural aspect of punk that is full of sex, drugs, perplexity and life on the streets. This book is about that side of punk. This book is for the readers who are interested in

people who live that punk rock life: their ups and downs, their highs and lows. And there are some exciting highs and pretty scary lows.”

East Van is the ladies’ home, sanctuary, trap and playground. There are some great, “Hey, I know that place!” moments. While the time frame is never distinctly established, some eagle eyes will piece things together, which might leave the reader with one question: does the punk McWhirter lovingly details that still exist in Vancouver?

“That scene has long died away. Now skateboarders are jocks and the music has been grossly commercialized and packaged for the masses. Punk rock will always live on in the underbelly of Vancouver, but to me it’s a term that defines the spirit of rebellion and ingenuity that is true non-conformity.”

*Five Little Bitches* is a fast, furious, dark and funny novel, embodying the punk that McWhirter truly loves.

And no. She doesn’t do dishes.



## SUMMER FESTIVAL PREVIEW PART ONE

### IN THE HOUSE

June 1st to 3rd

[INTHEHOUSEFESTIVAL.COM](http://INTHEHOUSEFESTIVAL.COM)

**WHO:** Maria in the Shower, Moka Only, and a whole bunch more

**BRING:** A box o' wine and an open mind

**FUN FACT:** The first In The House Festival took place in the Hastings/Sunrise neighbourhood in 2003.

It's just like a house party except people actually give a damn about the band that's playing. Also, people are less drunk and there are more children. From June 1st to 3rd, East Van residents open their living rooms and backyards for the In The House Festival. Aside from the obvious voyeuristic appeal of wandering into strangers' homes for an entire weekend, there will be music, dance and spoken word shows to see. And there's magic. MAGIC!

The concerts are mainly jazz, world music and classical, but the weekend schedule is pretty varied. The concerts are grouped by genre, so you get a little sampler of music in each house. The best strategy is to pick a few key shows and not wear yourself out, since each show includes several acts. So think hard about whether you want to see violinists, indie acts or Balkan groups and choose wisely.

Non-musical highlights include **Travis Lim**, a nine-year-old b-boy dance prodigy who will be performing as part of the **Fun Times Cabaret**, **The Encyclopedia Show** featuring spoken word acts and the **Grand Finale** with **The Underground Circus**.

—Ariel Fournier

### MUSIC WASTE

June 7th to 10th

[MUSICWASTE.CA](http://MUSICWASTE.CA)

**WHO:** Bad Channels, Evy Jane, Capitol 6, plus dozens more

**BRING:** Jean jacket and a bike

**FUN FACT:** Every year Music Waste organizers pick a new mascot. For 2012 it's an apprehensive keytar-playing football.

Charged with the do-it-yourself spirit of Vancouver's independent arts and music scene, Music Waste brings out the best of young acts in the city. Founded in 1994 as a response to the corporate-sponsored New West Music Festival, it has featured countless notable acts such as **Japandroids**, **White Lung**, **Nu Sensae** and many others throughout its 18 years of existence. Where in its early days it filled venues with showcases of the underground punk and indie scene, the festival has exploded into a variety of genres. This



illustration by  
**MARK HALL-PATCH**

year's organisers had the arduous task of selecting performers from a list of over 300 submissions, including **Gang Signs'** smart and sparkly electropop and **Evvy Jane's** washy R&B, along with a strong garage and fuzz rock side represented by acts such as **Bad Channels** and **Crystal Swells**.

The festival reaches far beyond music as well, with **Art Waste** curating exhibitions among galleries around the city, **Comedy Waste** offering improv and sketch groups a chance to be funnier than usual, and **Pop-Up Waste** throwing a splattering of matinee shows in record stores and coffee shops, not to mention an entire series of self-promoted **Go Your Own Waste** shows. Overall, this action-packed antidote for summertime boredom with a price tag of under \$20 seems like a steal, just don't forget to bring a bike for the constant venue-hopping to come.

—Christian Voveris

### SLED ISLAND

June 20th to 23rd · Calgary, AB

[SLEDISLAND.COM](http://SLEDISLAND.COM)

**WHO:** Everyone and your grandmother

**BRING:** A bike and a flat of energy drinks

**FUN FACT:** Past guest curators of Sled Island have included Colin Newman (Wire) and Scott Kannberg (Pavement).

For four days every year in late June, the city of Calgary opens its doors to a wash of music hosted in- and outside venues throughout the city's downtown core. And for a breath, Calgary-the-overachiever becomes the coolest city in Western Canada. It's truly a spectacle to behold: the place best known for a competitive cattle wrestling becomes completely overrun with bikes, bands, parties, denim and leather.

This year's edition of Sled Island will be guest curated by Andrew W.K. and Danny Vachon (the Dudes), and feature a melee of activity from Vancouver bands including **Peace**, **Humans**, **the Ruffed Feathers**, **Keep Tidy** and **Black Wizard**, alongside some of Canada's brightest indie stars and a few major international headliners like **Thurston Moore**, **Stephen Malkmus** and **the Jicks** and **the Archers of Loaf**. Comedy and art events are also abundant, with shows by **Gavin McInness** and **Tim Heidecker**, and film and gallery exhibitions organized through a collaboration with the Alberta College of Art + Design.

Grab single show tickets if you like, but for the real immersive experience, the cheesily named **Festival Discovery Pass** is best (if a bit pricey at \$200). But what's the value on the best time you'll have all year? Priceless.

—Jordan Ardanaz

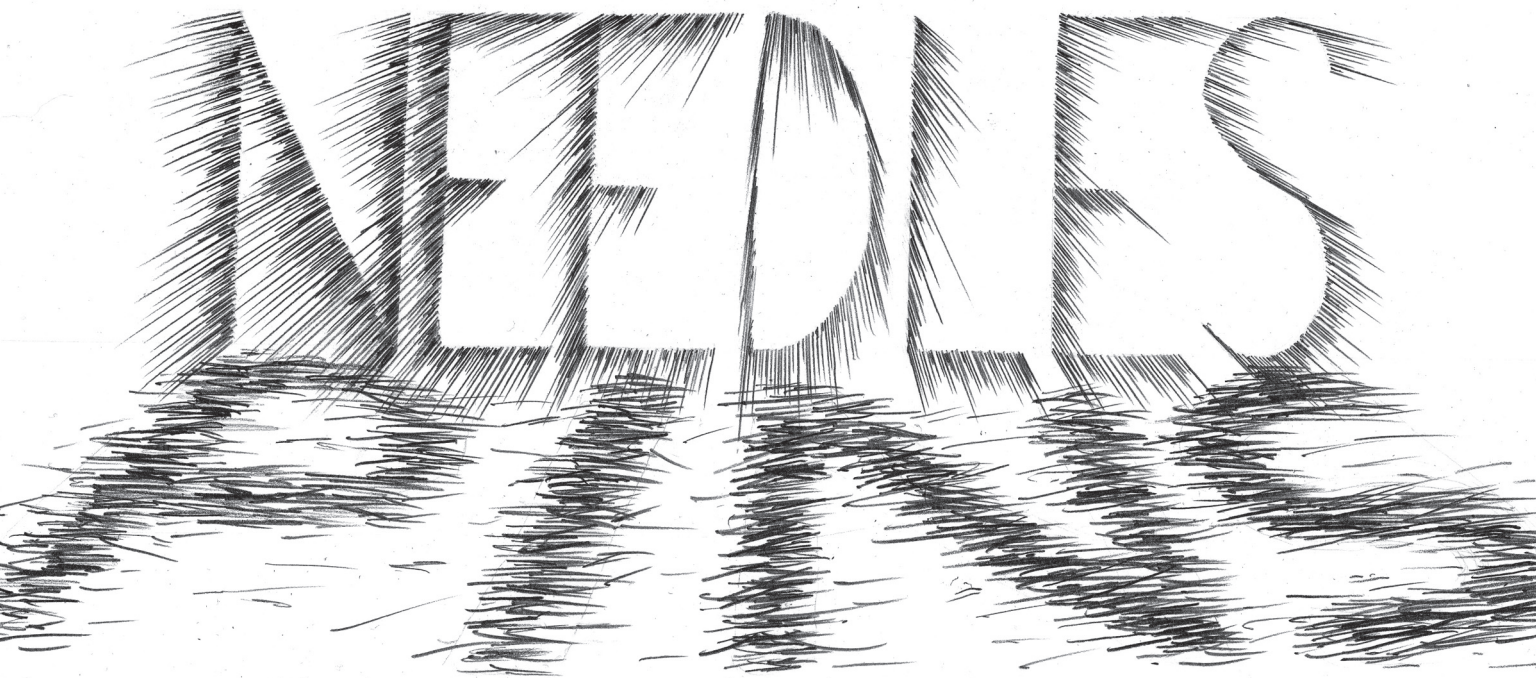




NEEDLES//PINS

by JONI MCKERVEY





Needles//Pins turned three years old this May, released their first full-length album, 12:34, on Lethbridge-based Mammoth Cave Recording Co., and are embarking on a cross-Canada tour in June. 12:34 is scheduled for release in Europe next spring, bringing talk of an overseas tour. But no one in the band is having a Mary Tyler Moore “gonna make it after all” moment about their growing popularity. In fact, no one in Needles//Pins seems concerned with “making it” at all.

“When we started,” explains Adam Solomonian (guitar/lead vocals), “I was like, the only reason we’re doing this band is to hang out and have fun and get drunk and smoke cigarettes and fucking play music. And 100 per cent, that is still the ethos of this band.”

Macey Budgell (drums) and Tony Dubroy (bass) nod in agreement. Their defunct Myspace page cites “BEER / SMOKES / PIZZA” as influences; and three years later, not much has changed. The three band mates tease and talk over each other like siblings, swear like sailors and at several points in the interview, debate who they can call to bring more beer. Their hilarious, fuck-it-all rock’n’roll attitude matches the band’s loose, catchy garage punk sound, exemplified on the tune “Best Friend” (“Shimmee to the left, now shimme to the right/with all the cool kids at the bar tonight/Everyone gets to be your best friend but me”). They are bratty, they are funny, and almost entirely carefree, which makes strange and beautiful sense considering what the Peter Parker sides of their lives are like.

By day Budgell is the owner and operator

of Vancouver’s probably first—and possibly only—vegetarian burrito shop, Budgies on Kingsway. Dubroy runs his own construction-based company as a framing contractor. And Solomonian, who currently resides on the Sunshine Coast, is working on a PhD in Cultural Anthropology at UBC.

For all the members of Needles//Pins, the band is their escape from the pressure of regular life. Some might take up squash or mountain biking. Dubroy, Budgell and Solomonian formed a band where having fun and fucking up are the keys to their happiness and sanity.

“You see so many bands where someone fucks up and the other dudes glare at him and they’re so mad,” says Solomonian. “When we fuck up we just laugh and it’s fine.”

“Fuck else can you do?” asserts Dubroy.

“But people are weirded out by that,” continues Solomonian. “They don’t understand. They’re like, you just laugh and have fun and you’re sloppy and no one cares. And we’re like, yeah! We don’t care.”

Not to say that this is all some Jekyll and Hyde scenario where the serious entrepreneur/academic by day turns chain-smoking, binge-drinking rocker by night. Everyone in Needles//Pins seems almost allergic to taking themselves seriously. Solomonian confesses to taking up Anthropology because it was at the top of the Arts course list (“It was in the As!”). And Dubroy, with total sincerity, declares that he will fold his business in order to go on tour, if necessary.

“Am I gonna get the opportunity to do this

photos by  
TARA DWELSDORF

lettering by  
JOEL RICH

again? Maybe not," he reasons. "Am I going to get the opportunity to work construction again? Yes. So, whatever. I don't give a shit."

And then, there is a level of superstition that goes on in this band. Their upcoming album is named for the time, 12:34, which Budgell believes is a potent signifier. "Macey is obsessed with 12:34!" says Solomonian. "It's a number that haunts her entire existence."

"But it's a good thing," Budgell explains. "To me, 12:34 is a really good number. It's a sign that I'm going in the right direction. I am thinking something or saying something and then I look at the clock and it's 12:34, that's a sign."

The numerous stopped clocks on the walls of Budgell's cabin-like Strathcona home, all pointing out the time 12:34, are proof. The album cover for 12:34 is a picture of the time in question tattooed on the inside of her lip. The band gleefully recalls a flight Macey booked to Lethbridge, only to discover that her arrival time was 12:34 p.m.

"She was convinced she was gonna die!"

Over time, the number has become fixed in the whole band's mythology.

"Then she finally accepted the fact that she was gonna die," Dubroy continues, laughing. "She accepted death, and was all 'Fine, if that's the way I'm supposed to die, that's how I'm gonna die.'"

Luckily, Budgell's flight landed safely, and that auspicious time continues to point the way. Like a beacon or some bazaar mantra, 12:34



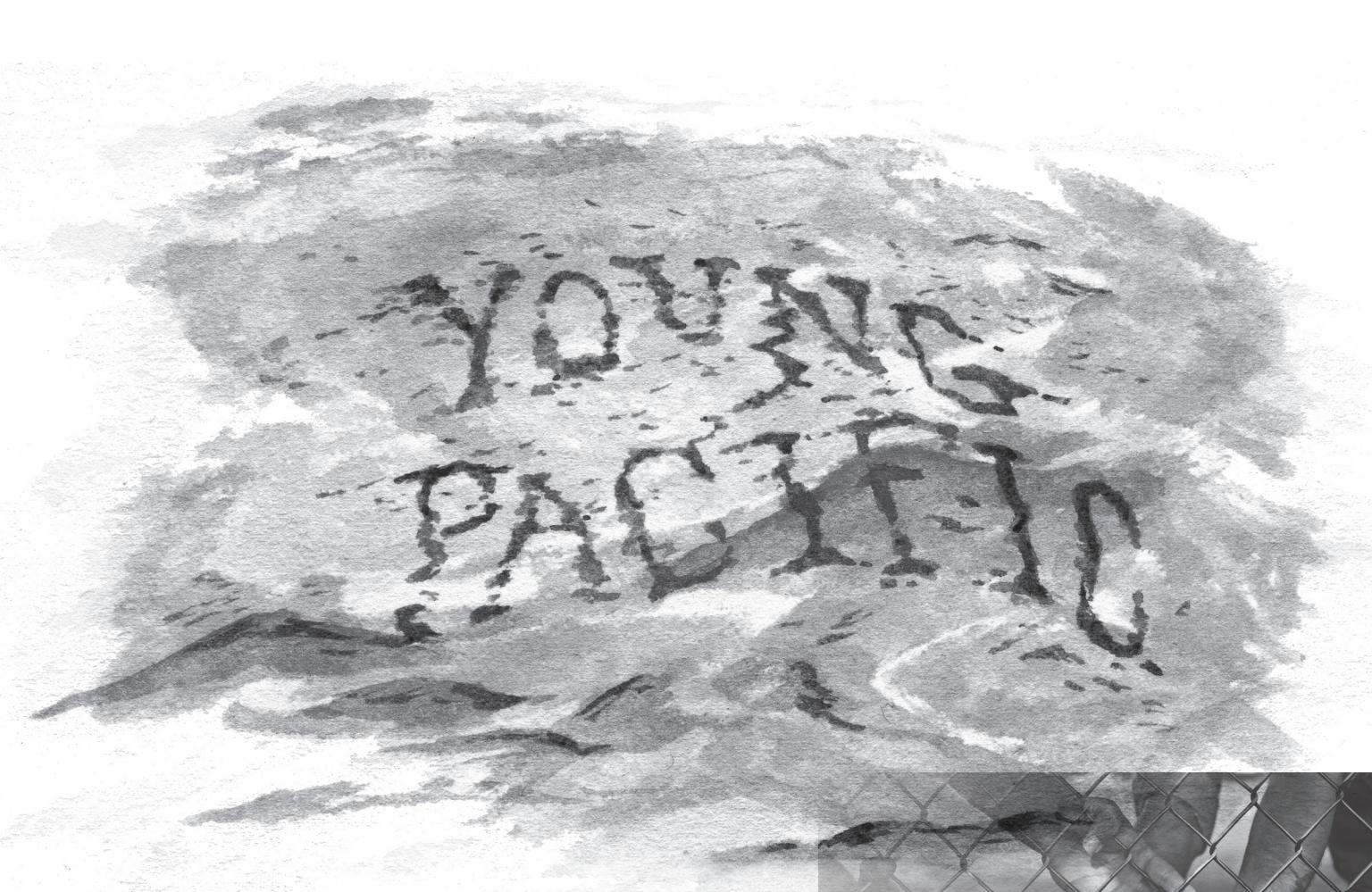
seems to serve as a way for the members of Needles/Pins to focus on what is important about their band. It's a reminder from the universe to forget all the bullshit and live a happy life doing what you love. The album, their embodiment of this guiding principle, was recorded in less than a week last fall with Jordan Koop of Twin Crystals at his Noise Floor studio in Ladysmith, BC.

Just weeks away from tour, the three exude the nonchalance and confidence of people who have hit their stride. They recount the numerous false starts and wrong turns each has taken along the way: spirit crushing nine-to-five jobs, ill-chosen engineering studies, serious music careers that "fucking sucked." But now....

"Fuck. We're stoked!" says Budgell. "I'm a fucking business owner and I have a hobby. I play in a band."

Ladies and gentlemen, I think we've just discovered the punk rock equivalent of Zen.





photos by  
VICTORIA JOHNSON

illustration by  
MARK HALL-PATCH

# YOUNG PACIFIC by JACEY GIBB

The delightful sun-soaked season invading Vancouver can be demanding; the urge to live life like you're in a 'gos pop video becomes insatiable, forcing you to spend a ridiculous amount of time roasting on a beach or cramped in the backseat of a car, on your way to this weekend's festival or camp out. But no matter how you're spending the UV-heightened days, a pleasant summer soundtrack is a necessity. Might I suggest keeping Vancouver quartet Young Pacific in heavy rotation?

Formed in 2009, the band originally burst forth from the creative womb while bassist Mike Noble and keyboardist Djavin Bowen were playing backup for a singer-songwriter acoustic duo. When the pair realized that they shared a wealth of musical similarities, they added singer/drummer, Brock Weiderick, to the roster and adopted the name Young Pacific, a shout out to their coastal origins and wrinkle-free faces.

After several gigs and recording their first self-titled EP, the band found themselves pining for a new direction and began a creative metamorphosis, and in September traded their old singer for their current one, Devin Miller. Noble noticed an immediate shift in how the band



functioned. "Once Devin came along, it started to pick up. I couldn't tell you why. Our song-writing got astronomically better."

A musical devil's advocate, Miller's persistence and self-pessimism have improved Young Pacific's dynamic, growing the group into a more layered ensemble. A prime example of this is new track, "Modern Eyes/Traces of Gold," where the last half of the nearly six-minute song finds the group trailing off into a slow climbing, climactic jam that showcases the potential within these young coastal rockers.

Since the lineup shuffle, the band's chemistry and cohesion have both improved immensely. "I took the opportunity seriously," Miller explains on a patio at New Westminster's River Market. "I put in a lot of work right away. On my end, I was pushing pushing."





Another distinction between the sound of the first EP and the latest, *Lone Fire*, was the band's approach to recording. Instead of funneling a ton of money into securing professional studio time, the band took up creative residence in the studio/garage of George Knuff, bassist for local indie rockers **41<sup>st</sup> & Home**.

"Instead of throwing down our money and saying, 'We have five days to record this,' we literally had all the time in the world to try this and try that. It was a lot of fun, but a lot of trial and error." Miller found the informal, hands-on environment to be creatively nurturing, but almost frustrating.

"It was a lot of being really nit picky. A lot of the stuff that we recorded we would end up rerecording because maybe we weren't in a good mood that time. I'd just kind of do my OCD thing. One night, I stayed in there till 3 a.m. in the freezing cold, surrounded by garden tools and bicycles." While Young Pacific's first EP was recorded in five days, their second one took closer to three months between last December and early April.

Even if you were familiar with the band before, you'll be pleasantly surprised by the fresh slab of tracks circulating online via their Myspace and Bandcamp pages. The four latest songs are exclusively Miller-era pieces that tip-toe the line between folk-rock and pop. And so

far, they're garnering an overwhelmingly positive response from fans, new and old.

"In the last nine days, we've had more hits and plays [on our Myspace and Bandcamp] than in the last year and a half." Noble says in semi-disbelief. A stand out moment came in February when they played the Cobalt to 300 of their sweatiest, most excited fans. "After that, so many people were like, 'This is what Young Pacific is now.' If you'd gone online a few weeks ago, all you would've found is our old EP, but that's not what we sound like anymore."

Strong ties in the local music community have also played a factor in Young Pacific's recent success. "A lot of bands we've played with [in the past] were sharing our EP and were like, 'Check out our friends!' so that's been great." Over the years they've had the privilege of sharing the stage with local groups **the Ruffled Feathers**, **Chimpanzebras**, and **the Zolas**. More recently, they've become the unofficial companion band of **Good for Grapes**, and will open at their tour kickoff show later this month at the Rio Theatre.

Despite the band's recent successes, including securing a spot on The Kulth music festival lineup this summer, Miller is content to simmer and take things a step at a time, which includes holding off on seeking a record label to call home.

"I'm kind of scared [of signing to a label]. I like this do-it-yourself thing. Mentally, I'm not prepared for that right now. That's for when it's almost becoming a career."

Noble is still absorbing the moment, savouring the little things that make being a musician so fulfilling. "It's weird to think that someone right now might be listening to one of our songs."

With the creative juices flowing and a catalogue of unpolished and unreleased material ready to be refined into rock-pop gold, Young Pacific are set to take the Lower Mainland music scene with renewed drive and youthful ambition, for this season and many more to come.

Young Pacific perform with **Good for Grapes** and **Derrival** at the Rio Theatre on June 15. Tickets are \$10.



# CAPITOL 6



night recording session last year that churned out the self-titled EP *Capitol 6*. The band has

The scene is a back lane off East Broadway where Capitol 6 guitarist and vocalist Malcolm Jack and I drop in on bandmate and bassist Matt Krysko, who is also a member of desert-folk group **Two Towns**, during a Mother's Day recording session. The day is hot, though none of the six bodies cozied in the small shed-turned-recording studio seem to be bothered. A large ceiling fan spins overhead, offering only slight relief.

Breaking to join us, Krysko starts by taking us out front to give me a tour through the historic East Van building known as The Lido. Behind the stylish old storefront, a glass display case with aging yellow cans marked "Cola," once belonging to the perennially vacant general store, has become a retro fixture lending the space a sort of antiquated charm. The upstairs has been remodeled into a hotel for bands touring through Vancouver, and an apartment Jack calls home with his girlfriend and cat.

The three of us settle upstairs on the sunny south-facing deck to talk about the June 12 release of *Pretty Lost*, Capitol 6's full-length debut on Light Organ Records. Until recently, Capitol 6 was a casual thing born out of a one-

finally settled on a permanent lineup with Henry Beckwith (keyboard) and recent additions Chris Alarcon (lead guitar) and Neil Corbett (drums).

Early recordings have been described as psych-folk-rock, but when questioned about genre, neither Jack nor Krysko seem overly concerned with the idea of style. Amongst their musical influences are the Velvet Underground, Bob Dylan and Neil Young, and while Capitol 6 is influenced both sonically and lyrically by the whatever-you-wanna-call-it rock tradition of the late 1960s, it's their attitude toward making music that's reminiscent of an earlier generation.

"What would Dylan do?" we laugh at the reference. Jack rolls with it, "But it's not really like what chords would Dylan use, you know? The idea is more like what would Dylan do if he saw music the way it is now." After a giving it some thought he adds, "we definitely don't want to be just doing retro music, but there was a way and a reason that people were writing songs then."

"And just putting out so much of it," Krysko throws in.

1968 was a significantly influential year to Capitol 6. It saw momentous albums like *The Notorious Byrd Brothers* by the Byrds, *Music from Big Pink*

photos by  
VICTORIA JOHNSON

lettering by  
JAZ HALLORAN

CAPITOL 6

by JENNESIA  
PEDRI



by The Band, *White Light/White Heat* by the Velvet Underground and the self-titled debut solo album by Neil Young. Not to mention, the entire decade had an influx of racial and political turmoil, culminating with the assassination of Martin Luther King. In a way, the music of 1968 was born to rebel against the establishment.

While *Pretty Lost* isn't a political album in the way that Dylan's or Young's were, it certainly embodies some of the ideals that had been promoted by Dylan and his contemporaries. Lyrics like "I wasn't meant to call this world my home" on "Cold Ride" and "I'm pretty lost like you" on "Far Away" are feelings that might have been shared by an equally socially and politically volatile era.

"It's hard to be political these days," Jack admits. Nonetheless, the album is, as Jack puts it, "The story of now, a weird version of the blues that exists in 2012. It's a maniacal time." The title, *Pretty Lost*, are words that are certain to identify with this era's zeitgeist.

Capitol 6's eight-track album was recorded in eight days between the shed and at Little Red Sounds Studio in Vancouver with Felix Fung. *Pretty Lost* is an evolution in the group's sound, resulting in a more cohesive project from start to finish. The album is folk-rock, only without the pastoral, nostalgic or elegiac moodiness. In place of those folk themes are

feelings of urgency in both the music and lyrics. It comes across loud and clear with epic opener, "Playing Dead," with help from keyboardist Henry Beckwith. The alluring eight-second piano intro sets the pace for the mostly up-tempo record. Slowing it down mid-way is "Quit Your Job," a mellower tune resembling the folk of Neil Young's later days.

The 2:30 p.m. heat makes it hard to think, so we decide to retreat to Jack's apartment. The walls are lined with black and white iconic photos of Dylan, old movie posters, vinyl and VHS tapes. Unlacing his sneakers and slipping into leopard print slippers, Jack describes plans to shoot a video for "Playing Dead," a follow up to the video for "Just a Puzzle." He envisions a '70s horror-style video, to be shot in Squamish. Also in the works for this summer is the group's first Canadian tour—a chance to vacation and to settle in to the new band.

Krysko returns to the shed to finish recording with Two Towns, and we continue discussing genre and the history of folk and rock, long after the interview is over. Leaving Jack's apartment, the faint sound of music drifts out into the street, its origin likely a mystery to those passing by, and way of life for those inside.



# BEEKEEPER

Our writer Penny Clark recently spent four days traveling with Vancouver's Beekeeper, where she learned the value of gas station snacks and crowd participation.

## ON THE ROAD WITH BEEKEEPER

### a tour diary by PENNY CLARK

photos by  
LEIGH ELDRIDGE  
and  
PENNY CLARK

illustration by  
TYLER CRICH



The Pep'n'Ched is an important part of the tour experience. Found in the darkest corners of gas stations, it is one stick of pepperoni fused with one stick of processed cheese. It's a product that is capable of doing something called the "Pep'n'Ched

Wiggle." My source on its importance is Devon Loughheed, frontman and visionary of Vancouver pop trio Beekeeper. We found the Pep'n'Ched often while on the the four-date April tour, in preparation for their Vancouver album release party in May. And yes, he ate it.

Touring with Beekeeper can be metaphorically represented by the Pep'n'Ched. Driving around in a van, even a ginormous ten seater named Ruby, for many hours everyday should be pretty disgusting. Somehow, it's not.

That probably has to do with the band itself. Beekeeper plays some of the cutest math rock around, the by-product of com-

bing extremely nice and highly talented music nerds.

The tour included four shows in as many nights in Kelowna, Fernie, Calgary, and Swift Current, hometown of Luke Cyca, drummer and band organizational mastermind. Brandi Sidoryk, bassist and vocalist (putting her masters degree in opera to work with her sweetly metallic harmonies), is also a flight attendant and flew to Kelowna on a work shift from Calgary. She arrived just in time to play the band's rooftop set for the A-Ok (Awesome Okanagan) website, changing out of her uniform in the back seat of the van on the way from the airport. This show, the first of the tour, was above the venue they played that later night. Loughheed eschewed the idea of an acoustic set, and instead the band opted to heft their amps up and down two rickety ladders.

The show that Wednesday night wasn't packed, which meant that Loughheed, a former stand-up comedian who has transferred that energy to his frontman duties, managed to fit the entire audience on stage for the last two songs of their set, a favourite participation tactic on their headlining gigs. Once everyone is on stage and within Loughheed's clutches, the band breaks in to a big-production finish in which each member bows, the audience is asked to bow, and the venue is asked to take a bow. With a, "Thank you and good night," Loughheed then drops his guitar with whining feedback and abandons the stage. This was particularly dramatic in Kelowna, where Loughheed ran across an empty dance floor and sat at their merch table, blinking pleasantly at us on-stage, as if we were both the stars of the show and trespassers.

Cyca came down with the flu the next morning. A freakish proficient in time management, Cyca would ordinarily divide his time between band business and his day job as a computer technician for a bio-medical lab, but was forced to sleep in the back seat



the entire drive. His aunt hosted us for dinner in Fernie, and she hustled him upstairs into the guest room to rest before their set.

Perhaps it was the “Thursday-is-the-new-Friday” thing, but most of the attendants at The Northern were drunker but less interactive than those in Kelowna. But those who liked it, liked it a lot. Lougheed was approached by a fellow who had seen Beekeeper last March in Kitchener, ON. Lougheed had sang a song specifically for him, as one of the four audience members there.

The Friday night show in Calgary at Broken City was edgier, with Beekeeper opening for three punk bands, two from Edmonton, including headliner **Ben Disaster & The Cosmonauts** and opener **Nervous Wreck**, and a local band, **The Mandates**. The crowd was rougher around the edges and more attentively concerned about the music. During set up, an older man at the bar peppered Cyca with rapid-fire questions about the band’s financial prospects (specifically if they were or expected to be millionaires; Cyca answering “No” and “Maybe”, respectfully) and whether or not they played any “Stones covers”). The set garnered interest, but it was too early in the night for the kind of engagement Lougheed strives to elicit.

The final gig in Swift Current showcased local talent, honouring the 100th anniversary of the



Lyric Theatre. The banquet-style arrangement hosted many older relatives of the performers (the Cycas alone took up two tables), initially a concern for the band, given their typical volume. Billed as “Luke Cyca and Beekeeper”, the band broke their set into a softer opening set and a harder second set. Regardless of age, the audience was rough and ready, most staying for both sets and many sardined on stage, Cyca’s mother happily playing the drums with her son.

Contrary to the hard partying expected on tour, Beekeeper generally aim for hangover-controlled levels of drinking. But, as Swift Current was the last night of the tour, we all (including Cyca’s parents) went to a bar after the show and drank generously until the early morning. Sidoryk danced the two-step with Lougheed as ably as her Albertan roots would suggest (in contrast with myself, who danced like a drunken city-slicker, to the polite horror of my country gentlemen partners). The next morning, Lougheed, who ordinarily wakes everyone with happy morning songs, muttered from his air mattress, “Ohh. I had this crazy dream last night that we went to a country western bar.”

The Saturday following the tour, the band played the release party for their seven-inch, a fol-

low up to their first full-length record *Be Kept*, from 2011. The seven-inch features Vancouver-centric single “Take Me Back (To The Place)” and eerie-vintage song “Bad Advice.” Opening the show were indie-to-the-core **Fine Times**; a project with **Hey Ocean**’s Davide Vertesi, Shad, and Lougheed called **Brother Act**; and the lovelies in the **Belle Game**. Beekeeper came on shortly after midnight, and Lougheed experimented with a Twitter competition and a snowball dance (in which two people dance together, then split to find new partners, repeated until everyone is dancing).

The band destroys barriers between themselves and the crowd, no matter where they play or whom they are playing to. It’s a quality that is disarming for some who are perhaps used to separation as an audience. But it’s also the quality that makes them so compelling.

Like the Pep’n’Ched, Beekeeper are weird, but so unique that you really just have to love it.



# ART PROJECT

## JEFFRY LEE

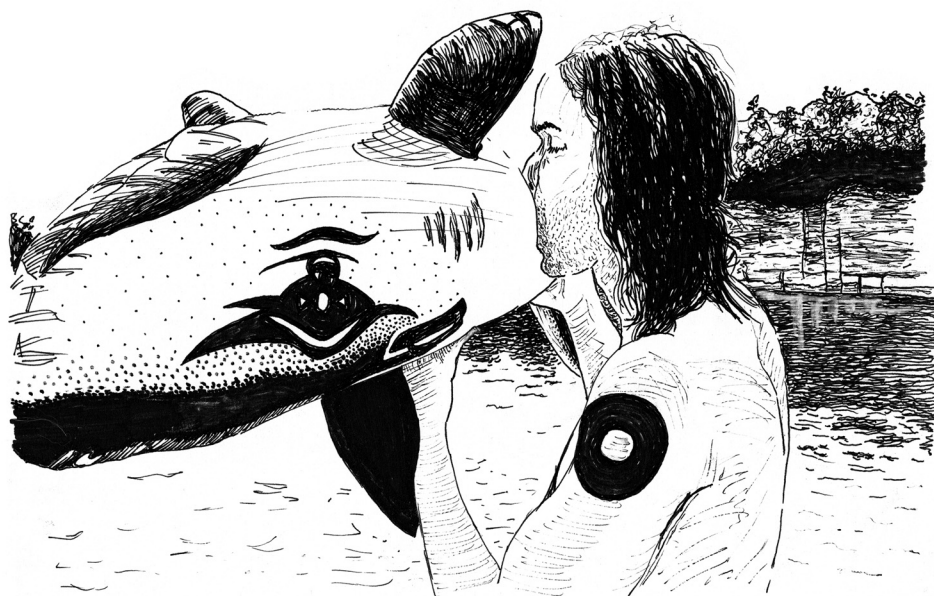


photo by Liz Powell

Jeffry Lee is an artist/illustrator and primary songwriter in Hard Drugs, whose latest album *Party Foreverer* will be released as a digital download within an artist book. Part illustrated photo album and part music album, the book features Lee's illustrations and accompanying texts to offer a snapshot of the band's New York chapter.



Cherry Tavern



Red Hook



JEFFRY LEE





Sweet Revenge. photo by Jeremy Jansen



American Museum of Natural History









SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
3	4 Wintersleep @ Biltmore	5	6	7 MUSIC WASTE FESTIVAL!	1 Fist Full O Snacks, Contemporary Music for Two Pianos (Adams, Satie), The End Tree @ Pat's Pub The Arkells @ Zulu	2 Brasstronaut w/ Utidur @ the Rio
10 MUSIC WASTE FESTIVAL!	11	12 Maps & Atlases @ the Media Club	13 Lemonade @ Electric Owl	14	8 MUSIC WASTE FESTIVAL!	9 MUSIC WASTE FESTIVAL!
17	18 The Cribbs @ Venue	19	20	21 Mt. Eerie @Rickshaw	15 Electro Swing Club Vancouver presents: Electro Tea Party @ Canvas Lounge Humans EP release @ 560 Good for Grapes, Derrival, Young Pacific @ the Rio	16
24	25	26	27	28 Young Empire, Gang Signs @ Biltmore	22 Myths @ SFU Woodward's School for the Contemporary Arts, Studio D	23 Myths @ SFU Woodward's School for the Contemporary Arts, Studio D
					29	30

# CiTR 101.9 FM PROGRAM GUIDE

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

	SUN		MON	TUES	WED		THURS	FRI	SAT	
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				Student Fill-in slot	Suburban Jungle (Eclectic)		End of the World News (Talk)	Friday Sunrise (Eclectic)		8
9	Classical Chaos (Classical)		Breakfast With The Browns (Eclectic)	Queer FM Arts Xtra (Talk)				Alternative Radio		9
10	Shookshookta (Talk)			Sup World? (Eclectic)	Pop Drones (Eclectic)		Student Fill-in slot	Sounds of the City (Eclectic)	The Saturday Edge (Roots)	10
11			Ska-T's Scenic Drive				Relentlessly Awesome	Stereo Blues (Blues/Eclectic)		11
12			Synchronicity (Talk)	Morning After Show (Eclectic)	Student Special Hour (Eclectic)		Duncan's Donuts (Eclectic)	It Ain't Easy Being Green (Eclectic)	Generation Annihilation (Punk)	12
1	The Rockers Show (Reggae)			Inner Journey (Folk/Experimental)	TeryProject Podcast (Talk)	Democracy Now (Talk)	We All Fall Down (Punk)	Hugo (Eclectic)	Student Fill-in	1
2			Parts Unknown (Pop)	Give 'Em the Boot (World)	Extraenvironmentalist (Talk)		Ink Studs (Talk)	Radio Zero (Dance)		2
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	Student Fill-in slot	Prof Talk	Student Fill-in slot		Programming Training			3
4				Radio Freethinker (Talk)			Thunderbird Eye	Nardwuar Presents (Nardwuar)	Code Blue (Roots)	
5	Chips (Pop)	Student Fill-in Slot	The Rib (Eclectic)		Mantis Cabinet (Eclectic)		Mantra (Eclectic)			4
6	News 101 (Talk)			Programming Training						5
7			News 101 (Talk)	The City	Arts Report (Talk)		Butta on the Bread (Eclectic)	News 101 (Talk)	The Leo Ramirez Show (World)	6
8	Chips (Pop)									7
9	Student Fill-in Slot									8
10	Sore Throats, Clapping Hands (Rogue Folk, Indie S/S)									9
11	Queer FM (Talk)									10
12	Exploding Head Movies (Cinematic)									11
1	Rhythms (World)	Techno Progressivo								12
2	Inside Out (Dance)									1
3	Folk Oasis (Roots)									2
4	Are You Aware (Eclectic)		Peanut Butter 'n' Jams (Eclectic)							3
5	Stranded (Eclectic)									4
6	African Rhythms (World)									5
7	Stereoscopic Redoubt (Experimental)									6
8	The Bassment (Dance/Electronic)									7
9	Live From Thunderbird Radio Hell (Live)									8
10	Funk My Life (Soul/Dance)									9
11	Radio Nezate (Eritrian)									10
12										11
1										12
2	The Vampire's Ball (Industrial)									1
3										2
4										3
5										4
6										5



## SUNDAY

### CLASSICAL CHAOS

(Classical) 9-10am

From the Ancient World to the 21st century, join host Marguerite in exploring and celebrating classical music from around the world.

### SHOOKSHOOKTA

(Talk) 10am-12pm

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

### THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion.

### BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays

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

### SHAKE A TAIL FEATHER

(Soul/R&B) 3-5pm

Alternating Sundays

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.

### 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.

### QUEER FM ARTS XTRA

(Talk) 6-8pm

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

### RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays

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

### TECHNO PROGRESSIVO

(Dance) 8-9pm

Alternating Sundays

A mix of the latest house music, tech-house, prog-house and techno.

### BOOTLEGS & B-SIDES

(Dance/Electronic) 9-10pm

### TRANCENDANCE

(Dance) 10pm-12am

Hosted by dj Smiley Mike and dj Caddyshack, Trancendance has been broadcasting from Vancouver, BC since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a

good Classic Trance Anthem, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platiplus Records and Nukleuz. Email: djsmileymike@trancendance.net. Website: www.trancendance.net.

### SO SALACIOUS

(Electro/Hip Hop) 12am-130am

Skadz and Sprocket Doyle bring you Electro Swing, Alternative Hip Hop, Dubstep, Acid Jazz, Trip Hop, Local and Canadian Content – good and dirty beats.

## 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

### SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

### SYNCHRONICITY

(Talk) 12-1:00pm

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!

### PARTS UNKNOWN

(Pop) 1-3pm

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

### THE RIB

(Eclectic) 4-5pm

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

### NEWS 101

(Talk) 5-6pm

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

### SORETHROATS, CLAPPING HANDS

(Rogue Folk, Indie S/S) 6-7:30pm

Lyric Driven Campfire Inspired: Playing Acoustic Punk, Anti-Folk, Alt-Country, etc. Tune in for live acts, ticket giveaways and interviews, but mostly it's just music. Submit to: music@sorethroat-clappinghands.com. Find us on Facebook!

### EXPLODING HEAD MOVIES

(Cinematic) 7:30-9pm

Join gak as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting edge new tracks and strange old goodies that could be used in a soundtrack to be.

### THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. June 4: Celebrating today the birthday of Jazz Master Oliver Nelson with his masterpiece "The Blues and The Abstract Truth". June 11: The annual Jazz Festival feature. Three hours with Gavin and Jazz Fest Media Director John Orysik as co-host. June 18: Trumpeter Woody Shaw and his finest band at New York's Village Vanguard. "Stepping Stones" will blow you away! June 25: Celebrating the birthday of an unheralded guitar master: Johnny Smith: "Moonlight in Vermont".

### CANADA POST-ROCK

(Rock) 12-1:00am

Formerly on CKXU, Canada Post-Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Phone can put the word "post" in front of.

## TUESDAY

### PACIFIC PICKIN'

(Roots) 6-8am

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

### QUEER FM ARTS XTRA

(Talk) 9:30-10:30am

### SUP WORLD?

(Eclectic) 10:30-11:30am

Fuzzy and sweet, a total treat! Tune in to hear the latest and greatest tracks from independent and Vancouver bands.

### 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. Hosted by Oswaldo Perez Cabrera.

### INNER JOURNEY

(Folk/Experimental) 1pm-2pm

A source text for where sonic experimentation meets the folk tradition. Attention to d.i.y culture. http://nohats.tumblr.com/

### 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 show. givetheboot@

gmail.com · http://giveemtheboot.wordpress.com

### PROF TALK

(Talk) 3-3:30pm

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. 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 CITY

(Talk) 5-6pm

An alternative and critical look at our changing urban spaces. www.thecityfm.wordpress.com. Follow the program on Twitter: @TheCityonCiTR.

### FLEX YOUR HEAD

(Hardcore) 6-8pm

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

### INSIDE OUT

(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. dj@jackvelvet.net

### POP DRONES

(Eclectic) 10-11:30am

### STUDENT SPECIAL HOUR

(Eclectic) 11:30-1pm

Various members of the CiTR's student executive sit in and host this blend of music and banter about campus and community news, arts and pop culture. Drop ins welcome!

### TERRY PROJECT PODCAST

(Talk) 1-2 pm

Alternating Wednesdays

There once was a project named Terry, That wanted to make people wary, Of things going on in the world that are wrong without making it all seem too scary.

### DEMOCRACY NOW

(Talk) 1-2pm

Alternating Wednesdays

### EXTRAENVIRONMENTALIST

(Talk) 2-3pm

Exploring the mindset of an outsider looking in on Earth. Featuring interviews with leading thinkers in the area of sustainable economics and our global ecological crisis.

### MANTIS CABINET

(Eclectic) 4-5pm

### ARTS REPORT

(Talk) 5-6pm

### REEL TO REAL

(Talk) 6-6:30pm

Alternating Wednesdays

Movie reviews and criticism.

### DISORDER RADIO

(Talk) 6-6:30pm

Alternating Wednesdays

Discorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!

### SAMSQUANTCH'S HIDEAWAY

(Eclectic) 6:30-8pm

Alternating Wednesdays

All-Canadian music with a focus on indie-rock/pop. anitabinder@hotmail.com

### SHAMELESS

(Eclectic) 6:30-8pm

Alternating Wednesdays

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

### FOLK OASIS

(Roots) 8-10pm

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

### SEXY IN VAN CITY

(Talk) 10-11pm

Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvanacity.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

### RELENTLESSLY AWESOME

11am-12pm

Vancouver's got a fever, and the only prescription is CiTR's "Relentlessly Awesome." Each and every week, Jason attempts to offer adrenaline-pumping, heart-stopping, hands-over-the-eyes suspense. He is a fan of various genres, and a supporter of local music.

#### DUNCAN'S DONUTS

*(Eclectic)* 12-1pm

Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. <http://duncansdonuts.wordpress.com>

#### WE ALL FALL DOWN

*(Punk)* 1-2pm

Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. <http://weallfalldown-citr.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.

#### THUNDERBIRD EYE

*(Sports)* 3:30-4pm

Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

#### MANTRA

*(Eclectic)* 4-5 pm

Playing various Mantra music, this show is about personal and global transformation through chanting and utilizing sound vibration for the development of higher consciousness. Hosted by Raghunath with special guests.

#### BUTTA ON THE BREAD

*(Eclectic)* 5-6 pm

It's like mixing unicorn blood with Christopher Walken's tears, and then pouring it into your ears.

#### ARE YOU AWARE

*(Eclectic)* Alternating Thursdays 6-7:30pm

Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

#### PEANUT BUTTER 'N' JAMS

*(Eclectic)* Alternating Thursdays 6-7:30pm

Explore local music and food with your hosts, Brenda and Jordie. You'll hear interviews and reviews on eats and tunes from your neighbourhood, and a weekly pairing for your date calendar.

#### STEREOSCOPIC REDOUBT

*(Experimental)* 7:30-9pm

#### 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.

#### FUNK MY LIFE

*(Soul/Dance)* 11pm-12am

Grooving out tunes with a bit of soul and a lot of funk, from the birth of rhythm and blues to the golden age of motown, to contemporary dance remixes of classic soul hits.

#### 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.

#### ALTERNATIVE RADIO

*(Talk)* 9-10:00am

Hosted by David Barsamian.

#### SOUNDS OF THE CITY

*(Eclectic)* 10-11 am

Promoting upcoming live concerts and shows in Vancouver, be they local, national, or international acts.

#### STEREO BLUES

*(Blues/Eclectic)* 11am-12pm

Every Friday host Dorothy Neufeld sinks into blues, garage and rock n' roll goodies!

#### IT AIN'T EASY BEING GREEN

*(Eclectic)* 12-1pm

CiTR has revived it's long-dormant beginner's show It Ain't Easy Being Green! With the support of experienced programmers, this show offers fully-trained CiTR members,

especially students, the opportunity to get their feet wet on the air.

#### HUGO

*(Eclectic)* 1-2pm

*Alternating Fridays*

#### 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)

#### NARDUWAR

*(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.

#### STRANDED

*(Eclectic)* 6-7:30pm

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.

#### AFRICAN RHYTHMS

*(World)* 7:30-9pm

[www.africanrhythmsradio.com](http://www.africanrhythmsradio.com)

#### THE BASSMENT

*(Dance/Electronic)* 9-10:30pm

The Bassment is Vancouver's only bass-driven radio show, playing Glitch, Dubstep, Drum and Bass, Ghetto Funk, Crunk, Breaks and UK Funky, while focusing on Canadian talent and highlighting Vancouver DJs, producers and the parties they throw.

#### THE VAMPIRE'S BALL

*(Industrial)* 12-4am

Industrial, electro, noise, experimental and synth-based music. [thevampiresball@gmail.com](mailto:thevampiresball@gmail.com) thevampiresballoncitr.com

### SATURDAY

#### THE SATURDAY EDGE

*(Roots)* 8am-12pm

A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits! [stevedge3@mac.com](mailto:stevedge3@mac.com)

#### GENERATION ANNIHILATION

*(Punk)* 12-1pm

On the air since 2002, playing old and new punk on the non commercial side of the spectrum. Hosts: Aaron Brown, Jeff "The Foat" Kraft. Website: [www.generationannihilation.com](http://www.generationannihilation.com) and [www.facebook.com/generationannihilation](http://www.facebook.com/generationannihilation)

#### 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, Marcia and Andy.

#### 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)

#### MORE THAN HUMAN

*(Electronic/Experimental)* 8-9pm

Strange and wonderful electronic sounds from the past, present and future with host Gareth Moses. Music from parallel worlds.

#### SYNAPTIC SANDWICH

*(Dance/Electronic)* 9-11pm

If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you! [www.synapticssandwich.net](http://www.synapticssandwich.net)

#### RANDOPHONIC

*(Eclectic)* 11pm-1am

Randophonic is best thought of as an intraversal jukebox programmed by a vast alien living intelligence system which has no concept of genre, style, nation states or even space-time relevance.

#### THE ABSOLUTE VALUE OF INSOMNIA

*(Generative)* 2am-6am

Peter Courtemanche. Music ever-different and changing, created by a system. A constantly evolving, never repeating, mix. 100% local and new.

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115 East Pender St.  
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604-662-3207

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604-683-7326

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3431 W Broadway  
604-738-5298

**The Fall Tattooing**  
644 Seymour St.  
604-676-3066

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604-689-3224

**Fresh is Best Salsa**  
2972 W Broadway  
778-737-2442

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Grill**  
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604-733-1159

**Gumdrops**  
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604-733-1037

**Hart and Sole  
Clothing Inc**  
843 Granville St.  
604-630-9151

**Highlife Records**  
1317 Commercial Dr.  
604-251-6964

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604-662-3334

**Illusion Studio/Spa**  
3249 West Broadway  
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**Lucky's Comics**  
3972 Main St.  
604-875-9858

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3561 Main Street  
604-324-1229

**Pacific  
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1131 Howe St.  
604-688-8202

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Bookstore**  
1391 Commercial Dr.  
604-253-6422

**Project Space**  
222 E Georgia St.  
info@projectspace.ca

**Prussin Music**  
3607 W Broadway  
604-736-3036

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4332 Main St.  
604-708-9422

**The Regional  
Assembly of Text**  
3934 Main St.  
604-877-2247

**R/X Comics**  
2418 Main St.  
604-454-5099

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2621 Alma St.  
604-222-1717

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2695 Main St.  
778-737-8953

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4578 Main St.  
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4366 Main St.  
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# DISCORDER MAGAZINE

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illustration by  
SEAN MAXEY

map illustration by  
DANA KEARLEY

## P PRESENTS

A  
GUIDE  
TO



Music Waste 2012 runs from June 7 to 10, 2012 (with a couple of things before)! Buy your pass at Zulu, RedCat, Neptoon, and Audiopile before they're gone! \$15 plus service charges. All shows are \$5 admission without a pass! We've made every effort to bring you a comprehensive and correct guide, but the schedule is subject to change. Check in at [musicwaste.ca](http://musicwaste.ca) for updates and more info!



# MONDAY JUNE 4<sup>TH</sup>

## THE PROPHOUSE CAFE

(all ages)

1636 Venables St.

Comedy Waste presents Blind Panther Comedy 8pm

Featuring: Graham Clark, Ryan Beil, Dave Shumka, Jason Bryden, Jimmy Barnes, Dylan Rhymer, Shlomo McPeake, Katie-Ellen Humphries, Ben McGinnis, Rachel Burns, Ben Mill, Jordan Cohen

# TUESDAY JUNE 5<sup>TH</sup>

## THE CHINA CLOUD THEATRE

524 Main St.

Comedy Waste presents 10 SPEED Improv 8:30pm

Hosted by: Tom, Nick, and Devin Featuring: Sunday Service, Ghost Jail, Hip.Bang!, Sister Act, The Who-Tang Clan

# WEDNESDAY JUNE 6<sup>TH</sup>

## CORDUROY

(all ages)

1943 Cornwall Ave.

Comedy Waste presents Ladies Luncheon 9pm

Hosted by: Jane Stanton Featuring: Bitu Joudaki, Alicia Tobin, Katie-Ellen Humphries, Rachel Burns

# THURSDAY JUNE 7<sup>TH</sup>

GO YOUR OWN WASTE

## THE CHINA CLOUD THEATRE

524 Main St.

Colin Cowan & The Elastic Stars 12am The Butterfield Review 11pm

## RAILWAY CLUB

575 Dunsmuir St.

The Hunting 12am The Burnettes 11:15pm Anthropology of Love 10:30pm

## LIBRARY SQUARE

300 W Georgia St.

Beatroute Presents Higher Learning GYOW

Philoceraptor 12am Dead Soft 11pm

## WALDORF

1489 E Hastings St.

Vincent Parker (Tiki) 11pm Telefoam (Tiki) 10:15pm

New Krime (Tiki) 9:30pm B-Lines (Cabaret) 12:15am

Capitol 6 (Cabaret) 11:15pm Greenback High (Cabaret) 10:15pm

White Poppy (Cabaret) 9:15pm Dirty Spells (Cabaret) 8:15pm

Peace (Hideaway) 12am The Godspot (Hideaway) 11pm

Velvet Fist (Hideaway) 10pm

## THE PROPHOUSE CAFE

(all ages)

1636 Venables St.

Comedy Waste presents SHOW US YOUR WITS: Variety Show 8pm

Featuring: Amber Cella & Idle Mids, Jenn Perrin, Alan Pavlakovic, Beth Garner, Andrew Barber, Jordan Krahn, Jen Pielak, April O'Peel, Little Miss Risk, Connie Lingus, Calamity Kate

## COTTAGE BISTRO

(all ages)

4470 Main St.

Comedy Waste presents Say Wha?! Readings of Deliciously Rotten

Writing 8pm Hosted by: Sara Bynoe Featuring: Devon Loughheed,

Leigh Eldridge, Rachel Burns, Stuart Popp, More readers TBA.

Info at: [www.saywhacomedy.com](http://www.saywhacomedy.com)

## ZOO SHOP

223 Main St.

Inherent Vices 10:30pm Bad Channels 9:30pm

Movieland 8:45pm Koko 8pm

# FRIDAY JUNE 8<sup>TH</sup>

## SLICKITY JIM'S

3475 Main St. (all ages)

Comedy Waste presents

Amuse Bouche! 8pm

Hosted by: Riel Hahn and

Ian Boothby Performers: TBA

## ART BANK

Woolworm 10:30pm

WATERS 9:45pm

Hierarchies 9pm

## PAT'S PUB

403 E Hastings St.

Sex Church 12:30am

Hole in My Head 11:45pm

Spider Legs 11pm

Lie 10:15pm

## THE NINES CULTURE CLUB

99 E Pender St.

Nam Shub 11pm

Johnny de Courcy 10pm

Gal Gracen 9pm

## LANA LOU'S

362 Powell St.

Bleating Hearts 11:30pm

Sleuth 10:45pm

Thee Ahs 10pm

## ZOO SHOP

223 Main St.

Hemogoblin 12:30am

Good Night Buffalo 11:45pm

Trimesters 11pm

Spell 10:15pm

## THE CHINA CLOUD THEATRE

524 Main St.

Comedy Waste presents The HERO SHOW LIVES 8:30pm

Hosted by: Cameron MacLeod Featuring: Dave Shumka, Andrew Barber, Chris Kelly, Conor Holler (Via Skype), Emmett Hall, Ryan Steele, Colin Cowan, Aaron Merke, Lauren Cochrane, Camiel Pell, Amy Goodmurphy

## RICKSHAW

254 E Hastings St.

Apollo Ghosts 12:15am

The Courtneys 11:30pm

Hermetic 10:45pm

Cloudsplitter 9:45pm

## 360 GLEN

The Shilohs 2:30am

Aquanaut 1:45am

Violet Age 1am

Bummer High 12:30am

## ASTORIA

769 E Hastings St.

Evy Jane 1:30am

Gang Signs 12:30am

Thin Gaze 11:30pm

Spring Break 10:30pm

Trail of Broken Treaties 9:30pm

## THE CHINA CLOUD THEATRE

524 Main St.

White Knife 12am

### GO YOUR OWN WASTE

BeatRoute Magazine Office #201 - 280 E Hastings

Citadels 10:00pm Inherent Vices 10:45pm

Girlfriends and Boyfriends 11:30pm Defektors 12:15am

# SATURDAY JUNE 9<sup>TH</sup>

## NEPTOON

3561 Main St.

Yung Mums 4:30pm

Crystal Swells 3:45pm

Slim Fathers 3pm

Previous Tenants 2:15pm

Bertha Cool 1:30pm

## LUCKY'S

3972 Main Street

Slight Birchling 8:30pm

Kellarissa 7:30pm

Little jungles 6:30pm

## THE BILTMORE

395 Kingsway

Slam Dunk 10:15pm

Brazilian Money 9:30pm

EEK! 8:45pm

World Club 8pm

## RED CAT

4332 Main St.

Reverter 5pm

The Lost Lovers Brigade 4pm

Weathered Pines 3pm

## CINEPHILE

4340 Main St.

Freak Heat Waves 5:30pm

Chris-a-riffic 4:30pm

## ZOO SHOP

223 Main St.

Too High Crew 11:45pm

Babysitter 11:15pm

Isotopes 10:15pm

Menopause 9:30pm

## 360 GLEN

Watermelon 3:15am

Cascadia 2:30am

Koban 1:45am

## THE CHINA CLOUD THEATRE

524 Main St.

Comedy Waste presents Pump Trolley: Sketch Over Everything 8:30pm

Featuring: Pump Trolley Comedy, Peter 'n' Chris, Cam MacLeod and Colin Cowan, Furious Anger Fun Hour, The Ryan and Amy Show

## LITTLE MOUNTAIN

195 E 26th Ave.

Fieldhead 10pm

Hallow Moon 9pm

## OUR TOWN CAFE

245 E Broadway

Victories 7:15pm

Newport beach 6:30pm

## PAT'S PUB

403 E Hastings St.

Ketamines 12:30am

B.A. Johnston 11:45pm

Korean Gut 10:45pm

Phoenix Thunderbird 10pm

## LANA LOU'S (all ages)

362 Powell St.

Sightlines 11:30pm

Bleach Babes 10:45pm

Jay Arner 10pm

## ANZA CLUB

3 W 8th Ave.

Cowards 1am

High Drops 12am

Needs 11pm

Real Boys 10pm

## ASTORIA

769 E Hastings St.

The New Values 1:15am

Juvenile Hall 12:15am

Nurse 11:15pm

Big Nothing 10:15pm





- |                   |                    |                              |                |                               |                   |
|-------------------|--------------------|------------------------------|----------------|-------------------------------|-------------------|
| ① PROP HOUSE      | ⑤ ZOO ZHOP         | ⑨ SLICKITY JM'S CHAT N' CHEW | ⑬ LANA LOU'S   | ⑰ BEATROUTE MAG HEAD QUARTERS | ⑲ LITTLE MOUNTAIN |
| ② THE CHINA CLOUD | ⑥ THE WALDORF      | ⑩ SLICKITY JM'S CHAT N' CHEW | ⑭ THE RICKSHAW | ⑱ NEPTOON RECORDS             | ⑳ OUR TOWN        |
| ③ CORDUROY        | ⑦ THE RAILWAY CLUB | ⑪ NINES CULTURE CLUB         | ⑮ ASTORIA      | ⑲ RED CAT RECORDS             | ㉑ THE BILTMORE    |
| ④ COTTAGE BISTRO  | ⑧ LIBRARY SQUARE   | ⑫ PAT'S PUB                  | ⑯ 360 GLEN     | ㉒ LUCKY'S                     | ㉓ ANZA CLUB       |

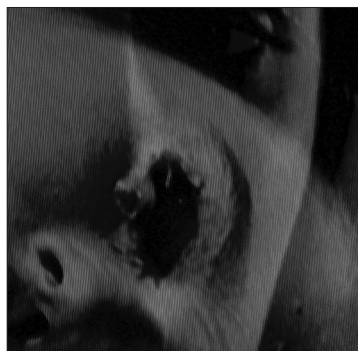
# SUNDAY JUNE 10<sup>TH</sup>

## WALDORF

1489 E Hastings St.  
 Ballantynes 6pm  
 Pleasure Cruise 5:15pm  
 Village 4:30pm  
 Twin River 3:45pm  
 Weed 3pm

### GO YOUR OWN WASTE

BeatRoute Magazine Office #201 - 280 E Hastings  
 BeatRoute Magazine presents: Each Other (Halifax) 10pm  
 Hags (Seattle) 10:45pm Elvis Was a Blonde 11:30pm



## PS I LOVE YOU DEATH DREAMS

(Paper Bag Records)

The psychedelic indie duo with the funny name are back with their second album, *Death Dreams*. Originally a vehicle for experimentation by guitarist/vocalist/bass pedalist/gadget guru Paul Saulnier, he eventually recruited drummer Benjamin Nelson and they've had nothing but explosive success since. In addition to their 2010 album *Meet Me At the Muster Station*, PS I Love You have released a slew of singles and EPs, including a collaboration with **Diamond Rings**, that solidified them as one of Canada's best experimental rock bands.

*Death Dreams* shows no signs of the band slowing down. The dreamy title track opener leads into stripped down rock and roll about metaphorical household chores in "Sentimental Dishes," and the rest of the album oscillates between moody teenage psychedelics to finger blistering guitar solos, with a backdrop full of fuzzy guitars, looped and weirdly tuned instruments.

For better or worse, there's a lot of the feel of their live show in the record that, perhaps if from another band it would feel like they skimped on the post-production. But PS I Love You's fuzzy and distorted sound is a purposeful choice here, and it mixes with Saulnier's oddly strained voice and adds an incredibly raw sound to the record.

The trade off is that sounds are muddled and lyrics are lost to distortion,

especially on "How Do You." *Death Dreams* is a record about raw and unrefined emotions, which are expressed in just about every way.  
—Tristan Koster

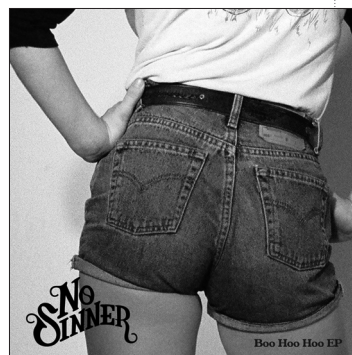
## NO SINNER BOO HOO HOO

(First Love)

Never mind the silly bio on their Bandcamp page, complete with mystifying, pretentious phrases like "The weird mixed-language of millennial Vancouver: a creole of rugged Canadiana and rap vernacular." No Sinner's self-titled debut EP is a solid effort from the young band, who have been plying their trade for over a year.

Everything about No Sinner is slick, but in the best possible way: lead singer and songwriter Colleen Rennison's delivery, to her backing band (Ian Browne of **the Matthew Good Band** on drums, **Black Mountain**'s Matt Camirand on bass), to the name itself ("Rennison" spelled backward turns out to be a very evocative moniker for the band).

With her powerful gospel vocals, Rennison belts out the lovelorn lyrics



thighs," and there's a spoken word bit stuffed (a la "Video Games") in the middle of "Call My Name," but the unpretentious songwriting of both songs distances them from Lana Del Rey levels of dopiness.

By the time the EP's coda and title track, "Boo Hoo Hoo," rolls around, one thing's for certain: No Sinner are, if anything, quite an accomplished band.

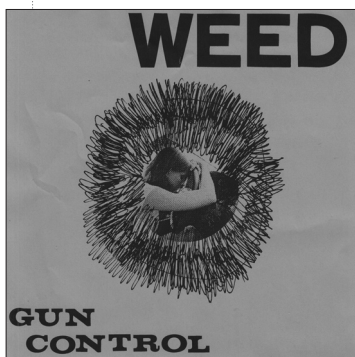
—Chris Yee

## WEED GUN CONTROL

(Independent)

Weed have shown significant growth in their sound on their latest EP *Gun Control*. This is Weed's first release as a full band as Will Anderson is joined by Kevin Doherty on second guitar, Hugo Noriega on bass and Bobby Siadat on drums, and the group is reaping the benefits of a fuller and certainly more abrasive sound.

Opener "Tie to Everything You Own" roars out of the gate with a ferocious blast of overdriven guitar noise anchored by the sturdy rhythmic base that Noriega and Siadat provide. The guitar playing throughout owes a debt to J. Mascis of **Dinosaur Jr.**, as each of the EP's four songs are awash in wave after wave of heavily distorted melodies.



she co-wrote with ex-**Hot Hot Heat** bassist Parker Bossley over blues-rock recorded as hot as the denim short shorts on the cover art. One Herohill review drew comparisons to Etta James and Janis Joplin. At the risk of making a tasteless, tortured parallel, here's one more: Whitney Houston at her most soulful.

Rennison's lyrics seem to speak of some definite issues. By the third

The deliberately lo-fi production quality accentuates the sheer volume that the collective generates as Anderson's vocals blend with the noisy assault. As a result, the lyrics for the majority of *Gun Control* are largely indecipherable, but thankfully the vocal melodies remain discernible.

Of the four tracks, "Ben's Tour" leaves the greatest impact as its surging central riff coupled with its quiet-loud dynamics remind one of **Siamese Dream**-era **Smashing Pumpkins**, while Anderson delivers an Cobain-esque drawl on the closing track, "Even Black."

*Gun Control* oozes with catchy riffs, confidence and purpose, and with it Weed prove that they have only begun to flourish.

—James Olson

## HARD DRUGS PARTY FOREVER

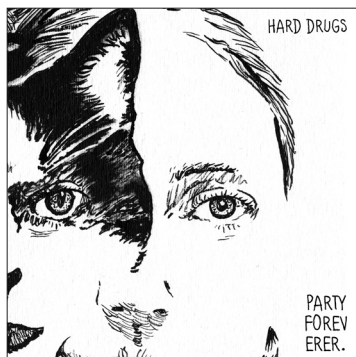
(The Storyboard Label)

The opening track to *Hard Drugs*' sophomore effort, *Party Forever*, "Hit the Ground Runnin'" does just that: kicking the album off with lo-fi power pop guitar, recalling a post-modern take on "Jessie's Girl," before a lone bassline heralds a symphonic explosion of lush teenage bliss. The track features the album's best ready-for-the-summer lyrics, including the anti-anthem statement, "I like to hang out, but who doesn't?"

*Hard Drugs* is the brain child of **Blood Meridian**'s Jeffrey Lee and his wife Jenni Lee Nelson. Like Lee's previous group, *Hard Drugs* mixes roots and folk music with a modern indie rock ethos and atmosphere.

The album eschews the long-form storyline of *Hard Drugs*' previous self-titled LP for a collection concise rootsy indie pop tunes. The album's country-fried style is most apparent, unsurprisingly, on "I Wanna Move to the Country," where the urbanites pine for a simpler life and marital bliss overtop a hip-shakin' hoedown





that Lou Reed would dig.

Most tracks feature Lee and Nelson's close harmonies blending together like an East Van hipster version of the grievous angels, **Graham Parsons** and **Emmy Lou Harris**.

The album closes on a euphoric note with the one-two punch of "Love Won't Tear Us Apart" and "1500 Miles." The former sounds exactly how one would imagine a Bizarro version of the **Joy Division** classic would sound like: organic, optimistic, and celebratory. "1500 Miles" is a Stonesesque riff-rock and a stuck-on-the-road anthem.

On *Party Forever*, Lee and company offer the perfect soundtrack to a never ending summer of Friday barbeques and Saturday hangovers. If your friend's got a porch and Palm Bays, you may want to think about bringing some *Hard Drugs* to her next party.

—Brent Mattson

## APOLLO GHOSTS LANDMARK

(You've Changed)

Apollo Ghosts' 2012 album, *Landmark*, is like a pack of Skittles that you consume one after another until they are finished, and then you're sweetened. It is the kind of album that you sing along with before you even know the words, but soon you will know them because you will have listened to them fifty times in a row.

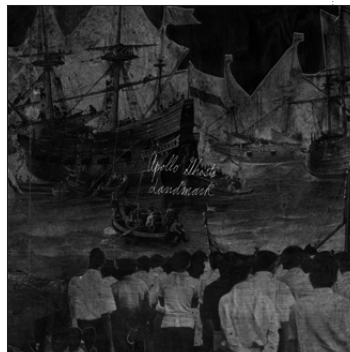
The album opens with irresistibly anthemic "What are Your Influences?" This song sets the tone, which is essentially a series of anthems for people who are under pressure to succeed, but always feel like average

Joes. Even the break-up slow-jam, "So Much Better When You're Gone," relates a familiar kind of post-love pressure over who will be more happy or less angry.

Competition and pressure to succeed are relatable troubles that are well-suited to the band's American-pie style of rock and roll. Apollo

comes from getting along, living your own life and not worrying about it. The final track, "Will You Forget Me," a song about what happens to a person after they're dead, offers this strangely poignant comfort: "There's no memory at all, there is an island."

—Penny Clark



Ghosts' style sounds like a happy kind of pop from the past that has made it to the present, slightly weathered and a little jaded.

*Landmark* offers vindication for averageness and the pleasure that

fond of tigers kidnap kids! the oh wells nerve tubes fanshaw  
they shoot horses, don't they? the vancouver nights dandi wind  
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SYNTHCAKE  
photo by  
AUDREY ALEXANDRESCU

# REAL LIVE ACTION

## SYNTHCAKE / WINTERMITTS / THEE AHS

May 11 · Interurban Gallery

Synthcake launched their new EP *Molding Through Seasons* to an enthusiastic crowd at the Interurban Art Gallery on May 11. They turned the night into a full experience too, incorporating an exhibit of modern—maybe post modern—art by the duo Jorden Blue and David James Doody. The art complemented Synthcake's own sense of style, but by the time they actually took the stage you had pretty much forgotten it was there. There was also stage lighting from an overhead projector shining through coloured transparencies and liquids onto the band and the wall behind them. The sheets and liquids were shuffled around and tuned in and out of focus; an interesting idea, but in practice the effect ranged from distracting to headache inducing.

After an hour and a half of art, openers Thee Ahs played, and were clearly excited to be there. They played with a lot of energy and everyone was having a lot of fun, but their noisy pop/punk didn't click with the audience. Still, they have a lot of talent

and aside from a screeching (literally) saxophone segment, they showed a lot promise. Thee Ahs will do great things when they find their groove.

The popular and talented Wintermitts were up next, and it's only when you see them in person can you appreciate how much skill and hard work goes into the music. Plus, they appeal directly to my love of horn sections in rock music. Evidently, everyone was enthralled by and singing along to "Birds," and "Sharks" really showed off their ability to layer together their instruments to stunning effect.

Finally we came to the main act, and from open to close, they crushed it. Synthcake's music is weird and atmospheric on the album, but when you hear it live it has a darker edge and the carnival-esque quality stands out to the point that their songs will make you afraid of clowns all over again. Lana Pitre's synth loops along with Kristy-Lee Audette's trumpet and glock come together to produce a positively deranged sound on new track "Molding Through Seasons," while older "Dancing Rain" took on a whole new life when performed live. It was a visceral performance,

and they topped it all off by serving a synth-shaped cake made by Pitre's parents. It was a bizarrely fitting end to a crazy show.

—Tristan Koster

## TY SEGALL / WHITE FENCE / NÜ SENSÆ / SEX CHURCH

May 4 · The Waldorf

Sex Church opened the sold out Ty Segall show at the Waldorf on Friday, May 4, and played a loose and somewhat detached bunch of songs for the small excited crowd. They threw down a more experimental than usual set of neo-psych garage rock and spent the majority of the time stretching tracks with solid progressive breakdowns. The band closed with "Mistaken," which had a steady build and noisy breakdown, and indistinguishable shouted, repetitive lyrics over a thrashing grimy guitar riff that almost pushed past its limits. It tied the set together with a heavy memorable finish.

Vancouver-bred three-piece Nü Sensæ with Daniel Pitout on his locomotive drum set, Andrea Lukic on bass and vocals and Brody McKnight crushing his guitar strings, took

the stage and revved up the growing audience with some heavy percussion and thunderous distortion. Lukic led the trio through rugged tracks "Whispering Rule" and "Curdle Ale Cream" on the strength of her demon scream. If you haven't yet heard these guys live yet, you should. And practice your elbow throw; you'll need it.

Following Nü Sensæ was a tall order. The impressive thing about LA's White Fence—beyond the guitarist's mustache—was their ability to seamlessly weave grungy and progressive guitar swells in amongst their poppy surf punk sound. The music was melodic and easily accessible. "Swagger Vets and Double Moon" started with a promising atmosphere of bouncy distorted guitar lines atop centrepiece Tim Presley's slack drawl, then dissolved into a **Queens of the Stone Age**-esque noise-swell, which energized the otherwise chill jam and kept the audience moshing.

Headliner Ty Segall's blend of '70s guitar and California garage rock is legendary. There's no question as to why this guy has over six other projects on the go throughout the San Francisco Bay area. He's got classic



shreddy fingertips that bands such as **the Perverts** and **White Fence** want – and have – their hands on. Segall's prowess was best showcased when they played "Girlfriend," where his sweet choppy '70s guitar swagger and old school yelp sent the crowd to surf, and even Segall floated atop the mosh pit while ripping his final solo before the encore. He was the show to end the audience's hunger and his set stood out amongst the rest of the acts. He may have even covered "Paranoid" by Black Sabbath, better than Black Sabbath could play it themselves.

—Dylan Beatch

### DIE MANNEQUIN / VICTORIES / THE LIFETAKERS / DEARLY BELOVED

May 18 · The Cobalt

Die Mannequin's Vancouver stop at the Cobalt was certainly a memorable affair, for better or for worse. Local guitar/drum duo **Victories** were the first to take the stage. With their hair tied into buns and adorned in blazers

and sequined tops, **Vic** (drums/keys) and **Tory** (guitar) pounded through a brief but thoroughly enjoyable set of quirky garage rock numbers. "Wild Cat" rode a '60s surf rock beat, while set closer "Bake You A Cake" bashed away with a nasty blues rock riff. In spite of the small crowd present for **Victories** set, the duo made up for it with a unique sense of style and commanding stage presence.

The same unfortunately could not be said about the **Lifetakers**. This five-piece lacked a coherent image, as many members looked like they were picked out from other bands. Their '70s inspired blend of rock was largely forgettable with the exception of a thrashing, punky cover of **Aerosmith's** "Toys in the Attic". The group was subject to a fair bit of heckling from the growing crowd, a problem which was compounded by some rather snarky remarks made by the lead singer **Marcus Ireland** between songs.

Touring mates **Dearly Beloved**

invigorated the crowd with their high-energy set of rousing fist pumpers. Bassist **Rob Higgins** was especially fun to watch as he thrashed around the stage maniacally, going so far as leap off the stage mike stand in hand to sing in the mosh pit. The vocal interplay between **Higgins** and **Niva Chow** highlighted the group's inspired blend of punk, indie pop, and desert rock. **Dearly Beloved** were a shot of life after the rather bland set put on by the **Lifetakers**.

After an exceedingly long sound check, headliners **Die Mannequin** finally took the stage. Front-woman **Care Failure** was the star of the night, graciously inviting audience members onstage to do backup vocals for the band, climbing tables, and jumping into the crowd. What could have been the best set of the night was unfortunately marred by some major technical issues including horribly muddled audio and a number of tuning problems. This meant that the group didn't really hit their stride until they performed "Dead

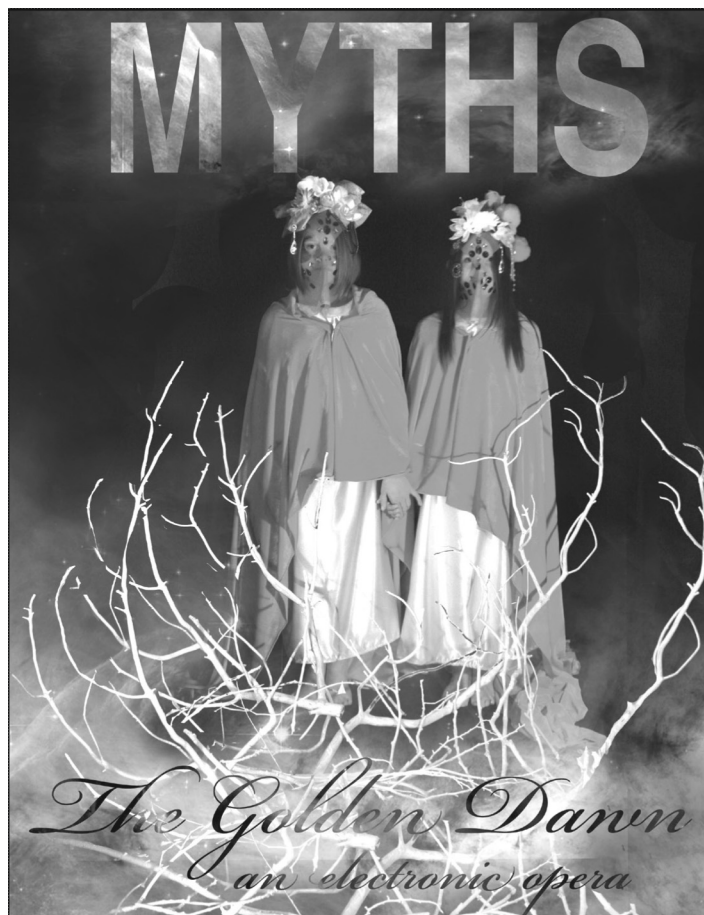
Honey," but once **Die Mannequin** had it all together they were on fire. Their aggressive cover of **Michael Jackson's** "Beat It" seized everyone's attention. The set concluded with a noisy, chaotic 15 minute plus noise jam, which to some ears seemed out of place with the group's character as a goth/punk unit, driving even this reviewer out of the venue. Perhaps such an exercise in atonal fury was the by-product of the group's frustration with the technical problems that dogged a good chunk of their set. In any case, the conclusion of **Die Mannequin's** set brought the end to a memorable, if not surprising, night.

—James Olson

### MODE MODERNE / DEAD GHOSTS

May 19 · The Biltmore

An early show is almost never early. It always seems to stay up past its bedtime. So despite the intended 8 p.m. start for the first night of **Mode Moderne's** *Strange Bruises* East Coast Tour, the inhabitants of **The Bilt-**



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more stood idle till well past nine. If one had hoped that the fashionable crowds were merely running behind schedule, they would have been disappointed; on this night, the best the Biltmore could muster was a half-empty hall. But with Mode Moderne's morose reputation and hauntingly familiar sound, the spacious atmosphere was perhaps a more suitable venue for them to sing their somber tunes.

Draped in coloured smoke and a dim glare, like traffic lights through fog, opener Dead Ghosts set the stymied crowd in motion. Dishing out ditties such as "1000 Joints" and "I Want You Back," their grungy surf rock, reminiscent of bands like **Waves** and **Black Lips**, bathed the audience in the warm rays of the sun. Notwithstanding this comparison, Dead Ghosts sound is far from wholly defined from such revivalism. Although at times it seemed as if the audience was locked within a conch shell, unable to escape the echo chamber created by their occasionally over amplified reverb, a dance hall edge succeeded in cutting through their entire set. Bryan Nicols' erratic vocal droning blasted the floor with sand and glass and made us all trip the light fantastic.

Upon Mode Moderne's procession onto the stage, the crowd was cast into an uncertain limbo. Smaller than it had been during the opener, a subtle indecision could be felt whether it was dancing or brooding that the crowd should be engaged in. The reputation Mode Moderne has made for themselves over the past few years has left them with an over-emphasized, superficial comparison to bands of the 1980s. To the casual listener, Phillip Intile's beautifully monotone voice and on-stage eccentricities place him and his band in the shadow of the late **Joy Division**. But Mode Moderne is so much more than a casual throw back. Clinton Lofkrantz's driving bass lines and Felix Fung's pinching guitar riffs on songs such as "Real Goths" and "Electrocute Me," accompanied by Rebecca Law Gray's soft piano and

calming voice, are refreshing in a way that bands out of the 1980's never were, and never could be. Mode Moderne is an ensemble of times both past and present. Playing the title track off their new album, "Strange Bruises," sent a current through the crowd that stood hairs on end. No longer did the spatial arena puzzle us; this music was meant to be grooved to. And with Intile's captivating stage presence, wrapping himself around the mike like Freddy Mercury or Robert Plant, Mode Moderne has a personality that is not often seen locally, or from less-known groups. Evocative of contemporary bands such as **the Drums**, it is apparent that there is a place for this type of music, for there is always space for good music. It is a shame that their most complimentary comparison to **Joy Division**, works as much for them as it does against them. For many listeners it may be a similarity that will be hard to look past, and ultimately one that could stunt Mode Moderne's growth.

—Sam Hawkins

## NEXT MUSIC FROM TOKYO VOL. 4

May 24 · The Waldorf

Next Music From Tokyo, a tour that brings Japanese bands to Canada every year, is always the highlight of my musical year. The event, this time held at the Waldorf Hotel, seems to attract a growing number of Japanophiles everytime, and it was their unbridled enthusiasm that helped make this one of the best, if not weirdest, shows in recent memory.

Praha Depart opened to a packed house. It's not often that the Waldorf is so full so early on a Wednesday night, but music nerds were wedged shoulder-to-shoulder as the band launched into a crazy, psychedelic amalgamation of screeching shoegaze and tiki-metal. It's an odd combination, with furious splintering guitar riffage leading into improv cowbell breakdowns, but bassist Mai Yano stole the show with her impressive vocal range. Even to an audience that couldn't understand a word

she was saying, Yano ran the spectrum from freakish chanting to spurious screaming match and back to droning, stoner-metal sing-along.

Returning to the sweltering Waldorf basement, I did a double-take to the next act: seven ladies in matching Girl Scout-esque outfits, armed with a full horn section, an accordion, and a beautiful singer clutching a stuffed pig. While Charan-Po-Rantan's performance was nothing if not hilariously campy, it was hard to dismiss the amazing talent of the ensemble cast. The group played bizarre takes on Klezmer and gypsy tunes that wouldn't sound out-of-place in a carnival tent in Fantasia, but they did so with such professionalism and grace that made the entire performance captivating. It's not often that such amazing musicianship is paired with such bizarre, cabaret-entertainment lunacy, but Charan-Po-Rantan made it work.

Group\_inou is a brilliant fusion of chiptune, IDM and hip-hop with a crazy amount of kinetic energy borrowed from the duo's time in hardcore and post-punk bands. It was the perfect storm for a dance party, with the packed basement erupting right alongside emcee "CP" and beat-maker Imai, both of whom refused to stand still like their North American contemporaries. Whenever Imai wasn't dialing in a chiptune beat his arms were flailing faster than the crowd's, and it was rare to see a musician enjoying his own music so much. CP's rapping was a little lost on the English-speaking audience, but his energy definitely wasn't, as songs frequently veered off into "I'm doing the robot because I am having so much fun" territory. I've never had so much fun dancing to lyrics I couldn't understand.

When ZAZEN BOYS, who are legendary overseas, started playing, it only took a few minutes for the crowd to realize that what they were watching was less music than it was musical genius, but if you asked the 300 people there what made ZAZEN BOYS one of the most important things they'd ever seen on a stage, you'd get 300 different answers. To say Mukai Shutoko (vocals, guitar, keyboard) led the band would be an understatement, as the other three musicians waited on him as a conductor, with the intense concentration of three hunters waiting to see which way a lion might jump. The extremely complicated funk/math/prog-pop experiment was wild and totally free of the constraints of modern music, like time signatures or tempo. Instead, the band was hinged on Shutoko's every riff, and the musicians oftentimes were left staring at their conductor mid-stroke, waiting for the exact time to start the next piece of the puzzle. Yoshida Ichiro may be one of the best bassists I've ever seen, turning crazy slap-bass rhythms into something beautiful, scary, and intangible. ZAZEN BOYS' performance was dharma in every sense of the word.

—Fraser Dobbs



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JULY 18TH - TRUST  
JULY 21ST - KING TUFF  
JULY 24TH - SLIM CESSNA'S AUTO CLUB  
AUGUST 2ND - SKELETON WITCH + BARN BURNER  
AUGUST 6TH - WHITE DENIM

SAT

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1

2

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# JUNE

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## TRANCENDANCE

with DJ Smiley Mike and DJ Caddyshack intro, interview and photos by **CHIRAG MAHAJAN** illustration by **JOEL RICH**



Sunday night is a good time to wind down. But if you're craving vibes that get your mind tripping instead of dreaming, *Trancendance* is the show for you. On the air since 2001, DJ Smiley Mike and his brother DJ Caddyshack have been mixing vinyl and digital tracks live, exploring different styles of trance (classic, deep, full-on, acid, psychedelic) and breakbeat (drum and bass, psy-breaks, acid breaks, rave breaks). Watching them mix live in the studio is an even better experience: you might think Smiley Mike goes into a state of trance himself. If you're curious about these genres, hear their incredible mixes on *Trancendance.net*. You won't be disappointed.

### Disorder: When did your interest in trance and breakbeat begin?

**SMILEY MIKE:** I used to listen to a couple of shows on CiTR, including *Digital Alarm Chronometer* and *Home Bass*. I can't remember how I found them, but I immediately stuck to them. Even before I came to UBC in 1994, I used to hang out on *Digital Alarm Chronometer* for a long time. I think I went to my first rave show in 1992. Back then, shows didn't

happen often, but I fell in love with the music. I also used to go downtown to Odyssey Imports, where I started my record collection.

**CADDYSHACK:** I got into it because of Smiley Mike. I distinctly remember his early '90s techno CD by **The Grid**, some goa/psytrance CDs by **Man With No Name** and (ex-label) **Concept in Dance**, and a breakbeat hardcore CD by **Acen**. I was listening to a whole new type of music I had never heard of, and I was only 10 or 11 years old then.

### What is the format of *Trancendance*?

**SM:** It's a two-hour show, and we each play one 50-minute set of continuous music. We're a hundred-percent-live, real-time, one-shot show: there are times when it's absolutely smashing, and there are also times when there are glitches. But when you're playing in real time... magic can happen. And I think that keeps it real and that's always been important to us. Not just for us playing on this show, but that reflects on what we'd like to see from other DJs.

**C:** You don't necessarily want to hear the DJ mixing because that may mean he is off-beat, but you still want to be able to tell that the DJ is doing something. And I want people to go with those magic moments because you can't really pre-plan those. Each set is supposed to be a journey; you don't always know which way it's going to go.

**SM:** We don't typically plan out or practice each set in advance. I probably play many tracks that I've barely listened to before so I don't even necessarily know what the track is going to do. And that makes it fun. If I were to run through a set a few times before the show, I would probably be bored of it and do something new. As much as I like to play for other people, I like to play for myself, too, and that means it has to stay interesting.

**In 2010, *Trancendance* made the shift from mixing vinyls to digital tracks using control vinyls**

**connected to Scratch Live, Serato's vinyl emulation software. What has the show gained from this digital shift?**

**SM:** Before we moved to Serato, I would usually buy a record for one track on it, even if it had three or four tracks. And I would've spent several hours in a single day at a record store. Now, tracks are a dollar and I don't have to compete with other DJs to get to stores when a shipment comes in. And we've gained a much higher production quality with new digital audio. Also, when I used to DJ with vinyl records, I'd always be watching the little changes in the groove patterns on records to get a hint of what's happening next. Now, with Serato I can see a track's colour-coded wave form; I can see its shifting intensity and mood. It allows us to do a way better job.

### If you could play a live tribute set using the tracks of only one artist, whom would you pick?

**SM:** **Union Jack** or **Lamat** would be on my list for a trance set.

**C:** I'd do a drum'n'bass tribute set to **Sub Focus**.

### What is your favourite CiTR radio show, besides your own?

**SM:** Since we're more exposed to the shows around us, I'd say *Synaptic Sandwich*, or *Bootlegs and B-Sides*. Both have consistently great tracks.

### What does the future hold for *Trancendance*?

**SM:** We've been here for 11 years, and the show has evolved and will continue to evolve. We've always played what we've wanted to play and not what's popular, and that part will hold for us. And we will probably spread more overseas. The majority of interactions we have on our Facebook and Soundcloud pages are international.

*Trancendance* airs Sunday nights on CiTR 101.9 FM, from 10 p.m. to midnight.



# // CiTR 101.9 FM CHARTS

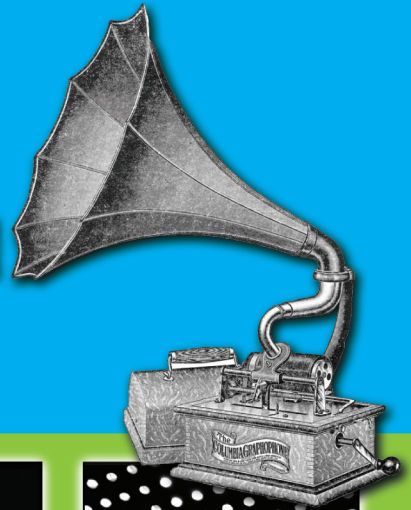
STRICTLY THE DOPEST HITZ OF MAY

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	<b>Weed*+</b>	Gun Control	Cruising USA	26	<b>Yukon Blonde*+</b>	Tiger Talk	Dine Alone
2	<b>Chains of Love*+</b>	Strange Grey Days	Dine Alone	27	<b>Moonface*</b>	With Siinai: Heartbreaking Bravery	Jagjaguwar
3	<b>Apollo Ghosts*+</b>	Landmark	You've Changed	28	<b>Poor Moon</b>	Illusion	Sub Pop
4	<b>Naomi Punk</b>	The Feeling	Self-Released	29	<b>Frankie Rose</b>	Interstellar	Slumberland
5	<b>Willis Earl Beal</b>	Acousmatic Sorcery	XL Recordings	30	<b>PS I Love You*</b>	Death Dreams	Paper Bag
5	<b>CFCF*</b>	Exercises	Paper Bag	31	<b>Ty Segall &amp; White Fence</b>	Hair	Drag City
7	<b>Bitterweed Draw*</b>	Heart Of The Old West	Self-Released	32	<b>Cold Specks*</b>	I Predict A Graceful Expulsion	Arts & Crafts
8	<b>Black Mountain*+</b>	Year Zero	Jagjaguwar	33	<b>Grass Widow</b>	Internal Logic	HLR
9	<b>Les Momies De Palerme*</b>	Brûlez ce cœur	Constellation	34	<b>Real Boys*+</b>	Real Boys	Self-Released
10	<b>La Sera</b>	Sees The Light	Hardly Art	35	<b>The Ketamines*</b>	Spaced Out	Mammoth Cave
11	<b>Lower Dens</b>	Nootropics	Ribbon	36	<b>TOPS*</b>	Tender Opposites	Arbutus
12	<b>Great Lake Swimmers*</b>	New Wild Everywhere	Nettwerk	37	<b>Various</b>	Todo Muere Vol. 2	Sacred Bones
13	<b>Radar Eyes</b>	Radar Eyes	HoZac	38	<b>Beach House</b>	Bloom	Sub Pop
14	<b>The Pygmies*</b>	The Pygmies	Self-Released	39	<b>Vulgar, You*</b>	Fais-moi cuire fais- moi jouir	Self-Released
15	<b>Hermetic*+</b>	Civilized City	Self-Released	40	<b>Death Grips</b>	The Money Store	Epic
16	<b>Chris-A-Riffic*+</b>	Bible Beats	Self-Released	41	<b>Chain &amp; The Gang</b>	In Cool Blood	K Records
17	<b>Ty Segall Band</b>	Slaughterhouse	In The Red	42	<b>Emily Wells</b>	Mama	Partisan
18	<b>The Courtney's*+</b>	K.C. Reeves	Green Burrito	43	<b>Pow Wows*</b>	Nightmare Soda	Get Hip
19	<b>The Shins</b>	Port Of Morrow	Columbia	44	<b>Mac DeMarco*</b>	Rock and Roll Night Club	Captured Tracks
20	<b>The Real McKenzies*+</b>	Westwinds	Stomp	45	<b>Ceremony</b>	Zoo	Matador
21	<b>White Lung*+</b>	Sorry	Deranged	46	<b>VCMG</b>	Ssss	Mute
22	<b>Humans*+</b>	Traps	Hybridity	47	<b>Trampled By Turtles</b>	Stars and Satellites	Six Shooter
23	<b>The River and the Road*+</b>	The River and the Road	Self-Released	48	<b>cati*</b>	Soon This Will All Be Gone	Self-Released
24	<b>Spiritualized</b>	Sweet Heart, Sweet Light	Fat Possum	49	<b>Fungi Girls</b>	Turquoise Hotel b/w Doldrums	HoZac
25	<b>Synthcake*+</b>	Molding Through Seasons	Self-Released	50	<b>Threat Machine*</b>	Threat Machine	Self-Released

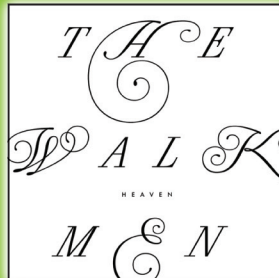
CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (\*) are Canadian and those marked (+) are local. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CiTR's music coordinator a shout at (604) 822-8733. Her name is Sarah Cordingley. If you ask nicely she'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).

# EXPERTS AGREE

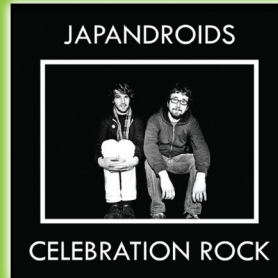
9 out of 10 Dentists agree that  
Zulu Records is the place to be!  
All the records required for good  
oral hygiene.



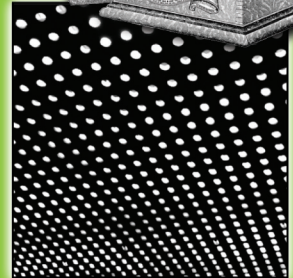
**BRASSTRONAUT**  
Mean Sun CD/LP



**THE WALKMEN**  
Heaven CD/LP



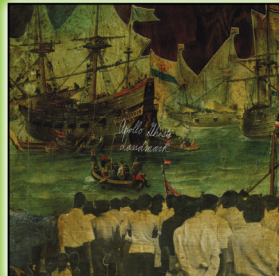
**JAPANDROIDS**  
Celebration Rock CD/LP



**BEACH HOUSE**  
Bloom CD/LP



**WINTERSLEEP**  
Hello Hum CD/LP



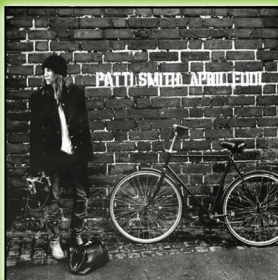
**APOLLO GHOSTS**  
Landmark CD/LP



**FATHER JOHN MISTY**  
Fear Fun CD/LP



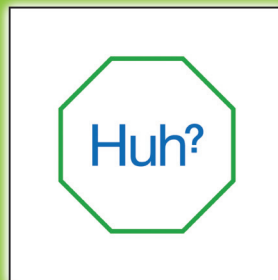
**METRIC**  
Synthetica CD/LP



**PATTI SMITH**  
Banga CD/LP



**HEY OCEAN**  
Is CD/LP



**SPIRITUALIZED**  
Sweet Heart Sweet Light CD/LP



**TEMPER TRAP**  
s/t CD/LP



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Thurs and Fri	10:30 - 9:00
Sat	9:30 - 6:30
Sun	12:00 - 6:00