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MUSIC + ART
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GUIDE

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THE KETAMINES
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EDITOR'S NOTE: ON NOSTALGIA, CLUTTER, AND MY GRAD DRESS

I've been on a mission to reduce clutter in my life over the past few years. Trying to pare down and minimize, if you will. This mission has taken the form of purging clothes, books, CDs, and other useless material things collecting dust in my home that in turn collect mental dust. I'm also trying to reduce intangible clutter, like declining a Tuesday night concert in favour for sleep (so trendy right now). Paring down materially is an odd one. I'd like to think that, "I'm not my fucking khakis," but it's hard to separate the artefact from the memories and emotions that can get tied to it. Case in point: sifting through boxes of my junk on a mission to purge inevitably means taking a trip down memory lane, whether it be choosing to keep or chuck my dated oversized grad dress, claiming the photo album from my parents wedding, or taking on a bunch of ceramic 78s from the '20s passed to my dad from his dad. I'll never wear my grad dress again, yet I'll probably let it take up space for years to come. I have more photos accumulated on my phone from the past year than I have in boxes from the previous 28. It's easy to delete photos, but throwing them in the garbage is more difficult. I think it's because my generation is one of the last that will have experience two ends of the technology spectrum that are so opposite. My parents wedding album weighs about seven pounds

and takes up about a square foot of space, while I can scroll through a digital retrospective of the past year on a 2.5 inch screen in less than a minute.

While reading the content for this issue, I realized how central nostalgia is to so much of what we are covering. The Courtneys, our cover artists this month, are an example of the not-so-long-gone '90s and the paraphernalia of Gen Y's teenage years; Discorder Revisited flashes back to Expo '86 and a bygone era of live music in Vancouver's history; Here's the Thing pays homage to the delicious history of beer; and Young Braised outright embraces our iPhone era via hologram, and then some. The polarity we're experiencing right now is overwhelming and intriguing.

If you want to witness some of this in music and art form with your own ears and eyes, I will gently persuade you to hit the streets of Vancouver for Music Waste this month. It hosts heaps of local music, art, and comedy, and we've got the official guide nestled in here. And on that note ...

Read on and stay rad,
Laurel Borrowman

FEATURES

- 7—**Young Braised** The solo Vancouver emcee chats raps and holographs in a post-iPhone era. *By Robert Catherall*
- 9—**Ketamines** The part-Lethbridgian, part-Torontonian grunge punk-pop sextet get on the horn about their new LP, upcoming tour, and the crap state of big music in Canada. *By Jacey Gibb*
- 11—**Instant Theatre** If you thought improv was all interruptions and arm flailing acted by a bunch of loudmouths, you're wrong! Mostly. The local school of spontaneity shows us there's a whole lot more to improv. *By Evan Brow*

- 13—**The Courtneys** Admit it. Deep down, you miss the Spice Girls, *90210*, and Club Monaco. Patch up that gaping '90s void with these three Keanu-loving, slack-poppers about to release their debut full-length. *By Alexandra De Boer*
- 16—**Discorder Revisited, Young Vancouverites, Part 2** In this month's trip down magazine-memory lane, we flashback to Expo '86 in the conclusion to last month's tale of rowdy punkers Slow, and their imminent unravelling.
By Erica Leiren

REGULARS

- 4 **Here's The Thing** An Ode to Craft Beer
- 6 **Jam Space** Keep Tidy
- 18 **Art Waste Guide**
- 20 **Calendar** Monika Loevenmark
- 22 **Program Guide**
- 26 **Music Waste Guide**
- 29 **Under Review**
- 31 **Real Live Action**
- 38 **Discorder's Summer Fest Freakout!**
- 39 **Charts**

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† Cover photo by Andrew Volk. The Courtneys lettering/logo by Dana Kearley.
Discorder logo-lettering by Moses Magee.

Corrections: Last month we reviewed Cascadia's *Level Trust*, and citing it as an independent release. It was actually released through Cruising USA. Our apologies.

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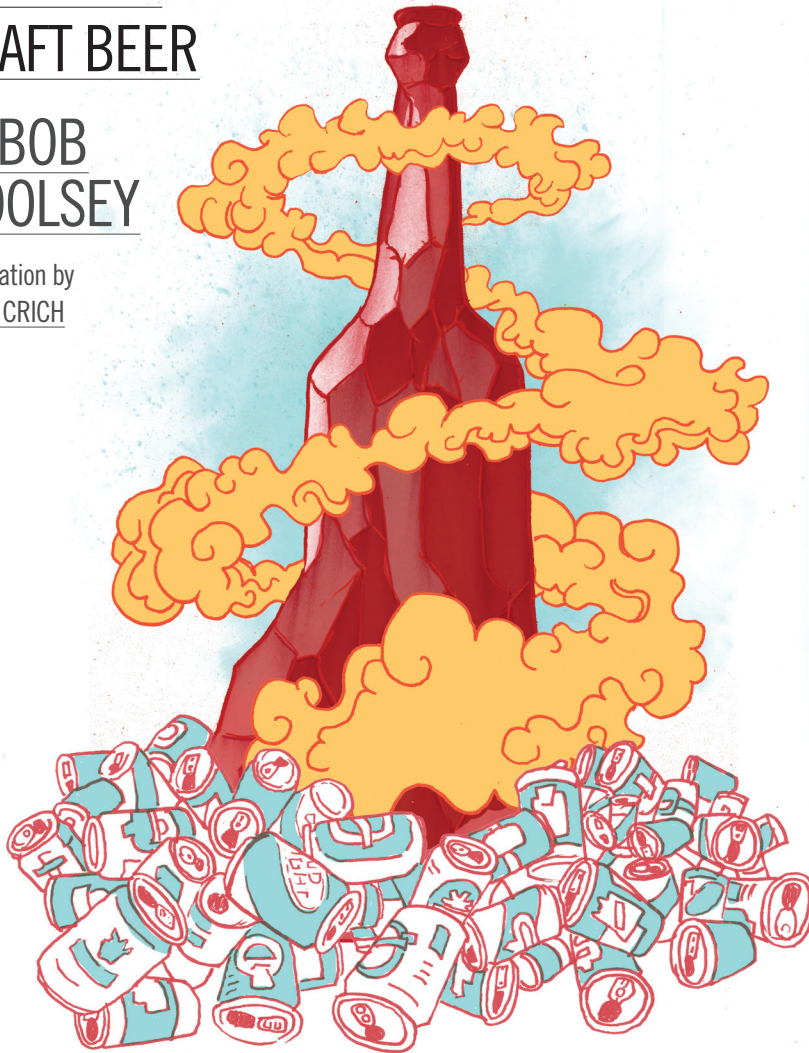
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AN ODE TO CRAFT BEER

by **BOB WOOLSEY**

illustration by
TYLER CRICH



About 10,000 years ago there was a guy who left his cereal in some water. The natural processes of fermentation took over and BOOM! He had beer. Kind of. It probably tasted like shit, but it did the trick. Some of the earliest known writings refer to beer, like the Code of Hammurabi, which included laws that governed beer consumption. Today beer is the third most consumed drink in the world after water and tea/coffee.

I'm willing to bet that the farmer who first discovered this wonderful beverage probably spat it out and hated it. But the second or third guy probably gathered his buddies around and shared the beer. I can see them now, after a hard day of cereal farming. They sit down and their old pal, let's call him Ezekiel, hands them a strange brew that they're not too sure about. He encourages them to continue drinking. They're about to head home to their respective huts when

Ezekiel passes out one more round. The night is filled with stories and songs and shenanigans galore. The ensuing headaches the next day take a heavy toll on their farming. Thus was invented the weekend: A time to unwind with a pint and then sleep off your hangover.

For the following 9,500 years or so beer was largely a mom and pop operation. There are records of monasteries selling beer, but for the most part was made in small operations, limited to local establishments. It wasn't until the industrial revolution that beer was mass-produced under brands that would become trusted purveyors of crisp smooth tastes. So basically, one could say that for about 95 per cent of beer's existence, it's been a craft beer dominated world. The industrial revolution was a bit of a double-edged sword. On one hand it made beer available in large quantities across vast expanses of

land. On the other hand, global warming. Also, the beer that was made was a bit, how should we say... boring.

Like any mass produced item, homogeneous products seemed to prevail since they offended the least amount of sensibilities. You've got your stout lovers and you've got your pilsner lovers, but it seems that in the end, more people will drink a light flavoured beer than any kind of heavily flavoured beer. And that's a shame because good beer is a wonderful thing and we all know that when you find a wonderful thing you should enjoy it responsibly. And repeatedly.

Luckily, we're now enjoying a renaissance of craft beers across North America, which is pretty unprecedented. For years there's been craft brewers here and there but nothing like what's happened over the past few years. In Vancouver last year we saw Coal Harbour Brewing, Parallel 49 Brewing, and the Powell Street Brewery all come along. Over the next year four more are planned to open. It's a goddamn beer lover's dream world out there, folks!

In addition to our very own craft breweries, there is a number of places in town where you can pick from craft brews originating all over the place. The beer belly paunch has become as much a stereotype of hipster culture as the tattoo sleeve and ironic moustache. Far from being anywhere near as elitist and opaque as hipster music culture, craft beer makes the whole experience of sharing a beverage with friends that much more enjoyable. Instead of guarding the beer they discovered before anyone else knew it was popular, craft beer enthusiasts are on a mission to share what they've discovered with the masses.

When it comes right down to it, that's what beer culture is all about. It's why Canada is a beer country and why beer is one of the oldest drinks known to humankind. It's a social activity. It's culture in motion. Had a long week at work? Go for beers with your colleagues. Sunny day on the patio? Invite some friends over for a brew. Here's the thing about beer and especially craft beer: when you enjoy it correctly, it enhances the social experience. Craft beer has opened up an infinite number of ways to do this. And because of that, I salute it.

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I arrive at an industrial back alley door next to a busy Clark Drive. In between workshop garages and bikes, hardcore quartet Keep Tidy—Shmoo Tidy (vocals), Kyle Huck (guitar), Brett Threats (bass), and Dustin Bromley (drums)—lead me into their newly acquired noise chamber on Clark and 2nd to share some wisdom. In a room crammed with tons of gear and three drum sets, I move an oversize plastic ice cream cone to sit down and chat about their jam space.

Does the writing process happen in the space? Is it intense and to the point, like your songs?

ST: Yes, I would say so.

Basically someone writes a riff then someone else says, that

sounds cool. Then someone else writes another riff that adds on to that riff and then we play it back and forth a couple of times and then we go, “Done!”

DB: Just after we wrote the second EP *Budsbuds*, we tried to evolve the sound a bit. I think we tried adding too many parts to the songs, and we didn’t finish a song for like six months because we just ...

BT: Over thought it.

DB: We were over-thinking way too much and then we ...

ST: Came back to our roots.

DB: We realized what we are: just a simple hardcore band.

BT: Just three parts, for every song. That’s it. That is all it needs to be.

KH: Sometimes two!

BT: Yeah sometimes two! Most of the songs just have two parts now I guess.

We got rid of the third part all together.

DB: Cut the fat.

BT: No more bridges, just verse chorus, verse chorus, verse...

DB: Keep it tidy.

ST: Ew.

Do you share this space with other bands?

DB: Bitch Moves, Pleasure Cruise, B-Lines, and Mode Modern.

So last question, how does the group dynamic come together in rehearsal compared to playing live? Who takes up the most space?

KH: Brett! Brett! I can’t invade his zone. He’s got a bubble, live and in rehearsals. I am not allowed near him. Sometimes at practice I try to get a little closer, just to see how close I can get.

BT: If we’re live, having two people on one side always looks super awkward to me. Kyle keeps following me though, just because he knows it bugs me.

Keep Tidy play their first show in nearly six months on May 24 at Zoo Zhop. For more tunes, visit keeptidy.bandcamp.com. Their shit is free!

Discorder: Last time I met you all, you had a jam space on Abbot and Hastings. When did you move here?

DUSTIN BROMLEY: December? Or was it November?

SHMOO TIDY: Something like that.

So you stayed in that space until you moved here?

DB: Yeah, I rented that room for six years, so if I have any permanent respiratory problems that would be why.

BRETT THREATS: That is why we named the first Keep tidy EP *Basement Mold*.

DB: So many bands we know had rooms in that space like...

ST: Black Mountain, Hot Hot Heat, the Organ, Neverland...

BT: The Jolts where playing there for a bit, White Lung, Bessy, Sun Wizard.

DB: It was a moldy shit-hole. It was called whatever people wanted to call it. Everyone had different names for

it, but all names had something to do with mold.

How is this place different? Is it in a good or bad way?

ST: We are not a block and a half away from a liquor store or 7/11 anymore.

KYLE HUCK: Nobody bums smokes off you here though.

BT: We are closer to our houses.

ST: Yeah, closer to home. We can sit in the parking lot and drink here without worrying about the cops.

ST: It’s not roomier. It’s a bit smaller than the old one, but I like it better.

DB: It’s kind of the same, but the atmosphere is better. Hanging around outside and seeing all the other bands because there are three sections [here] that are all full of jam spaces ... From a renters perspective, these landlords are amazing.

BT: They aren’t slumlords!

YOUNG BRAISED



YOUNG BRAISED

by **ROBERT
CATHERALL**

photos by
SYLVANA D'ANGELO
lettering/illustration by
MOSES MAGEE

Attending the Music Waste listening party is all about bragging rights. It's an afternoon of critiquing more than 300 aspiring musicians while drinking tall cans of PBR at what White Lung's Mish Way called "the cheerleading squad headquarters of 'cool music,'" in her VICE column last year. Taking a humble backseat to those with a more discerning ear, I approached the local tastemakers to find out which bands they were most excited to see this year.

Peering over the shortlist they gave me, I was surprised to see Young Braised, the lyrical half of self-professed "post-iPhone" rap group Hyperlinx. Solo rappers are a rare sight on the Music Waste lineup. It's been a primarily rock 'n' roll affair for the past 19 years and expanding the variety of genres has been an uphill battle for the festival. I was intrigued.

The Kootenay-born, Christian-raised Jaymes Bowman has lead a short musical career that boasts three solo mixtapes, a full length release, and an additional full length under the Hyperlinx moniker with producer Full Function. Add a slot at this year's Sled Island and you'll understand why I got lost in his back catalogue. For someone who released these five recordings in a single year, Young Braised's digital presence looks like a well lived in mansion where 64-bit chandeliers hang from browser toolbars as roaring Mediafireplaces illuminate iPhone 5s. Like many internet-based rappers, Bandcamp, Soundcloud, and a



handful of social media sites have been integral to Young Braised's networking and exposure, "I just hit up people on the internet a lot. I'm on Soundcloud, following any producer I like and just trying to make genuine relationships," he explains.

Looking to gain respect from his idols, Young Braised decided to take music seriously after his summer job as a door-to-door salesman in Baltimore ended in 2009. He grew his musical repertoire for three years in Victoria before his debut, *Drunk Muzik*, was released via Bandcamp in March of 2012. It was a tireless year for the rapper as he dropped three more releases, including his first solo full-length, the retrospective *2012*, by the year's end.

Constantly seeking out new producers, Young Braised also indirectly collaborated with Babe Rainbow (a.k.a. Cameron Reed) at the end of last year for "Snack City," a fast-food satire of Mac Miller's "Rack City." It was a tie-dye drenched YouTube mini-sensation facilitated by social media. "I actually didn't know Cameron at all and I just rapped over [Cam's] beat. Then I tweeted at him and he liked it."

Reflective of his relationship with social media and the internet, Young Braised's fascination with technology has come to the forefront of his music. The classic hip-hop themes of his early releases (weed, money, food, weed, basketball ... weed) still resonate. But *2012*'s "Tingri" saw the emcee

pairing with prolific vapourwave artist Laserdisc Visions, while the effortless cadence of lines like "I come through with the euphemisms / I'm the voice that the youth was missing / Coolin' like New Edition" that collide with spaced-out synths on his latest single "Hotel Lobby," illustrate a thematic shift. "I'm a heavy user of technology and people look at that as a negative thing sometimes, but it's a part of our lives. It's the world we live in," he reasons.

Challenging rap's limits doesn't end there for Young Braised. At last month's Emily Carr Grad Party local multimedia artist Paul Wong helped project his performance onto a narrow mylar sheet hanging in front of the audience as Bowman performed from behind a secluded cubicle, distanced from his fans. Acknowledging that it's a struggle for rappers to have an interesting live show, he hinted that this wouldn't be his last holograph show. "I'm going to try to get a wider sheet so I can have a full stage presence next time," he says coolly between sips of beer. Defending a performance style that could easily be pegged as ostentatious, he leaves me with the question: "What's the point of pursuing an entertainment-based endeavour if you're not going to entertain?"

Young Braised headlines the Astoria for Music Waste on Saturday, June 8 before projecting himself upon Calgary's Sled Island Festival (June 19 to 22).



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The word ketamine refers to two things: one is the name of an anesthetic substance famous for being a recreational sedative. The other refers to a five-piece acid-wash pop band famous for their 2012 release, *Spaced Out*. Both are highly addictive.

Formed in 2010 by Paul Lawton and James Leroy, the former Lethbridge band has found a new home in the culture capital of Toronto, where all of the members except for Leroy now reside. Despite having only released their debut album a year ago, the group has amassed an assortment of seven-inches, as well as an EP, *11:11*, and their second LP, *You Can't Serve Two Masters*, both due out this year. *Discorder* recently had the chance to catch up with Lawton over the phone to discuss dual band identities, “dumbing down” their new album, and what happens when you tell Canadian music how you *really* feel.

The molecular structure of the Ketamines’ band is a unique one; while Leroy and Lawton formed the band and write most of the music, Leroy still calls Lethbridge home. Lawton is the go-to member for things like promoting the band and touring, along with Alexander Hamlyn (guitar), Andrew Payne (vocals/guitar), Jesse Locke (drums), →

THE KETAMINES by JACEY GIBB

lettering/illustration by BRITTA BACCHUS
photos by RICO MORAN



and Sara Ford (keyboard). But Lawton denies that having the creative hives of Ketamines separated by a whole country has impacted the way they create music.

"I talk to him as much as I did in Lethbridge. I also think the distance allows for difference, adds more to the plot." Even when Lawton and Leroy shared a postal code, they would turn to the Internet as a way to send music back and forth for collaboration. Adding 3,000-plus kilometres between them hardly affected the creativity.

By the time you're reading this, Lawton and the rest of the Ketamines band (sans Ford) will already be in the throes of their June tour with Zebrassieres. But don't be alarmed if you think you're seeing doppelgangers when you attend their show; the two bands are made up of the same people, but with a bit of instrumental musical chairs. Bars will pay for each band playing, and so the touring yields twice the profit for the members.

"Isn't that exhausting playing twice in a row?" I ask.

"One of the first concerts I went to was Guns & Roses and they played for three hours. I'd rather be on stage than be bored or waiting to get paid." The two bands also have noticeably different sounds, with Ketamines emitting more of a psychedelic-

pop vibe than the Zebrassieres' punk sound.

Where there's a band touring, there's a new album to promote. Lawton's philosophy behind the band's more recent music was "dumbing things down in a way that there's still intelligence behind it." Instead of adding layer upon layer during recording or injecting things like spacey sound effects, the band chose to focus on a more simple song structure, adopting the mentality of "just because you can add something, doesn't mean you should." The result on *You Can't Serve Two Masters* is a tighter, rawer, but as catchy-as-ever sound that seems like a natural progression for the band.

Aside from the splatter of upcoming new music from Ketamines, you may recognize Lawton's name from somewhere else: the Slagging Off blog. The group was asked to play Canadian Music Week in Toronto and were to receive wristbands as payment. The deal seemed fine until Lawton started to browse the lineup of over 1,000 artists; he didn't recognize any of the bands playing, despite co-owning a record label and having toured Canada extensively over the past several years. Lawton chose to start a blog reviewing the bands alphabetically and after 200 bands, had found "maybe three" that he "wouldn't mind seeing." Though initial response to Slagging Off

was slow, once it took off, it really took off. "On Tuesday it started popping up on my friend's Facebook feed. By Thursday, someone had hacked my computer."

It's not like Lawton was personally attacking the bands he reviewed, but rather the state of Canadian music in general. "The music industry is fucked right now and no one knows how to fix it. It just keeps getting worse and worse," says Lawton. Instead of adopting the "If you don't have anything nice to say, don't say anything at all" mentality, he decided to take the opposite route.

"I believe that this [keeping quiet about criticism] is damaging Canadian music. Instead of pretending that you don't exist, I'm going to let you know and confront this head on." Spoken like someone who actually gives a shit about what happens to music in Canada.

Just like the drug, Ketamines are a fast-acting, powerful force who, with their explosive blend of psych-pop, will leave you craving for another hit.

You Can't Serve Two Masters gets released on July 15. Ketamines will be playing in Vancouver at the Rickshaw Theatre on June 15 with Zebrassieres, Warm Soda, and Tough Age.



photo by
JONATHAN DY
lettering/illustration by
KIM PRINGLE

by EVAN
BROW

INSTANT THEATRE

When you ask many people around town about improv, Instant Theatre is bound to come up. While the company's been through many incarnations, helming itself at the Globe Theatre in its infancy (now a Milano Coffee), its "fifth generation" is represented at this quaint dinner of ours, by artistic director Alistair Cook and Instant instructor Nicole Passmore. We dine and drink at the Rumpus Room, and while Cook and Passmore act as the de facto company reps, the entire atmosphere of the place screams Instant. Different improvisers are walking in, we bump into someone who's taking an Instant program, and, lo and behold, Instant Company performer Cam MacLeod ends up buying us all shots. Reasonably liquored, we chat.

Instant Theatre prides itself on being at the alternative edge of Vancouver improv. While Vancouver TheatreSports League will always perform a more mainstream improv show, Instant focuses on the essence of improv and how to produce a show that not only makes you laugh, but makes you think, makes you feel, even makes you cry from time to time.

"Our primary goal isn't just to be funny," says Passmore. "It's to do theatre. It's to do art. To do comedy. To prove that not every art form that is comedy has to be focused on doing set-up, punchline, set-up, punchline. So we focus on doing great characters and narratives that people actually give a shit about."



† Instant Theatre Company, left to right: Alistair Cook, Andrew Chen, Brian Cook, Warren Bates, Shawn Norman, Brad MacNeil, Nicole Passmore, Tyler Cheyne, Adam Pateman, Marcel Perro and Nima Gholamipour. Missing from the photo, but a part of the company: Ember Konopaki, Briana Rayner, Lauren McGibbon and Cameron MacLeod. Photo by Dylan Maher.

Instant is also set apart by the number of people involved. “We have a community of improvisers that train with us, with our cast, our faculty, and that’s about 150 people on a regular basis,” says Cook, himself an instructor. At times, it seems like Instant can feel more like a school than a theatre society, especially as the company has recently added a standup class and a sketch class with plans to add more.

“I think that film is a very important part of improvisational performance and comedic performance,” says Cook. “So I can see us adding that when we move on to a new facility in a year to a year-and-a-half. I think that also physical theatre is something that we should probably be doing.”

“Yeah, most improvisers are bad at physical stuff,” says Passmore. “We tend to stand around and talk.”

“Also, producing musicals, stage productions, so not just sketch shows, would be something we would like to experiment in,” says Cook. “Mostly because I really want to do *Ghostbusters: The Musical*.”

And while Cook and Passmore teach at Instant, both facilitating the company’s Conservatory program, they also both perform with Instant.

“Any performance where Nicole ends up saying, ‘Because I’m a strong, independent woman’ is normally a good show, which is most of the shows she’s done,” says Cook.

“Recently we did a show on a stage that had three levels that we weren’t ready for. And I bailed and fell in the first three seconds and the audience thought it was an amazing pratfall. And I let them believe that, because the second time I fell made me even more embarrassed,” says Passmore.

AN INTERESTING FACT ABOUT EACH OF THE INSTANT THEATRE FACULTY:

ALISTAIR COOK: Former Spray ‘N Wash RESOLVE spokesperson. Built his own backyard.

NICOLE PASSMORE: Almost got kidnapped at Expo ‘86. **BRAD MACNEIL:** Guy at Ottawa Senators games known for singing on the jumbotron, lip-syncing such hits as “Eye of the Tiger,” “Dancing In The Dark,” and “Friday.” **SHAWN NORMAN:** Knows how to dispatch cabs. **KYLE BOTTOM:** Had appendicitis for a year before knowing it. Apparently his appendix was too strong to burst. **PETER CARLONE:** Really loves guns. “He owns one and I think its name is Martha,” says Passmore.



† Alistair Cook on the above photo: “We may do a Scooby [Doo] style show this Halloween, with Cam [MacLeod] as Shaggy.” In the photo, left to right: Brad MacNeil, Nicole Passmore, Warren Bates, and Shawn Norman. Photo by Dylan Maher.

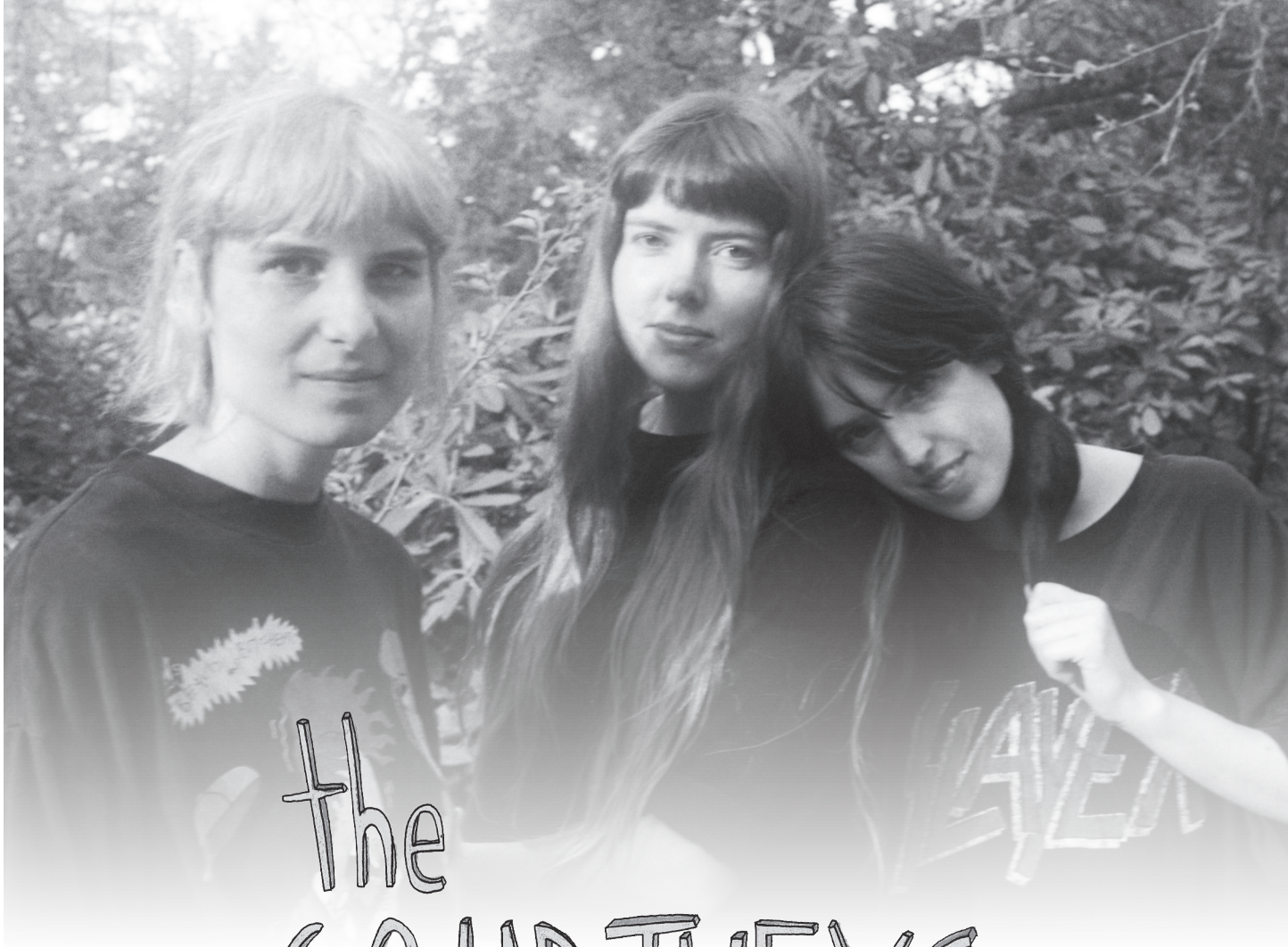
One of Instant’s flagship shows is STREETFIGHT, an improv battle royale where individuals compete for votes from an audience and a guest judge.

“At the end of the show, there’s only one winner, like *Highlander*. There can only be one,” says Passmore. “And that winner takes home, not only glory, but the most ridiculous gift card we can find. Like La Senza ... or Buy-Low.”

In the spirit of improv, we flashback to MacLeod. This time, the shots he gives us aren’t your standard affair. He gets us pickle-bracks: a shot of whiskey chased with a shot of pickle brine. With a collective understanding of “saying yes,” we down it, the pickle brine oddly compliments the smooth whiskey. As the unique mix of flavours set in our mouths, Passmore delivers her best improvised mission statement: “Instant is a fucking party.”

The next STREETFIGHT is June 16 at the Havanna Theatre.

Visit instanttheatre.com for more information regarding classes, programs, and upcoming shows.



the COURTNEYS

by **ALEX
DE BOER**

photos by
ANDREW VOLK
lettering/illustration by
DANA KEARLEY

With Spice Girls stickers pasted decoratively on mirrors, '90s reflections were mired in pop sensationalism. The decade shrieked for girl power and the response came in song. Initially earning wealth and fame for anthemic pop, skillful mass marketing molded the Spice Girls into icons. The five women moved transiently between band and brand. At the foot of their empire, children clawed for collectibles. Magazine quizzes gauged personality by "spice" and a feature film monopolized cinemas. Spice Girl fandom moved beyond music. In the '90s, the rumbles of pop melody were the movements of behemoth celebrity culture.

Twenty years later, Vancouver garage punk trio the Courtneys ask, "Which Courtney Are You?" (You can take their quiz.) Tie dye aside, this group's nostalgia for the '90s extends beyond lyrics and fashion. Authoring workout videos, a wide selection of merchandise, online quizzes, and more, the Courtneys delve deeper into a not-so-distant decade. They toy with fame using social media and retail products. Imitating the marketing strategies of groups like the Spice Girls, the Courtneys have fun while allowing their audience to consider the complications of pop culture. →



A bird's unbroken chirp threads through the evening as the Courtneys and I sit on the Burrard Street YMCA patio. Often holding band meetings in the YMCA hot tub, Jen Twynn Payne (drums), Courtney Looove (guitar), Sydney Koke (bass), and I chat outside in the warmth of May.

Even glancing research confirms these girls are prolific self-promoters. During our interview, Payne sports one of the band's new Courtneys snap-backs. Front and centre is the official Courtneys' signature, a rare font blend of the logos from *90210*, *Fraser*, and *Club Monaco*. These hats have the upcoming Courtneys album info printed on them, though they fit more snug on your head than inside the record sleeve. A significant addition to their line of merchandise, Koke comments, "It's really exciting to just make things in all different contexts." Their non-purchasable promotions are another example. These include How-To videos for working out, cooking, and catching a snake. "It's fun to experiment with pop culture," Koke explains. "I'm really intrigued by the way that people have advertised themselves in the past and the way that celebrity culture has worked in the past versus now."

Experimenting with the notion of celebrity is always done with playful intention. Referencing the '90s is more serious. Despite certain song titles ("90210," "K.C. Reeves"), the Courtneys claim irony is absent in their

music. Payne dismisses assumptions of mocking and says, "I just do things that I think are cool and that I like. I'm not trying to be ironic."

"I didn't realize how '90s we were until I saw our merch table," Looove adds. Hesitant to be swayed, visions of their Keanu Reeves cassette cover come to mind before Koke points out that the issue is really about "how irony and nostalgia are related." She offers her recently confessed love of Sheryl Crow as example, and explains, "The nostalgia is real. It's a real appreciation of stuff. It's not because it's a joke. It's because it's really awesome." In a final pledge to prove the band's sincerity, Payne announces, "I like Justin Bieber's music." Now I definitely believe them.

Originally from Calgary, Payne and Koke once bookended a band called Puberty. When Payne moved to Vancouver in 2010 as the drummer in Mac DeMarco's *Makeout Videotape*, she chose to restart the band and invited Looove in as an added guitarist. Their first show took place at Pat's Pub in 2011, almost a year after they had initially formed.

Crediting Pavement, the Clean, Dinosaur Jr., New Order, and Eddy Current Suppression Ring as influences, it took the poignancy of Koke's own bass riff for the Courtneys to realize that they were also heavily influenced by the French electronic band Air. Trying to pair a bass line with Looove's guitar part, Looove heard Koke's creation and announced, "That's Air!"

"Then we realized that we're basically the punk version of a smooth, sexy electronic band," Koke laughs in reflection.

And naturally capturing that sound has become the Courtneys' next step. Their self-titled debut full-length album is set for release on June 7. Hockey Dad Records is releasing the vinyl (clear blue) and Gnar Tapes (Portland) will be dropping the cassette. The album's

eight songs capture the first era of the Courtneys, and it was recorded, mastered, and mixed with Jordan Koop at Noise Floor in a snappy three days. Although admitting their songwriting process has since become more deliberate and selective, the girls felt they couldn't go forward without releasing the best of what they'd already achieved. The collection is filled with instrumental introductions to jolting two to three minute songs. Climbing chords separate and synchronize with pace-setting drums. The reverb-shadowed notes always find Payne's voice, as she offers prosaic lyrics in chanting pitch. The two charming standouts, "K.C. Reeves" (doubling on their *Green Burrito* cassette) and "90210," wink with pop arrangement and impassive three-person phrasing.

Maybe it's the low-fi, maybe it's the minimalism, but the Courtneys have a definite summer-laden aesthetic to their garage punk sound. With the '90s splashed on their shirts and in their tunes, these girls' light-hearted confrontations with celebrity push them beyond dynamic musicianship and dub them thoughtful and culturally conscious artists.

Snatch up a copy of the Courtneys new album at the Astoria on June 7 for their album release at Music Waste! Visit thecourtneys.bandcamp.com for merch and track downloads.

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RADAR BROTHERS "Eight" -- DESTROYER "This Night" (LP reissue)

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DISCORER REVISITED

YOUNG VANCOUVERITES

PART II

by ERICA
LEIREN

images courtesy of
ERICA LEIREN
lettering by
KIM PRINGLE

Continued from the May issue, here's part two of Erica Leiren's tale of Slow at Expo '86, and the aftermath of the controversial event.

While Slow's roadie made sure the on-stage equipment was ready, the audience's anticipation combined with the energy exuding from the stage to build the air of an electrical storm. Crackling. The musicians sauntered on from back stage, and each took his place: Russell at his drums, Hamm, Ziggy, and Thorvaldson behind their guitars. No Anselmi yet. Then suddenly, the storm broke.

Slow played like their lives depended on it. Like they didn't care. The way they played best. Tom's guttural, growling delivery was more intense and tormented than ever. And the band matched their energy and power to his. Part way through one of the songs—maybe "In Deep," or "Have Not Been the Same," or "Against the Glass," or "Bad Man," or "Looking for Something Clean"—Anselmi reached down and started to undo his pants. We watched in disbelief as he let them fall around his ankles and gave the audience and the great big night sky a good look at his boxers. Then he turned around and half-mooned the gathered fans.



← The Hip Type, 1987.
Photo by Neil Lucente.

Tracy Brooks (left, lead vocals)
and Erica Leiren (right, bass and
backup vocals).

Russell lit up and pounded out the drum roll from Hogan's Heroes. Tom lurched onto the stage, goose-stepping, giving the straight-arm salute, and with his finger held under his nose mimicking a military mustache. Saluting the audience and yelling, "Sig Heil, Sig Heil, Bill Bennett Sig Heil!" as he marched around the stage. With that, the band blazed into their first song and the audience crowded up closer to the stage, some standing at the front, and others ringed around on the risers. It was the gloaming. The time of evening neither still light, nor yet totally dark. The sky glowed dark blue.

To be honest, it wasn't really that big a deal. The audience and the band both handled it. But after Anselmi dropped his pants, the organizers got skittish and pulled the power. Right after that, Hamm let his down and gave everyone a good show. Maybe a few passersby were shocked, but we'd all seen rowdier behaviour at any hall gig you could care to mention. And besides, this is what you hoped for when you went to see a Slow show, wasn't it? Something exciting and unexpected was supposed to happen. The boys had delivered, and somehow given us just what they knew we wanted.

→ Slow/Green River/The Hip Type
Gig Poster, 1986.

Poster design by Gord Badanic.
Photo in poster by Liane Hentscher.

Pictured on the poster is Tom Anselmi of
Slow in performance at Expo '86.
The post-Expo gig at The Town Pump
was Slow's last show.

But this time was different. This was Expo '86, and there was a wider audience. I think what really started the riot rumour was when Rob Elliott [vocalist from the Soreheads] ran up to the TV broadcast booth's window and began pounding on them and yelling. But that was just Elliott. Everyone who knew him knew he was a fun, harmless, and excitable guy. But the TV crew didn't know him. The cameras focused on him, and the image of the ranting hooligan on the news that night blew everything way out of proportion. He got arrested.

"Hey Dad, I'm in jail ... Ha Ha Ha!" Suddenly, there had been a riot at Expo that night. Unthinkable antics and nudity had occurred. The audience had gone berserk!

The rest of the music series got cancelled after that.

I played once more with Slow, in my third band the Hip Type. Our singer, Tracy Brooks, was fabulous, a show-stopper like Anselmi. The kind of lead singer you could always feel confident on stage with, because even if you broke all your strings or had to stand through twenty minutes of dead air, they made the show go on. They could fill the space. They were that charismatic.

Brooks was the Hip Type's punk rock princess. She combined Jean Harlow's striking glamour and Mae West's bawdy wit and sense of humour. She was a superb lyricist and singer, with a taste for provocative song titles: "Glass Pussy," HoneyTrap," "Love for Everyman," "Jaguar Princess," "Wilder Shores of Love" and "Bluebottle Flies" were a few of the hits she wrote with our brilliant guitarist Patrick Findler. Our single on Life After Bed Records (produced by CBC Radio personality, Garnett Timothy Harry) pictured the cartoon kitty of the song title, with a big red heart pumping in his chest.

The Hip Type were booked for the Zulu-sponsored bill at the Town Pump, along with a band from Seattle called Green River and headliners Slow. During our soundcheck, I was playing my usual bass riff for the soundman to set

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AND FROM SEATTLE
GREEN RIVER
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THE HIP TYPE

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levels: "No Lip," by The Sex Pistols. I heard from my boyfriend later (present for soundcheck), that I got some kudos from Green River.

"Hey, listen. She's playing the bass line from that Pistols song we couldn't nail." It felt good to hear that—a few years later, Green River split and some of the members formed Pearl Jam, some Mudhoney.

Green River opened the concert, and warmed things up nicely for our band. We played a great set, excited to be sandwiched between two superlative acts. We played exhilarated by the atmosphere that always swirled around every Slow show.

Slow closed and were astonishing, as usual. We watched from the floor, slavish fans just like everyone else in the audience that night. What we didn't know at the time was that this was Slow's last show. Soon after, they broke up, reformed, and signed to a major record label to conquer the world.

But by then, I think they had already done that.

ART WASTE

lettering by TYLER CRICH

THURSDAY JUNE 6

GALLERY GACHET

88 East Cordova Street

Art Waste Group Show

Marie Horstead, Dave Pulmer, Steven Audia,
Mark Hall-Patch, Patrick Mcmanus, Crystal
Dorval, Tom Whalen, Mel King, Craig Pettman,
Pete Miles, Drek, and Tanya Crail

POSITIVE NEGATIVE

436 Columbia Street

Sleepover

Alex Heilbron and Sydney Koke

UNIT/PITT

236 East Pender Street

I.O.U.

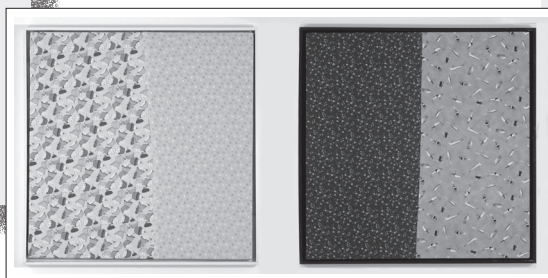
Steven Brekelmans, Colleen Heslin, Devon
Knowles, Ben Raymer, Ian Robert Sandilands,
and Frieda-raye Green
Curated by Kalli Niedoba



TOM WHALEN



ALEX HEILBRON & SYDNEY KOKE



IAN ROBERT SANDILANDS

FRIDAY JUNE 7

855 E HASTINGS

855 E Hastings St

Double Happiness

Alex Stursberg and Brennan Kelly

ART BANK

1897 Powell St

Felisha Ledesma

CLEAR LIGHT

2028 Clark Drive

Graham Landin

CINEWORKS ANNEX

235 Alexander St, Ironworks building

Sound + Vision Project

547 E HASTINGS STREET

547 E Hastings St

100 years of Sean Maxey

PROJECT SPACE

222 E Georgia St

Hidden In Plain Site

Future Proof

THE NINES SOCIAL CLUB

99 E Pender St

Caroline Weaver

GALLERY 1965

1965 Main St

Erica Lapadat-Janzen

REMINGTON GALLERY

108 E Hastings St

HUNT/CAPTURE

Ashlee Luk, klubnika/Strawberry,
and Mel Paget

THE GAM GALLERY

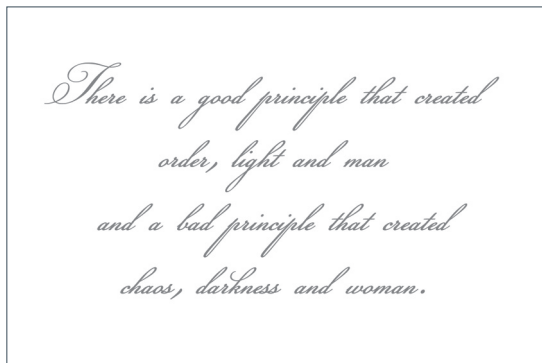
110 E Hastings St

Wastelands

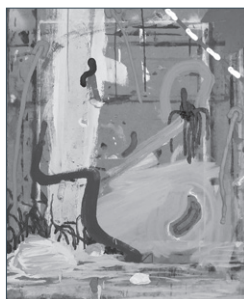
Natasha Broad, Alex M.F. Quicho, and
Daniel Marcus Tatterton



ALEX STURTSBERG & BRENNAN KELLY



FELISHA LEDESMA



GRAHAM LANDIN



PATRICK CRUZ

ART AT LIVE VENUES

ANZA CLUB

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The Christa Dahl Media Library and Archive
at VIVO Media Arts

Assembled by Alan Kollins

ART AT LIVE VENUES

RICKSHAW THEATRE

254 E Hastings St

Shawna McLellen and Olivia Carmen Meek

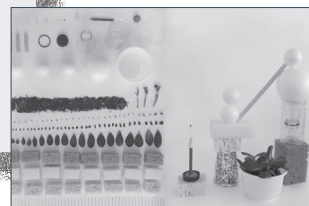
SUNDAY JUNE 9

LUCKY'S GALLERY

3972 Main Street

FTFY

Sylvana d'Angelo and Katayoon Yousefbigloo



SYLVANA D'ANGELO & KATAYOON YOUSEFBIGLOO

SATURDAY JUNE 8

EAST VAN STUDIO

870 E Cordova St

Object of Affection

Mandy Mitton, Maya Beaudry, Ryan Mathieson

Curated by Meredith Carr and Jacquelyn Ross

LITTLE MOUNTAIN GALLERY

195 E 26th Ave

The Light In This Room Covers

Everything Equally

Lindsey Hampton

YACTAC

7206 Ontario St

Todd Evanger

TOAST COLLECTIVE

648 Kingsway St

Nate Lacoste

DYNAMO ARTS ASSOCIATION

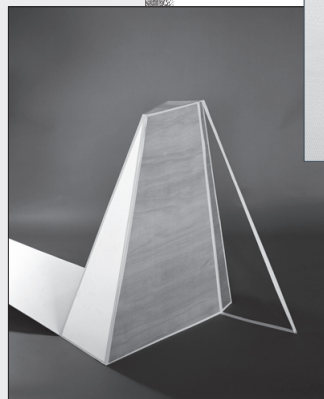
30 E 6th Ave

Kane Hopkins, Daniel Williams

MAIL ART

8165 Main St

Mini Paper Pavillion Club



RYAN MATHIESON



LINDSEY HAMPTON



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
2	3	4 !!!, White Arrows @ Fortune Sound Club	5	6 MUSIC WASTE	31 Disorder 30th B-day Bash & Annual Fundraiser! Hot Panda, Dirty Spells, Phoenix Thunderbird, Hooves. @ the Biltmore - \$10 at the door	1 Lié, Snit, Failing @ 855 E Hastings Canned Hamm, Three Goblins @ Electric Owl
9 MUSIC WASTE	10	11 Eleanor Friedberger, TEEN, Prairie Cat @ The Media Club They Might Be Giants, Moon Hooch @ The Biltmore	12	13 Mount Kimbie @ Fortune Sound Club	14 The Courtney's, Juvenile Hall, Johnny de Courcy, Student Teacher @ The Railway Club Parquet Courts @ Electric Owl	15 Nominal Records Showcase: B-Lines, Defektors, Vapid, Womankind, Love Cuts @ The Astoria Ketamines, Warm Soda, The Ballantynes, Zebrassieres, Tough Age @ The Rickshaw
16 Hooded Fang @ The Media Club	17	18 UBT, War Baby, Slow Learners, DAGRS @ The Astoria	19 Torres, Lady Lamb the Beekeeper @ The Media Club	20	21 Indian Wars, Malcolm Jack, Skinny Kids @ 855 E. Hastings	22 The Highest Order @ Antisocial
23	24	25	26	27 The Besnard Lakes, July Talk, Grounders @ The Biltmore	28 Weed, Cascadia @ 855 E Hastings Black Wizard, HoopSnake, Wiser Fool @ The Rickshaw	29 Jay Arner @ They Live Video Sunshine, Bestie, Pleasure Cruise, Chinatown @ The Media Club
30						

CiTR 101.9 FM PROGRAM GUIDE

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

	SUN		MON	TUES	WED		THURS	FRI	SAT		
6am				Pacific Pickin' (Roots)			CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	6am	
7	Bepi Crespan Presents... (Difficult Music)		Good Morning My Friends		Tweets & Tunes				Radio Nezate (Eritrian)	7	
8				Queer FM Vancouver : Reloaded (Talk)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Student Fill-in Slot	8			
9	Classical Chaos (Classical)		Breakfast With The Browns (Eclectic)							9	
10	Shookshookta (Talk)			Mind Voyage (Ambient)	Pop Drones (Eclectic)		Rocket from Russia (Punk)	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)		Parts Unknown (Pop)	Mantis Cabinet	TerryProject Podcast (Talk)	Democracy Now (Talk)	Definition Soundwave (Rock/Folk)	Skald's Hall (Drama/Poetry)		1	
2				Give Em The Boot	Extraenvironmentalist (Talk)		Ink Studs (Talk)	Radio Zero (Dance)	Power Chord (Metal)	2	
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	The All Canadian Farm Show	Programming Training	Butta on the Bread		Programming Training		Code Blue (Roots)	3	
4			The Leo Ramirez Show (World)	Radio Free Thinker			Thunderbird Eye				
4				Discorder Radio	Sne'waylh		Mantra (Eclectic)	Nardwuar Presents (Nardwuar)		4	
5	Chips (Pop)	Student Fill-in Slot	News 101 (Talk)	The City	Arts Report (Talk)		Simorgh (Persian Literacy)	News 101 (Talk)	Moon Grok	5	
6	So Salacious (Electro/Hip Hop)		Neil's Hidden Tracks (Korean Music)	Flex Your Head (Hardcore)	Arts Project	UBC Arts On Air	Are You Aware (Eclectic)	Peanut Butter 'n' Jams (Eclectic)	Stranded (Eclectic)	Nasha Volna (World)	6
7	More Than Human (Electronic/Experimental)		Exploding Head Movies (Cinematic)		Sam- squatch (Ecl)	Sup World?				La Fiesta (World)	7
8	Rhythms (World)	Techno Progressivo		Inside Out (Dance)	Folk Oasis (Roots)		Stereoscopic Redoubt (Experimental)	African Rhythms (World)	Student Fill-in Slot	8	
9	Bootlegs & B-Sides (Dance/Electronic)			Crimes And Treasons (Hip-hop)	Sexy In Van City (Talk)		Live From Thunderbird Radio Hell (Live)	The Bassment (Dance/Electronic)	Synaptic Sandwich (Dance/Electronic/ Eclectic)	9	
10	Trancendance (Dance)		The Jazz Show (Jazz)							10	
11				Student Fill-in Slot	Hans Von Kloss Misery Hour		Student Fill- in Slot	Canada Post-Rock (Rock)	Randophonic (Eclectic)	11	
12										12	
1	CiTR Ghost Mix		CiTR Ghost Mix							1	
2					Vampire's Ball (Industrial)		Aural Tentacles (Eclectic)			2	
3				CiTR Ghost Mix				CiTR Ghost Mix	The Absolute Value of Insomnia (Generative)	3	
4										4	
5										5	

SUNDAY

BEPi CRESPLAN PRESENTS...

(Difficult Music) 7-9am
Bepi Cresplan Presents... CiTR's 24 Hours Of Radio Art in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general Cresplan© weirdness. Twitter: @bepicresplan Blog: bepicresplan.blogspot.ca

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.

SO SALACIOUS

(Electro/Hip Hop) 6-7pm
Skadz and Sprocket Doyle bring you Electro Swing, Alternative Hip Hop, Dubstep, Acid Jazz, Trip Hop, Local and Canadian Content – good and dirty beats.

MORE THAN HUMAN

(Electronic/Experimental) 7-8pm
Strange and wonderful electronic sounds from the past, present, and future with host Gareth Moses. Music from parallel worlds.

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
Hosted by Doe-Ran, the show was a nominated finalist for "Canadian College Radio Show of the year 2012 in the Pioneer DJ Stylus Awards". A complete mixbag every week, covering: Ghetto funk, Breakbeat, Hip-Hop, Funk & Soul, Chillout, Drum & Bass, Mashups, Electro House and loads of other crackin' tunes. Search 'Doe Ran' at percussionlab.com and on facebook.com

TRANCENDANCE

(Dance) 10pm-12am
Hosted by DJ Smiley Mike and DJ Caddyshack, Trancendance has been broadcasting from Vancouver, B.C. 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, Ovinimoon, 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.

MONDAY

GOOD MORNING MY FRIENDS

(Upbeat Music) 6:30-8am

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) 12-1pm
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 ALL CANADIAN FARM SHOW

(Pop) 3-4pm
The All Canadian Farm Show cultivates new and old indie jams from across genres and provinces. Tune in to hear the a fresh crop of CiTR volunteers take you on a musical

cross-country road trip!

THE LEO RAMIREZ SHOW

(World) 4-5pm
The best of mix of Latin American music. leoramirez@canada.com

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.

NEIL'S HIDDEN TRACKS

(Korean Music) 6-7pm
Korea has had brilliant indie musicians since the '80s. However, we don't know who they are and what music they play. Also they have had no chance to be introduced overseas. With Korean DJ Neil Choi, on every Monday 6 p.m., we can find out many hidden musicians who are really awesome like famous world rock'n'roll stars.

EXPLODING HEAD MOVIES

(Cinematic) 7-9pm
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 11 p.m. **June 3:** One of the legends of Jazz guitar: Talmadge "Tal" Farlow. "The Swinging Guitar of Tal Farlow". **June 10:** A 3 hour look at this year's Vancouver International Jazz Festival. Gavin and Jazz Fest Media Director John Onysik give you the goods for 2013. **June 17:** A hot and rare session with pianist/composer Sonny Clark. "My Conception". **June 24:** One of the major voices of the tenor and soprano saxophones: Eli "Lucky" Thompson with pianist Tommy Flanagan and bass and drums. "Lucky Meets Tommy".

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

VANCOUVER: RELOADED
(Talk) 8-10:30am
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

MIND VOYAGE

(Eclectic) 10:30-11:30am
Mind Voyage presents cosmic tones of celestial counterpoint on CiTR! Experience weekly encounters of synth, ambient, witchy and new classical items in one-hour with DJ Tall Jamal.

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.

MANTIS CABINET

(Eclectic) 1-2pm

GIVE EM THE BOOT

(World) 2-3pm
Sample the various flavours of Italian music from north to south, traditional to modern on this bilingual show. Folk, singer-songwriter, jazz and much more. Un programma bilingue che esplora il mondo della musica italiana. <http://giveemtheboot.wordpress.com>

PROGRAMMING TRAINING

(Talk) 3-3:30pm

RADIO FREE THINKER

(Tunes) 3:30-4:30pm
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

DISORDER RADIO

(Tunes) 4:30-5pm
Disorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!

THE CITY

(Talk) 5-6pm
An alternative and critical look at our changing urban spaces. New website: www.thecityfm.org. New twitter handle: @thecity_fm.

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
dj@crimesandtreasons.com

WEDNESDAY

TWEETS & TUNES

(New) 6:30-8am
We practice what we Tweet! Showcasing local indie music and bringing bands, artists and fans together through social media. Website: tweetsandtunes.com Twitter: @tweetsandtunes.

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) 11:30am-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) 1-2pm
Alternating Wednesdays
There once was a project named Terry, That wanted to make people wary. Of things going on in the world that are 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.

SNE'WAYLH

4-5pm
In many Coast Salish dialects, "sne'waylh" is the word for teachings or laws. The aboriginal language-learning program begins with the teachings of the skwxw7mesh snichim (Squamish language). Originally aired on Coop Radio CFRO 100.5 FM in Vancouver, Tuesdays 1-2 p.m.

ARTS REPORT

(Talk) 5-6pm
Reviews, interviews and coverage of local arts (film, theatre, dance, visual and performance art, comedy, and more) by host Maegan Thomas and the Arts Reporters.

ARTS PROJECT

(Talk) 6-6:30pm
Alternating with UBC Arts On Air
Stay tuned after the Arts Report for Arts Project Interviews, documentaries and artsy stuff that doesn't fit into CiTR's original arts hour.

UBC ARTS ON AIR

(Talk) 6-6:30pm
Alternating with Arts Extra!
On break from June-September 2013.

SAMSQUANTCH'S HIDEAWAY

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

SUP WORLD?

(Eclectic) 6:30-8pm
Alternating Wednesdays

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

FOLK OASIS

(Roots) 8-10pm

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

SEXY IN VAN CITY

(Talk) 10-11pm

Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvancity.com/category/sexy-in-vancity-radio

HANS VON KLOSS' MISERY HOUR

(Hans Von Kloss) 11pm-1am

Pretty much the best thing on radio.

THE VAMPIRE'S BALL

(Industrial) 1-5am

Industrial, electro, noise, experimental, and synth-based music. thevampiresball@gmail.com the-vampiresballoncity.com

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

ROCKET FROM RUSSIA

(Punk) 10-11am

Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. <http://www.weallfalldowncity.blogspot.ca>

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>

DEFINITION SOUNDWAVE

(Rock/Folk) 1-2pm

The now of folk. The now of rock. The now of alternative. Join Evan as he explores what's new, what's good, and what's so awesome it fights dragons in its spare time. As always, Evan ends the show with a special Top 5 list that's always fun and always entertaining.

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

(World) 4-5 pm

Kirtan, Mantra, Chanting and Culture. There's no place like Om. Hosted by Raghunath with special guests. Email: mantraradioshow@gmail.com. Website: mantraradio.co.

SIMORGH

(Persian Literacy) 5-6pm

Simorgh Radio is devoted to the education and literacy for the

Persian speaking communities and those interested in connecting to Persian oral and written literature. Simorgh takes you through a journey of ecological sustainability evolving within cultural and social literacy. Simorgh the mythological multiplicity of tale-figures, lands-in as your mythological narrator in the storyland; the contingent space of beings, connecting Persian peoples within and to Indigenous peoples.

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.

AURAL TENTACLES

(Eclectic) 12-6am

It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre. auraltentacles@hotmail.com

FRIDAY

MOON GROK

7:30-10am

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.

SKALD'S HALL

(Drama/Poetry) 1-2pm

Skald's Hall entertains with the

spoken word via story readings, poetry recitals, and drama. Established and upcoming artists join host Brian MacDonald. Interested in performing on air? Contact us: @Skalds_Hall.

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

NARDDUAR

(Nardduar) 3:30-5pm

Join Nardduar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo! nardduar@nardduar.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

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.

CANADA POST-ROCK

(Rock) 10:30pm-12am

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 Phoebe can put the word "post" in front of.

SATURDAY

THE SATURDAY EDGE

(Roots) 8am-12pm

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

GENERATION 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.

Facebook: 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

MOON GROK

5-6pm

NASHA VOLNA

(World) 6-7pm

News, arts, entertainment and music for the Russian community, local and abroad. nashavolna.ca

LA FIESTA

(World) 7-8pm

Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host GspotDJ.

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

RANDOPHONIC

(Eclectic) 11pm-2am

Randophonic is best thought of as an intraversal jukebox which has no concept of genre, style, political boundaries, or even space-time relevance. But it does know good sounds from bad. Lately, the program has been focused on Philip Random's All Vinyl Countdown + Apocalypse (the 1,111 greatest records you probably haven't heard). And we're not afraid of noise.

THE ABSOLUTE VALUE OF INSOMNIA

(Generative) 2-6am

Four solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.

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- ☐ to support Disorder magazine with a donation of:

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454 W Cordova St.
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**Antisocial
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2337 Main St.
15% off clothing
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Australian Boot Co
1968 West 4th Ave
\$30 off *Blundstones* and
RM Williams

Audiopile
2016 Commercial Dr.
10% off LPs/CDs

BadBird Media
www.badbirdmedia.com
10% off

**The Baker &
The Chef Sandwich
Café**
320 Cambie St.
10% off

Band Merch Canada
www.bandmerch.ca
20% off

Bang-On T-Shirts
Robson, Cherrybomb,
Metrotown locations
10% off

Banyen Books
3608 W 4th Ave.
10% off

Baru Latino
2535 Alma St.
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Beatstreet Records
439 W Hastings St.
10% off used vinyl
BigMama Textbooks
1100-1200 West 73 Ave
10% off

The Bike Kitchen
6138 SUB Blvd.
10% off new parts and
accessories

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2012 Commercial Dr.
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3681 West 4th Ave.
10% off food

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4450 West 10th Ave.
10% off regular priced
items

Devil May Wear
3957 Main St.
10% off

Displace Hashery
3293 West 4th Ave.
10%

**Dream Apparel +
Articles for People**
311 W Cordova St.
10% off

Dunlevy Snack Bar
433 Dunlevy Ave
10% off

The Eatery
3431 W Broadway
10% off

The Fall Tattooing
644 Seymour St.
10% off

Fortune Sound Club
147 East Pender St.
No cover Saturdays (ex-
cluding special events)

Fresh is Best Salsa
2972 W Broadway
10% off

Gargoyles Tap+Grill
3357 W Broadway
10%

Highlife Records
1317 Commercial Dr.
10% off

Hitz Boutique
316 W Cordova St.
15% off regular priced
clothing and shoes

Limelight Video
2505 Alma St.
10% off

Lucky's Comics
3972 Main St.
10% off

Neptoon Records
3561 Main Street
10% off used, \$1 off new
Pacific

Cinémathèque
1131 Howe St.
1 free bag of popcorn

**People's Co-op
Bookstore**
1391 Commercial Dr.
10% off

Perch
337 East Hastings
10% off

Project Space
222 E Georgia St.
10% off

Prussin Music
3607 W Broadway
10% off

Red Cat Records
4332 Main St.
10% off

**The Regional
Assembly of Text**
3934 Main St.
1 free make-your-own but-
ton with purchases over \$5

R/X Comics
2418 Main St.
12% off

Rufus' Guitar Shop
2621 Alma St.
10% off everything but
instruments and amps

**Scratch Records
shows at Interurban
Art Gallery**

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Modern Girl**
2695 Main St.
15% off vintage, 20%
off new

UBC Bookstore
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stationery

**Vancouver Music
Gallery**
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12% off

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Modern Diner**
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MUSIC WASTE



THURSDAY JUNE 6

MUSIC

ZOO ZHOP 223 Main St

Juvenile Hall 11:30pm
Girlfriends and Boyfriends 10:45pm
Phoenix Thunderbird 10:00pm
Storc 9:15pm

ANZA CLUB 3 W 8th Ave

Defektors 12:15am
Slim Fathers 11:30pm
Failing 10:45pm

Nam Shub 10:00pm

THE ELECTRIC OWL 926 Main St

DIANE 12:15am
Bestie 11:30pm
Dirty Spells 10:45pm
Total Ice 10:00pm

COMEDY

THE CHINA CLOUD 524 Main St

The Hero Show 9:00pm



FRIDAY JUNE 7

MUSIC

THE ELECTRIC OWL 926 Main St

Tough Age 11:00pm
Collapsing Opposites 10:00pm
The New Values 9:00pm

ARTBANK 1897 Powell St

Johnny de Courcy 11:15pm
Soft Serve 10:30pm

Jay Arner 9:45pm

LANA LOU'S 362 Powell St

Crystal Swells 11:15pm
Bad News Babysitters 10:30pm
Stress Eating 9:45pm

COBALT 917 Main St

B-Lines 11:00pm

Mi'ens 10:15pm

Dead Soft 9:30pm

PAT'S PUB 403 E Hastings St

Snit 12:30am

Lesser Pissers 11:45pm

Ann 11:00pm

Night Detective 10:00pm

THE RICKSHAW THEATRE

254 E Hastings St

Hemoglobin 12:30 am

NEEDS 11:45

Dead Again 11:15

Womankind 10:30pm

WATERS 9:30pm

ASTORIA 769 E Hastings St

The Courtneys 1:15am

Woolworm 12:30am

The Greater Wall 11:45pm

La Chinga 11:00pm

Bertha Cool 10:15pm

855 EAST HASTINGS

855 E Hastings St

Freak Heat Waves 2:15am

Nervous Talk 1:30am

Spring Break 12:45am

The Passenger 12:00am

COMEDY

LITTLE MOUNTAIN GALLERY

195 E 26th Ave

Comedy Laugh 9:00pm

The China Cloud Ten Speed 9:00pm

illustrations and lettering by
TYLER CRICH



SUNDAY JUNE 9

MUSIC

ANZA CLUB 3 W 8th Ave

Malcolm & the Moonlight 11:15 pm

Christopher Smith 10:30pm

Malcolm Jack 9:45pm

Rec Centre 9:00pm

COMEDY

HAVANA 1212 Commercial Dr

Instant Theatre Presents:

Light Fuse & Run 8:00pm

SATURDAY JUNE 8

MUSIC

RED CAT RECORDS

4332 Main St

Knut 4:00pm

Percheron 3:00pm

Pups 2:00pm

THEY LIVE VIDEO

4340 Main St

Garbage Mountain 4:30pm

No.213 3:30pm

Magneticring 2:30pm

NEPTOON RECORDS

3561 Main St

Lunchlady 6:30pm

Hole In My Head 5:30pm

Colin Cowan and

The Elastic Stars 4:30pm

No 1 Bad 3:30pm

White Poppy 2:30pm

OUR TOWN CAFE

245 E Broadway

Praying for Greater Portland 5:30pm

Imaginary Pants 4:45pm

Allen Forrister 4:00pm

SIMPLY DELICIOUS

4316 Main St

Mormon Crosses 9:15

Watermelon 8:30

Waters 7:45

Sontag 7:00

ZOO ZHOP 223 Main St

The Silver Skeleton Band 8:30

Blue and White Van 7:00

FLYIN' 7:45

PAT'S PUB 403 E Hastings St

Village 12:15am

Twin River 11:30pm

Skinny Kids 10:45pm

Half Chinese 10:00pm

LITTLE MOUNTAIN GALLERY

195 E 26th Ave

LUCYS YAYEO 7:30pm

olav 6:30pm

ASTORINO'S 1739 Venables St

Shearing Pinx 12:15am

Love Cuts 11:30pm

Capitol 6 10:45pm

Tim The Mute 10:00pm

LANA LOU'S 362 Powell St

Koban 11:30pm

Industrial Priest Overcoats 10:30pm

Aerosol Constellations 9:30pm

ASTORIA 769 E Hastings St

Young Braised 1:30am

Open Relationship 1:00am

Masahiro Takahashi with

Half Chinese 12:30am

Fake Tears 12:00am

War Baby 11:30pm

Quitting 11:00pm

Bitch Moves 10:30pm

High School Heroin Addicts 10:00pm

DYNAMO ARTS ASSOCIATION

30 E 6th Ave

Groundtruthing 10:00pm

Drogue 9:15pm

REMINGTON GALLERY

108 E Hastings St

GODMODE GAME666 12:30am

Lie 11:30pm

Gal Gracen 10:30pm

Violet Age 9:45pm

COMEDY

THE CHINA CLOUD 524 Main St

Why Stand Up/Nearly Robots 8:00pm

CAFE DU SOLEIL

2096 Commercial Dr

Fictionals Comedy Waste Special

8:00pm

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AGE OF SHAPES EP



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UNDER REVIEW—JUNE 2013

DOLDRUMS

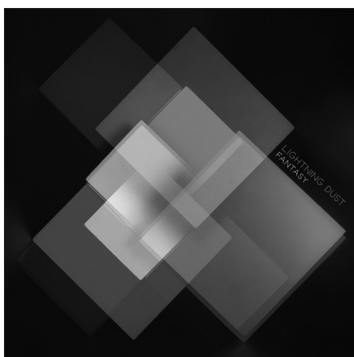
LESSER EVIL

(Arbutus)



How many artists does it take in one city to make a scene? Eastern Canada has had so much great electro music coming out of it in the last few years. Let's take stock. Toronto's **Crystal Castles**, formed in 2004, are perhaps the longest running, but last year saw the release of amazing albums from Montreal's **Purity Ring** and **Grimes** (while the latter spent enough time out east to be considered part of it, we can also claim her here in Vancouver.) Now that brings us to Doldrums, a.k.a. Airick Woodhead, the latest and possibly strangest of the eastern Canada electro scene.

Doldrums' debut LP *Lesser Evil* is a thrill ride. After a short intro, the listener is given a catchy dance number that would fit right into a decent club scene, but then said listener is hit by a barrage of genres and rhythms with little more than a distorted voice to lead the way. This is a very modern kind of music. At first blush it's confusing, but it rewards a short attention span. A few more listens reveal a deeper musical theme that runs through the album—it's one of those albums that grows on you. After a while it feels more like art than chaos. *Lesser Evil* is a bit like a well-curated trip through



the Internet, with a catchy vocalist to lead the way.

This is a promising artist making a strong statement in his debut, and it will be exciting to see where he goes next.

—Jeremy Stothers

JUVENILE HALL

MAGAZINE COLLAGE

(Independent)



Juvenile Hall's first full length is far from a collection of bubble gum pop punk. *Magazine Collage* is a legitimate piece of west coast punk rock. Compiling a few favorites from their previous two EPs with a fistful of new songs, these brash ladies have pasted together a ferociously fun 13-track album that owes as much to **Black Flag** as it does **Cub**. Tin can snares and crashing cymbals steadily drive buzzing guitars as all three girls pitch in on vocals, creating harmonies that sound like Exene Cervenka jamming with **Bikini Kill**.

At the end of "Waste of Time," the girls proclaim "there are no rules," a punk rock mantra that is very evident throughout the entire record. Wide-eyed songs like "Sugar Rush" and "Pizza Party" imply a certain innocence, while "No Cops" and "Eat Shit and Die" go beyond implicating this cunning trio, they put them at the scene of the crime with backpacks full of spray paint and kerosene. There is no arty pretense here and no feigning irony. *Magazine Collage* is a straightforward collection of timeless, scrappy, fun-loving punk rock songs that are sure to get any party going.

—Mark PaulHus

LIGHTNING DUST

FANTASY

(Jagjaguwar)

On their third haunted outing, Amber Webber (guitar, vocals) and Joshua Wells (synths) reel in

their tempos to a barbiturate-induced crawl as the former's trembling vibrato showers swirling paisley vines over the latter's atmospheric synths. Where the duo's first two releases peered into the darkness, *Lightning Dust*'s third has no problem finding comfort in it as Webber's new-wave lyrical lulls resonate within Wells' new synthetic palate. Slow and ominous, *Fantasy* is the duo's most anxious—and adventurous—outing yet.

Aside from the closing "Never Again," Wells has traded in his Wulitzer for a digital sampler to exhume his darker aural tendencies. The chosen MPC 2000 ominously pulsates at nearly half the BPM of their four-year-old debut. The result is an unexpected, yet logical, turn for the duo whose previous two albums Webber claimed were exploring her "goth" side. Don't worry though, *Fantasy* isn't some kind of mid-side-project-crisis. The striking resemblance of Webber's delicate and confident vibrato to Stevie Nicks' remains just as capable of seducing the most intrepid interstellar voyager.

Fantasy's negative space emphasizes their synthetic experimentations as female vocals waver while reciting post-apocalyptic art school anxieties laced with minimalist electro beats and sombre violin solos on songs like "In The City Tonight". Meanwhile fervent electronic overtones accentuate the sci-fi space goddess vibe on "Loaded Gun" as Wells' Wulitzer pulses along, heavy on the phaser, guiding Webber's perplexion as she monologues an inconclusive debate on power struggle.

A far cry from the jovial accessibility of early anthems like "Give It Up" or the sultry cabaret duet "Jump In", *Fantasy* teems with sombre and often anxious lyrics that see *Lightning Dust* at their most shrouded and mystical thus far. But it's mystery that makes *Fantasy* worth paying attention to, a reminder of the pleasure that comes from craning your ear, to hear beyond the atmospheric din, and unveil another story with each listen.

—Robert Catherall

MAQLU

MALFEASANCE

(Independent)

Maqlu takes no prisoners. Her third offering *Malfeasance* picks up right where 2012's *Futureghosts* left off. Self-produced, engineered and mixed, this is over forty minutes of staring into an electro-industrial abyss with a masochistic grin.

Opener "Counterfeit" sets the tone; a venomous tongue beneath a wall of electronic fuzz makes



it known that somebody has been caught, and that somebody is going to pay dearly. Space-age psychosis and paranoia set to abrasive feedback and distortion, a relentless and militant beat emphasises the lyrical tenacity. And it works beautifully.

A lot of ground is covered across nine tracks. From the haunted-carnival-ride organ sounds of "Lucky Paw," the deep dubby groove of "Fur + Flesh," the instrumental punk-funk of "Say My Name," to the druggy machine rock of "I Like You Better When You're High," this is an eclectic mix of electronic styles held together by a menacing and foreboding atmosphere. Lyrics of obsession, revenge, and betrayal are delivered with detached malevolence, sometimes buried beneath the chaos, and sometimes harsh and abrasive.

Standout track, "Disco Disgorge" is seven-minutes of electronic dystopia. Its twisting and growling industrial synth makes way for a glitchy outro with a militant krautrock beat.

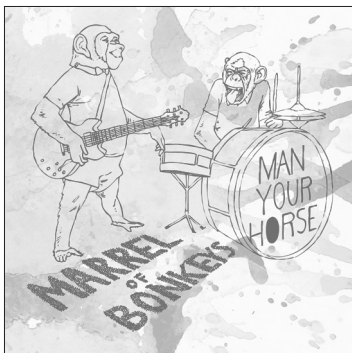
Nearing the end, a glimmer of redemption is offered with the narcotic vulnerability of "Sapphire" and the blissed-out dubby comedown of "Alabaster," the Creep remix of the opening track from Futureghosts.

A punch in the face with a velvet glove, this is an uncompromising and very enjoyable journey to the centre of the head.

—Stephen White

MAN YOUR HORSE MARREL OF BONKEYS

(Independent)



Capturing the intensity and spontaneity of a "live band" on record is a tough and rare feat, especially in the age of overproduction and lengthy recording sessions. *Marrel Of Bonkeys*, then, is as refreshing as it is exhilarating. The album's eight songs capture the furious, sweaty math-rock goodness of any Man Your Horse house party in deliciously overdriven detail. The duo benefit immensely from the time invested in working out the perfect fuzz tones, et al.

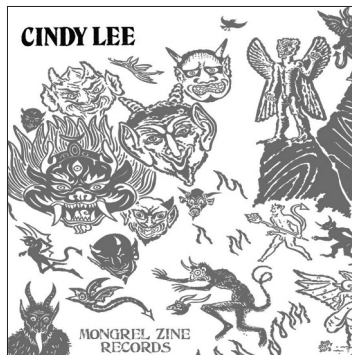
The chirps and clicks that open "Jamma Ray" don't accurately prepare the listener for the cascades of looped guitar jamming or machine-gun drumming, but a sense of comfort will sink in by the third or fourth tempo change. While some songs are so manic they border on stretched-out jam sessions, Man Your Horse are at their best when weird effects pedals and blissed-out upbeat melodies provide a natural narrative structure to cling to. There are so many brilliant sounds to watch out for on this record--the 8-bit echo intro to "Donkey Hotey", or the epic melody in (the ridiculously named) "May The Horse Be With You"--that audiophiles are going to be dancing to the tracks on repeat all summer.

—Fraser Dobbs

RED MASS / CINDY LEE

"CANDY" B/W "HOLDING THE DEVIL'S HAND"

(Mongrel Zine)



For those not in the know, Mongrel Zine might not be a big deal—there are, after all, thousands of zine-slash-record-labels floating around the blogosphere. What sets Mongrel apart from the rest is their unwavering enthusiasm and thoughtful output. That this is their first vinyl release in their five-year history speaks volumes about the artists highlighted on each side. For the most part, it's praise that the bands well deserve.

Side A is Red Mass' "Candy", a psychedelic single dripping with globe-trodden cool. Like a star-studded version of *the Brian Jonestown Massacre*, minus Anton Newcombe, Red Mass is a wriggling collaboration between ringleader Roy

Vucino and anyone that wants to play with him. "Candy" enjoys its wide palette of instrumentation, on a back-bone of garage-rock violin and coasting on the many toys and gadgets supplied by Mark Sultan and Arish Khan (a.k.a. *the King Khan & BBQ Show*).

Side B is a more mellow affair, featuring the first vinyl release of locals Cindy Lee. "Holding The Devil's Hand" channels Nico through lo-fi dirty blues; sparse guitar caked in abandoned-adobe-church echo leads the charge. Patrick Flegel's (ex-Women) angelic upper-register vocals churn up dust all over each verse, drawing a bleak picture against pretty words. "Polished" isn't the right word here--drums and bass are thinly painted over the background to cover up cracks in the walls of the song, but the chance to peek past the curtains into Flegel's monologue is well worth the lack of decor.

—Fraser Dobbs



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REAL LIVE ACTION

METZ
photo by
ARNAUD DE GRAVE

APOLLO GHOSTS / B-LINES / WATERMELON / DIANE

May 10 / the Rickshaw Theatre

Death is a hard subject to prepare for, even when you know it's a long way away. When Apollo Ghosts frontman Adrian Teacher announced in December that the band weren't going to be around forever, it never really sunk in that the day when the band wouldn't play sold-out shows for grinning pop junkies might come. And, even though their final show at the Rickshaw was more wake than funeral, it was still tough to see one of Vancouver's brightest call it quits.

Diane played a strong collection of post-punk goodness to start the night. Discordant guitar licks and some startlingly crunchy bass tones backed up alternating vocal duties. Drummer Ben Goldberg's habit of reassuring his band mates between songs was endearing, and the trio found their confidence again towards the end of their set.

Watermelon were a more cohesive ensemble than I remember, and a lot more fun as a result. Songs definitely leaned on the pop side of rock 'n' roll, but unique influences and interesting sound choices made for a surprise hit. A little bit shoegaze guitar waves, a little bit '80s stadium rock, their songs clicked just right on the Rickshaw's stage.

While some in the crowd were still apprehensive about dancing along to a loud, fast punk band, everyone else started jumping around at

the sound of the first power chord coming from B-Lines. With all of the energy of 1980s hard-core, but none of the pessimism, frontman Ryan Dyck flopped around like a human balloon. While Dyck was hardly at his most offensive, B-Lines still managed to pull off a tight and raucously positive performance.

Tides of Saturday night optimism came against pools of quiet introspection and reverence as the crowd prepared themselves for headliners Apollo Ghosts. While smiles adorned every face in the audience, there was an unspoken weight on everyone's shoulders as they gathered to celebrate one of Vancouver's most admired bands for the last time. And the group didn't fail to deliver.

To the theme song from the A-Team, the band—Amanda Panda on drums, Jarrett K. on bass, and Jason Oliver on guitar—triumphantly took the stage like game-show contestants, starting a slow-burn towards the goofy but energetic "Day Of Glory." When Adrian Teacher finally arrived on stage, waving a makeshift flag and brandishing a cape, the entire venue lit up in joy, and that lightbulb of euphoria didn't flicker the entire night. The first half of their set leaned heavily on tracks from last year's *Landmark* before veering off into the vault to deliver old fan favourites from the criminally under-recognized Mount Benson and Hastings Sunrise. For a band only five years young, the nostalgia factor on songs like "Land Of The

Morning Calm" was astounding, and the sound of some 500 people singing along to every tune was beautiful and chilling. Between two extraordinarily enthusiastic encore requests, half the crowd on-stage dancing to "Angel Acres," and Teacher's heartfelt and humble goodbye through the words of "Dobermans," there wasn't a single dry face in the room at the end of the night.

For a lot of people, Apollo Ghosts weren't just a band. The quartet were a symbol for everything Vancouver's music community had to offer. Somehow, a quirky and energetic four-chord pop band fronted by a kindergarten teacher just clicked, bringing together friends, family, and joyously happy memories. While their send-off more than did justice to their legacy of sweaty, packed, crowd-surfing late-night shows, it also marked the end of one of the most entertaining and heartfelt musical projects this city has ever seen. Tears have been shed over far less.

—Fraser Dobbs

METZ / WHITE LUNG / CINDY LEE

May 3 / the Biltmore

Rock is dead, long live rock. Despite whatever downtrend good, loud music has been on over the last few years, you wouldn't know it stepping into the Biltmore on this Friday night. In a crowd where "chillwave" was a dirty word, every Vancouverite with tinnitus and a closet obsession with over-



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 Kline, Headspace



TUESDAY, JUNE 11
 Peak Performance
 Project Party Launch
 The Boom Booms w/ guests



THURSDAY, JUNE 13
 Mount Kimbie
 Holy Other
 Vinyl Williams



FRIDAY, JUNE 14
 Nguzunguzu
 Shy Girls, Tristan Orchard
 Rico Uno w/ guests



MONDAY, JUNE 17
 Hip-Hop Karaoke (HHK)
 Seko, Flipout
 Cherchez



SATURDAY, JUNE 23
 Sapporo presents
 Jacques Greene
 Cyril Hahn, Le Youth



TUESDAY, JUNE 25
 Giraffage + Mister Lies
 Noble Oak
 8pm



SUNDAY, JUNE 30
 RAC
 Long Weekend Party
 w/ guests



MONDAY, JULY 10
 Madlib
 w/guests



WEDNESDAY, JULY 19
 Quadron
 w/ guests

driven amplifiers was eagerly waiting for METZ.

Cindy Lee was not, perhaps, the most obvious choice to start off the evening. While normally a full-on band, ex-Women guitarist Patrick Flegel was alone on stage playing no-wave alt-blues, dressed in drag and owning it. The problem was coherency: Cindy Lee might have made sense with a drummer, but the lone guitar felt disjointed, moving jarringly from riff to riff like a jam session just getting started. Given Flegel's songwriting history, it'd be easy to write his set off as an out-of-place art piece, but what's more likely is simply that Cindy Lee is out of its element as a solo affair.

Exactly what kind of feline Mish Way's yowl emulates is open to debate, but I'm going to go with panther. Her commanding and predatory presence on-stage is fascinating to watch and, along with the rest of White Lung, hers was the symbol that erupted an audience eager to jump around. While Way was definitely the centre of attention, guitarist Kenneth William is the reason I keep going to see this band. His humble stance coupled with the massive number of notes he can play per song is a pretty astounding thing to see. The poor guy managed to break two strings during his set — one on his own guitar, and another one borrowed from METZ's Alex Edkins — but then, that's the price you pay for shredding so hard.

METZ are not a complicated band. They play loud, noisy music for loud, noisy people, but the beauty is in just how good they are at it. Out of Toronto, the trio is basically the antithesis of what the rest of the world views as Toronto's music scene: no horn sections, no ensembles, no crescendos. A smattering of the Jesus Lizard, Death From Above 1979, and A Place To Bury Strangers were heard overtop of blistering, face-melting, soul-drenching fuzz tones, but METZ really weren't a band carved from blocks of influences.

Their set was a treat to gearheads as it was obvious a lot of thought and consideration were invested in the boutique sounds coming from their amps. Hayden Menzies deserves extra credit for being one of the loudest drummers the Biltmore's ever hosted. A vicious assault on the ears, METZ ended their set sweaty and victorious, not unlike the audience that was left to wander home caked in a healthy rock 'n' roll glow.

**SAFE AMP'S GRAND OPENING
FUNDRAISER W/ CASCADIA / VILLAGE /
CHRIS-A-RIFFIC / FAKE TEARS /
CHUNG ANTIQUE / PUPS /
COLLAPSING OPPOSITES**

April 27 / SASStorino's

It's been four long years of scrounging and cajoling, but all-ages advocates Safe Amplification Site

Society (Safe Amp or S.A.S.S.) now has a place to call home, physically. Astorino's has been hosting Safe Amp's programming since March, after the organization signed a rental agreement entitling it to the space up to nine days out of every month. It was only on April 27, though, that Safe Amp threw an official opening party for their new — albeit temporary — venue.

Appropriately enough, Collapsing Opposites kicked off the night's festivities; frontman Ryan McCormick is also a Safe Amp co-founder. Collapsing Opposites made the best of a muffled P.A., and McCormick conveyed a muted excitement on stage, admitting he was feeling under the weather.

Next, one-man spoken word and keyboard sensation Chris-a-Riffic, was even more excited about the new venue. "Utopia is here, where the grass grows inside," he remarked gushingly, pointing out a vine growing through a crack in the wall. Chris-a-Riffic was more than a spectacle. His set was a marvel of participation, be it bantering with the audience or leading call-and-response clapping sessions. Alas, the exuberant family man had to bid farewell fairly quickly, along with most of the tot-toting folks in attendance.

When PUPS came on stage, Rose Melberg remarked, "I've been told I play too hard." She was talking about her drumming, but she could easily have talked about PUPS' material, which chugged more than it chimed. That wasn't a bad thing. Sharing vocal duties, PUPS did hew closer to their pop roots towards the end of their set, the jangly numbers made all the more sweeter in contrast to the grinding ones.

Chasing PUPS was Fake Tears, which featured Larissa Loyva (Kellarissa) and Elisha Rembold (Lost Lovers Brigade). Fake Tears's pulsing synth-pop was a somewhat of a departure from their usual material, though Loyva's ethereal sensibilities were still very much evident in her vocals.

Village dealt in similarly gauzy music, playing reverb-drenched dream-pop. Despite being a bit nervous about their sound on stage and their (lack of a) set list, they still played a pretty sexy bunch of songs.

Chung Antique, from Seattle, played competent, even-tempered math rock. Not that there's anything wrong with loping, elliptical riffs, and jazzy drumming, but this reviewer likes to rock out. Thankfully, Chung Antique closed their set with more energy than they started with. The gently swaying crowd took things up a notch and formed a conga line, seeing the band off.

In contrast, Cascadia closed with a convulsive, cathartic set right from the get-go. Cam Borthwick's extremely sloppy guitar work seems to have become a recurring theme of Cascadia's live show, but don't mistake this for incompetence or apathy. Coming across increasingly like a thrashy My Bloody Valentine, Cascadia are as murky as the mighty Fraser and possessed of an equally relentless undertow. To top it all off, the end of their set segued perfectly into the music on the P.A. What a way to close a show!

—Chris Yee

THE THERMALS / PEACE

April 26 / Fortune Sound Club

It was a testament to Fortune Sound Club that, over the course of the night, the space transformed into whatever it needed to be. At first it was your typical dimly lit nightclub, a place for beer, friends, and the potential of an unexpected hook-up. Then it had the buzz of something big, a few more people around, a band with solid talent flooding your eardrums. Then it felt like the height of the late-'70s British punk scene, your London dive bar where noise, flesh, and electricity dominate your body.

Peace played their part as the very subdued opening band. No big introduction. No crazed

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energy. The band was definitely up against a “win ‘em over” crowd, a collection of people standing as if in the middle of an alien abduction. At the end of each song, a simple “thanks” by lead singer Dan Geddes acted in lieu of a transition, at which point the band members would, in odd synchronization, each drink from their Stella Artois rested somewhere on the ground. A simple “that’s it” by Geddes signified their set was over. And like that, they were gone. Peace knew their role in tickling the crowd with the taste of punk rock, leaving electricity lingering in the air for the Thermals to grasp and make sweet love to. Their set was at its peak when the band played “Tattoo” off their latest album *The World Is Too Much With Us*, a lengthy, build-up kind of song that displayed the band’s stellar handiwork and collective, contained chaos. If only the crowd was more into it.

Then came the Thermals. The crowd was into it. The band was into it. The whole set was a huge stimulating love-fest between the happiest-looking mosh pit I’ve ever seen and a band that looked like they play every show at 110 per cent. Opening with “Born To Kill” off *Desperate Ground*, an album just released on April 15, heads were already banging. No foreplay for this punk band. And while Peace were the detached edge of the punk rock spectrum, the Thermals were the all-powerful unifier of stage and audience. Lead singer and guitarist Hutch Harris jumped into the crowd to play “Returning To The Fold,” thrilling many fans, including myself, who got to feel the gleam of his guitar or the edge of his thin camo T-shirt.

While the band played songs from their other albums, it was *The Body*, *The Blood*, *The Machine* that received the most acclaim from the excited crowd. “St. Rosa and the Swallows” ushered in a floor-shaking madness of appreciation and led into “A Pillar of Salt,” which saw the most joyous moment of all as drummer Westin Glass ran from the back and leapt into the crowd, crowd surfing over a squished mosh pit that was happy to hold him. As a punk rock show goes, the Thermals were a loud, fun-filled explosion of sweat and good times.

—Evan Brow



top: APOLLO GHOSTS
bottom: WATERMELON
photos by STEVE LOUIE

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+ SINGLES HANA

2
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**SMALL BLACK
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14 **EAST VAN SOUL CLUB**
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popsicle illustration by
GINA MACKAY
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ANNE EMBERLINE

Welcome back to the season of more sun, no school, and seawall bike rides. It's almost officially summer and along with planning road trips and camp outs, you're probably scheduling your musical events, too. Wondering what there is to look forward to? Look no further. *Discorder's* staff sounds off about their favourite events from the past, and what they're getting jazzed about this year.



EVAN BROW, CONTRIBUTOR

THEN: Sasquatch! Music Festival, 2011, Gorge Amphitheater. I was but a wee high schooler back then. Full of dreams, hope, and Red Vines from Target. We skipped school to rock to the Foo Fighters, jam with Modest Mouse, and talk about how “the Canucks are really going to win it this year.” The stars were aligned. Everything was perfect.

NOW: The Vancouver Folk Music Festival, July 19 to 21, Jericho Beach Park. Can you go wrong with the folk fest? Even though perennial headliner (and trimmed-beard idol) Dan Mangan won't be performing this year, other greats like Aidan Knight, Hannah Georgas, Kathleen Edwards, and Whitehorse should be able to blanket us with the comfy fabric of folk.

JOSEFA CAMERON, CONTRIBUTOR

THEN: Arctic Monkeys, 2009, Malkin Bowl. I missed the first week of grade 12 to drive from Calgary to Vancouver with my sisters

for that stop on the *Humbug* tour. It was the best show I ever attended. I remember thinking that if I was trampled to death there and then, I would die a happy girl. And we hung out with Alex Turner before the show.

NOW: Sled Island Festival, June 19 to 22, Calgary. This is greatly anticipated because: 1. I always go, 2. The line up is fresh, and 3. I am playing it this year.

ROBERT CATHERALL, CONTRIBUTOR

THEN: Two years ago I crammed into a car with some friends and we drove six hours north from Copenhagen into the Danish countryside. I had no idea what I was getting into until I was let out in the middle of a field with nothing but 500 metres between the stage and a farmhouse. It was a weekend drenched in Danish acid-rock and communal meals. I still haven't come down.

NOW: Music Waste, June 6 to 9, Vancouver. Undoubtedly. Without Olio this year, it's the

biggest worthwhile fest in the city. Plus there is some seriously radioactive bile in that trophy, which is really badass.

JACEY GIBB, CONTRIBUTOR

THEN: Pemberton Valley Music Festival, 2008, Pemberton Valley. This took my music festival virginity in the most memorable of fashions: by being an unexpected, disorganized whirlwind of intoxication. I was fresh out of high school (still a minor), went with someone I barely knew, lived off of sandwiches and beer the whole time, and we spent the last quarter of the car ride home on an empty tank of gas. I wouldn't have changed a thing.

THEN: Smith Westerns, August 17, the Electric Owl. I had to sell my Sasquatch ticket to pay for my stupid rent, but I decided to get psyched about something a bit closer to home. The first time I saw Smith Westerns was at Sasquatch two years ago and while I doubt this time around will be a life-changing experience,

if I drink enough warm beer and get really sunburnt beforehand, it just might cause some flashbacks.

STEVE LOUIE, RLA EDITOR

THEN & NOW: Smmr Bmmr August 2 to 3, Portland, OR. Only been once (2012), but it's a full decadent dollop of the best garage-y, punk bands around. The venue is part outside and part inside, so you can bask all day in the beer garden atmosphere with bands playing around the clock. When the sun goes down, it's a move to a sweaty, raucous mayhem of a time on the indoor stage. Best time to be in Portland in the summer.

DOROTHY NEUFELD, OFFICIAL TWEETER

THEN: Salmon Arm Roots and Blues Festival, 2006, Salmon Arm. This fest has a knack for creating a lineup of undiscovered gems. Really. I love how they bring in blues acts. I saw Buddy Guy late at night on the main stage in 2006 and it was killer.

NOW: Winnipeg Jazz Festival, June 13 to 23, Winnipeg. I'm heading to Winnipeg for the first time in June and have heard that the Jazz Festival is bar-none. Bettye LaVette (“Let Me Down Easy” is a heartache), Cannon Bros, and a ton of other good stuff will be happening.

JORDAN WADE, CONTRIBUTOR AND HOST OF DISCORDER RADIO

THEN: Canada Day 2011, Downsview Park, Toronto. An epic Canadian lineup of Broken Social Scene, Buck 65, and Hey Rosetta joined Weezer, and local favourites, the Tragically Hip, who played to 30,000 red-and-white-clad patriots on the most perfect summer day.

NOW: Keloha Music and Arts Festival, July 5 to 7, Kelowna. An eclectic lineup of performers will play Kelowna's picturesque waterfront park, with dozens of B.C. acts including Gold and Youth, Rocodeo, Yukon Blonde, and the Zolas sharing the stage with headliners, Matt & Kim and MGMT.

CITR 101.9 FM CHARTS

STRICTLY THE DOPEST
HITZ OF MAY 2013

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.

	ARTIST	ALBUM	LABEL
1	Cascadia*+	Level Trust	Cruising USA
2	Abramson Singers, The*+	Late Riser	Copperspine
3	Thee Oh Sees	Floating Coffin	Castle Face
4	Various*	Rat King II	Killer Haze
5	Rec Centre*+	Times a Billion	Self-Released
6	Punctuation*	27 Club	Bonsound
7	Various*	Weird Pop from the Peace Country	Peace Country Diaspora
8	Shotgun Jimmie*	Everything Everything	You've Changed
9	Bleached	Ride Your Heart	Dead Oceans
10	Koban*+	Null	The Broadway To Boundary
11	Kurt Vile	Wakin On A Pretty Daze	Matador
12	Suuns*	Images Du Futur	Secret City
13	The Belle Game*+	Ritual Tradition Habit	Boomp
14	Hayden*	Us Alone	Arts & Crafts
15	Wax Idols	Discipline & Desire	Slumberland
16	The Flaming Lips	The Terror	Warner (WEA)
17	Various*	Psych Pop From Toronto	Optical Sounds
18	Greenback High* +	Bombs Away b/w All of Us or None	Self-Released
19	Bonobo	The North Borders	Ninja Tune
20	Zeus*	Cover Me	Arts & Crafts
21	Fake Shark, Real Zombie*+	Liar	Light Organ
22	Gianna Lauren*	On Personhood	Forward Music Group
23	Savages	Silence Yourself	Matador
24	The Highest Order*	If It's Real	Idee Fixe
25	Homeshake*	The Homeshake Tape	Fixture

	ARTIST	ALBUM	LABEL
26	Pick A Piper*	Pick A Piper	Mint
27	The Burning Hell*	People	Headless Owl
28	The Besnard Lakes*	Until In Excess, Imperceptible UFO	Outside Music
29	Thee Ahs*+	Future Without Her	Self-Released
30	Minotaurs*	New Believers	Static Clang
31	Hooded Fang*	Gravez	Daps
32	A Tribe Called Red*	Nation II Nation	Tribal Spirit
33	Colin Stetson*	New History Warfare Vol. 3	Constellation
34	Various*+	Vancouver Pop Alliance Volume 3	Mint/CiTR 101.9 FM
35	Chelsea Light Moving	Chelsea Light Moving	Matador
36	Bill Baird	Spring Break of the Soul	Pau Wau
37	Various*	Psych Pop From Toronto	Optical Sounds
38	Kate Nash	Girl Talk	Dine Alone
39	The Crackling* +	Mary Magdalene	File Under: Music (FU:M)
40	Mudhoney	Vanishing Point	Sub Pop
41	Devendra Banhart	Mala	Nonesuch
42	Born Ruffians*	Birthmarks	Paper Bag
43	Cold War Kids	Dear Miss Lonelyhearts	Downtown
44	Pigeon Hole*	Chimp Blood	Urbnet
45	Yeah Yeah Yeahs	Mosquito	Universal
46	Young Galaxy*	Ultramarine	Paper Bag
47	Akron/Family	Sub Verses	Dead Oceans
48	Apparat Organ Quartet	Polyfonia	Head In The Sand
49	Data Romance*+	Other	Dine Alone
50	Milk Music	Cruise Your Illusion	Fat Possum

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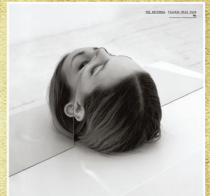
SHE AND HIM
Volume 3 CD/LP



GOLD & YOUTH
Beyond Wilderness CD/LP



DIRTY BEACHES
Drifters/Love Is the Devil
CD/LP



THE NATIONAL
Trouble Will Find Me
CD/LP



DAFT PUNK
Random Access
Memories CD/LP



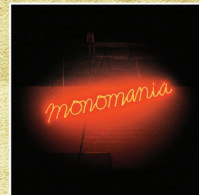
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The City CD/LP



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...Like Clockwork CD/LP



LIGHTNING DUST
Fantasy CD/LP



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