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EDITOR'S NOTE

Dear Discorder:

About a month or two ago I was chatting with Lindsey Hampton, Discorder's art director. She had just returned from touring with her band the Friendship & the Fawn and had an interesting story to tell. While on tour she had mentioned how everyone involved in Vancouver's music scene knew a bunch of comedians and that they were pretty much interchangeable with the musicians in our scene. Whoever she was talking to remarked that this was unusual and didn't happen wherever they were from. This got our respective brains percolating. Though we've mentioned some comedy in Discorder the past, there's a lot going on in town.

We felt that Vancouver's comedy scene is big and cool and awesome enough that we could devote an entire issue to it, and pretty much all of our features this month tie to the theme of humour and comedy in some way. Take a look at the hardest working comedian in town, Graham Clark, on page eight, explore Vancouver's vibrant improv scene with an article from one of its key players, Kaitlin

Fontana, on page 16; then take a look at all the other players we had space to cover in our short profiles on funny people, starting on page 12. When you're done with that, take a look at the interview with the host of CiTR's Laugh Tracks on page 38. Even the one "normal" band interview we did (the SSRIs on page 36) surprisingly worked out to be on the lighter jokey side of things.

Another organization in town that recognizes the talent and wonderfulness of our local comedians is Music Waste. They have an entire segment called Comedy Waste in which many of the people we talk about will be performing. We love Music Waste so much that we really, really wanted to print their program guide, which you can find in the middle of our magazine (page 19) in an easy-to-rip-out segment. Rip it out, consult the map, make your plans and enjoy Music Waste, Art Waste and Comedy Waste. It's put together by and will feature our favourite people in town.

Until next month,
Jordie Yow

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PRINT ISSUE OF THE MAGAZINE, LIKE EXTRA FEATURES, REAL LIVE ACTION
AND UNDER REVIEW. CHECK DISCORDER.CA REGULARLY FOR NEW ARTICLES,
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CORRECTIONS

In the May issue, we incorrectly stated that Susanne Tabata was involved in a live variety show called Night Graves. The show was actually called Nite Dreems as was pointed out to us by the host John Tanner.

JUNE

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KEVIN LEE OF THE SUNDAY SERVICE / PHOTO BY ROBERT FOUGERE

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TEXTUALLY ACTIVE //

CANUCK ROCK: A HISTORY OF CANADIAN POPULAR MUSIC

BY RYAN EDWARDSON

University of Toronto Press, 2009

REVIEW BY ANDY HUDSON

ILLUSTRATION BY LINDSEY HAMPTON

Canuck Rock is not what it looks like—an “A” for Paul Anka to “Z” for the Zolas catalog of Canadian rock musicians.

Blame the publisher, University of Toronto Press, for whiffing on the subtitle and packaging the book like a popular history. The truth is that Ryan Edwardson, a rock fan with a PhD in history, wrote a scholarly book.

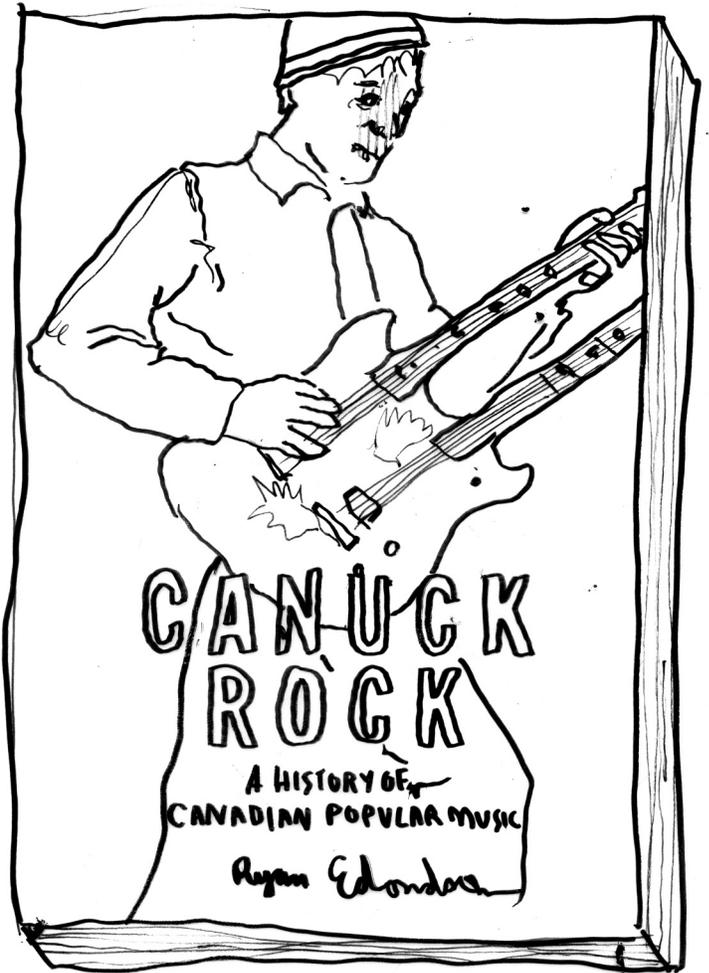
Funded by a federal research grant, centered on the 1971 Canadian radio quotas (Cancon), and graced with a nod from the CBC’s Jian Ghomeshi, *Canuck Rock* is “a critical look at the cultural and commercial supports backing Canada’s rock music industry”—or something like that.

Unless you happen to be super keen on Canada’s national identity crisis, skip or skim over Edwardson’s intro, which reads like a journal abstract and gives the book’s whole game away, ponderously.

Most of the fun, storied tales that do get covered in *Canuck Rock* play out in the first hundred pages, where Edwardson charts the shaky rise of home-grown rock ‘n’ rollers, acts that often had to make it in the U.S. before Canadian radio DJs would play their singles.

Beginning with Halifax’s Asteroids, whose 1957 hit “I’m Your Satellite” only got airplay because it launched at the same time as Sputnik, Edwardson follows several of the early, English-Canadian rockers who often did better to jump the border or keep their Canadian-ness a secret. Ronnie “the Hawk” Hawkins, one who stayed, lent fledgling Canadian bands a car with Tennessee plates so that they could tell club owners they had just driven up from Memphis. Neil Young had already played through Winnipeg and Thunder Bay before he gave up on the Toronto hippie scene and packed his hearse for L.A.

After a confusing cover and a dull intro, *Canuck Rock*’s academic angle shows some real advantages. Particularly in the opening chapters, Edwardson stitches interviews and archival research into a surprising social history. It is a well-known story, new to me, just how Elvis Presley’s Canadian debut went down in Vancouver. I was amazed to read that the Vancouver Sun, ever the exemplar



of fine journalism, ran headlines like, “Daughter Wants to See Elvis?: Kick Her in the Teeth!” or that a Beatles concert sent 210 fainting and overexcited girls to the Montreal Children’s Hospital.

But shortly after these chapters, which also look into Quebec’s distinct, more self-supporting chansonier and yé-yé rock scenes, Edwardson finds the real heroes of *Canuck Rock*—people like music journalist Ritchie Yorke, who lobbied hard for Canadian content regulations in the pages of RPM Magazine.

The 1971 Cancon regulations are the big turning point in *Canuck Rock*, sending the book from social history into a critique of the sentimental nationalism and economic interests that promote the idea of a “Canadian sound.”

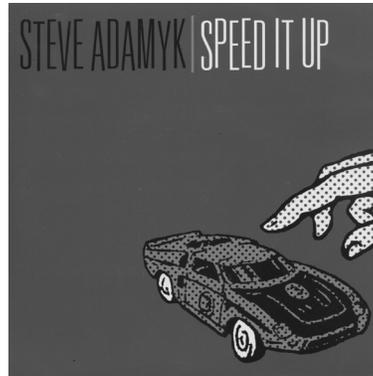
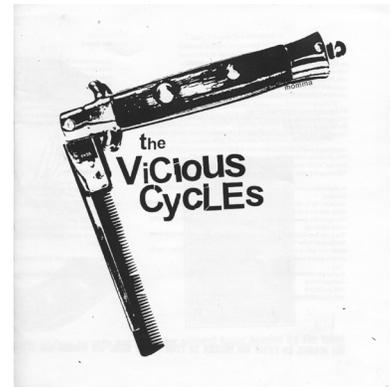
Canuck Rock got mostly mixed reviews because, I think, readers really wanted stories about Rush or Arcade Fire or k.d. lang. But for anyone involved in Canada’s music industry, Edwardson makes a strong case against the “Janus head” multinational record companies who have learned to exploit the Cancon regulations to sell a few stars at the expense of a wider Canadian music scene.

Although I have heard and enjoyed “Bobcaygeon” played from the back of a pickup truck, beside a cold lake with the members of my peewee hockey team, I do find myself siding with Edwardson and singers like Bruce Cockburn and Leonard Cohen, who get a bit edgy when bands really wrap themselves in the flag.

Canuck Rock is a bit too academic. It would also be an easier sell as a straight-up social history or an industry critique. Still, on the very small shelf of books devoted to the history of Canada’s only non-extractive rock industry, the book holds a few stories worth remembering and some important things to say.

RIFF RAFF //

BY BRYCE DUNN



Oh what a difference a month makes. Truth be told, it was a busy time for yours truly as I spent April venturing south of the border on a rock 'n' roll path of good times. But having returned road-worn and weary, I am armed with a stack of goodies to share. Let us begin with our hometown heroes and road warriors themselves, **the Jolts** and their newest slab, set to stun on creamy yellow wax. Side A kicks off with "Kaminari Lover," and if you keep up on Japanese mythology as much as the Jolts do, you know you don't wanna mess with this weather goddess. She controls thunder and lightning. So needless to say, these boys bow to her altar, offering a surging mid-tempo storm of their own rock fury with swelling guitar breaks and lumbering bass to keep her at bay. Seeming unconvinced, she steps up her game and the boys follow suit with "Loser (Baby I'm A)," which barrels full-steam like the howling winds of Kaminari's sister, Kamikazi. But the Jolts are on no suicide mission here—only victory is in their sights and they live to see and rock the hell out for another day, and you get to enjoy this for even longer.

Welcome brothers and sisters of the two-wheeled show stopper, to your new favourite band, **the Vicious Cycles!** Their misfit motorbike beat comes courtesy of their debut platter of twang and clang for one and all to hear. Well maybe not everyone. Moms and dads may not want to bear the racket. [ed. I would like to point out that since Bryce is a father, he is an authority on what dads like.] Crank the bars, step on the gas and tell your folks to stuff it in their tailpipe, cuz "Momma" you've got to ride! Your friends will say that you're "No Good" for listening to that hill-billy punk stomp; but who cares? You're too busy doin' the "Kickstart" to notice and so are the members of the Vicious Cycles Motorcycle Club. So join them in a rousing rendition of "Food, Sickles & Girls" and keep the rubber side down, friends; this is rat bike rock 'n' roll!

What ever happened to the "fanzine"? You know, the magazine for fans, mostly music-based of course, but with the floodgates of the Internet opening to the blogosphere, it seems that the lost art of getting your hands dirty while reading about your favourite bands has gone the way of the dodo. Thankfully there are a few beacons of hope left like our fine Mongrel Zine and Corporate

Rock Knock Out from Germany. Now even though most of the content of Corporate Rock Knock Out is in a language I can't understand, I can still get my hands dirty because it came with a bonus 45 of the **Steve Adamyk Band**, and boy what a bonus! Two tracks of power pop pizzazz from members of **Sedatives**, a punk rock powerhouse from Ottawa. "Speed It Up" is a revved up and ready to go tune, much like **the Queers'** finest material. "20/20," while not an ode to the great band from Hollywood, is a tip of the hat to a more modern version of that legendary combo, **the Exploding Hearts**, with its swinging backbeat and ooh-la-la backing vocals. With summer almost here, this is the first song (or songs, take your pick) of your soundtrack.

And while we're on the subject, don't forget to add **Young Governor's** "Cindy's Gonna Save Me" on that mixtape 'cause you'll be hummin' this one for days after just the first 30 seconds. Shimmery, upbeat and chock-full of melody would not necessarily be normal words to describe a guy who played for a veteran hardcore outfit (**No Warning**) and now plays for another veteran hardcore outfit (**Fucked Up**), but Young Governor (a.k.a. Ben Cook) will blow your preconceived notions out of the water with this single. We should have known he had this ace up his sleeve from his time in the criminally under-rated **Marvelous Darlings** (if you do not own any of their singles, you must stop reading this and surrender all monies to your local record dealer now), but wow, this is amazing. "Cannabinoids" is, I think, what Cindy is gonna save me from, 'cause whatever Ben is smoking, I'm not sure I want any. Either way, track this—and Young Governor's other releases—down. It will not disappoint.

Carry on, friends!

The Jolts: Meaty Beauty/No Front Teeth Records, myspace.com/longshotmusic or www.nofrontteeth.net

Vicious Cycles: Teenage Rampage Records, #170-13988 Maycrest Way Richmond BC V6V 3C3

Steve Adamyk Band: P.Trash Records, www.ptrashrecords.com

Young Governor: Dirtnap Records, www.dirtnaprecs.com

GRAHAM CLARK

BY KLIPH NESTEROFF
PHOTOS BY ROBERT FOUGERE

“*HEAR HE’S FUNNY.
I GUESS WE’LL FIND OUT.*”



Five years before Brent Butt was known as the face of the most successful Canadian sitcom in television history, the star of *Corner Gas* hosted a popular stand-up comedy show at a now-defunct Vancouver nightclub. One of the perks of hosting the show at the Urban Well each week was the perfunctory free meal. Half way through the show, while comedians good and bad took their turn on stage, Butt sat at the bar and ate his complimentary dinner. Known as one of the great gentlemen of Canadian comedy, friends would jokingly say, “Don’t come between Brent and his food.” One night in early 2002, an amateur comedian named Graham Clark did just that. Clark had only been telling jokes for a few months and Butt could safely assume that Clark would be just another amateur comedian of fleeting ability. After introducing Clark, he made a beeline for the nightclub’s trademark pasta dish. Three minutes into his meal, as Graham Clark’s amplified routine echoed through the venue, Butt stopped eating. “His ears perked up,” said Jamie Hutchinson, Butt’s business partner at the time. “It’s the only time I’ve ever seen Brent stop in the middle of a meal to watch a stand-up comedian.” Clearly, Graham Clark was not a run-of-the-mill joke teller.

“I was 14 years old, living in Calgary,” recalled Clark. “I sent in a script for *Seinfeld* to the studio and it came back with a [rejection letter] but with an invitation to attend this Warner Brothers writers workshop. My parents [thought] it was a scam. But it was actually a well-known sitcom-writing thing ... my parents thought I would fail math if I went and took this workshop in the middle of the school year. So they didn’t let me go.” The people that did

attend the workshop that year went on to high-level writing positions at a variety of well-known television programs. Clark kept writing material in the meantime, developing comedy routines while his body had barely developed pubic hair. “I had read interviews with guys like Woody Allen. He had just sent in jokes to guys like Sid Caesar. [Caesar] accepted them ... [Allen] was writing jokes for TV when he was just a teenager. So, I thought that’s how you break into show business ... easy as that. That’s what I was thinking... apparently that’s not how it works.”

Clark performed stand-up comedy for the very first time at the age of 15. “I did a talent show affiliated with the Calgary Stampede called The Youth Talent Showdown. It was almost entirely country singers and maybe a couple girl groups dancing to TLC songs,” he recalled with a laugh. “I was the only comedian. I don’t remember any of my jokes. It was hosted by this guy, Buckshot, who was a regional [children’s] television host. I lost the talent show.” Reflecting on this failure, Graham concluded the fix was in “because I wasn’t a country singer. It was inside a theatre that I think might have doubled for cattle auctions.” The early career of any stand-up comedian will introduce them to less-than-ideal performance situations. Today, at the age of 30, Clark seems to have encountered more than most. Known by his peers for having an unparalleled work ethic, Clark’s career path was ironically chosen, he said, out of laziness. “I did [stand-up] again a couple years later when I was 16 ... there was always some amateur night at the pool hall near where I lived. I tried it a couple times and it went well. But [I thought], ‘I don’t think you can do



this for a living. This seems like a *very* ridiculous way to make a living.’ So, then I went to film school.” Clark left Calgary and enrolled in a Vancouver film program where he made an amusing documentary about “the funeral and casket industry.” After graduation he found himself working on various film sets doing a number of exhausting, menial jobs. “I worked in film for a year. Then I [thought], ‘I should try doing that thing where you only have to work a little bit.’

Although he has gone on to share the bill with well-known comedians like David Cross, Patton Oswalt, Emo Phillips, Joan Rivers and the Smothers Brothers, Clark has also found himself telling jokes for the financial equivalent of table scraps—sometimes in bizarre, even bloodstained, situations. “Now they’re sanctioned inside the city, but back then you couldn’t have them on Vancouver city property: Ultimate Fighting Championships. I don’t even remember who [booked] us into this... but it was myself and [three other stand-up comedians] ... None of us were feeling *great* about what was about to happen. I don’t know what we thought. We thought there’d be a separate stage. We performed stand-up in the ring ... We noticed when we were walking in that they were handing out three-packs of golf balls—some promotional thing ... they were thrown [at us] during the set. We got paid \$100.”

By 2003, the weekly comedy night at the Urban Well was the epicenter of Vancouver’s comedy scene. It far surpassed the city’s two comedy clubs that, at the time, were widely perceived by both comedian and crowd alike as outmoded and depressing. The Urban Well, by comparison, attracted a more erudite

public and became the desired venue of choice for famous comedians passing through town. The restaurant welcomed unexpected, drop-in performances from Kevin Nealon, Robin Williams and Zach Galifianakis on several occasions. There was also a bizarre evening that featured an unforgettable run-in with *Saturday Night Live* alumna Victoria Jackson.

Clark was readying himself to go on stage in front of a packed house while a group of fellow comedians tried to determine if a familiar looking woman in the crowd was indeed the malodorous voiced SNL cast member. “It’s definitely her,” confirmed Sara Fenton, who was working the door. “There’s no mistaking that voice.” Those in attendance assumed that Victoria Jackson was there for the same reason many of her famous contemporaries had appeared in the past: to perform a stand-up set. Jackson had recently changed personas from a well-known sketch performer to a regular on the church circuit, performing Christian-themed stand-up comedy. However, this particular evening, Jackson made no effort to introduce herself to any of the comedians in attendance. Instead she sat in the crowd, without fanfare, as if she were just another audience member. When Graham Clark took to the stage, Jackson brought out a small, handheld camcorder, placed it at table level, and recorded his act. “What the hell does she think she’s doing?” fumed Peter Kelamis, one of Vancouver’s most widely respected stand-up comics. Kelamis had to be subdued, so incensed was he at what looked like potential joke thievery. Clark left the stage seven minutes later, leaving an audience convulsed. He was surprised when informed that the blonde notable had just recorded his act. Clark decided to tiptoe over to her table. He introduced himself and confirmed her identity. He asked her why she had recorded his act. She explained nervously that she would be shooting a TV show in Vancouver soon and was just “scouting locations.” Moments after this polite confrontation, Jackson and her camera quietly left the venue. She never filmed a television show in British Columbia.

Clark, on the other hand, would film a television show in B.C. For a full year he co-hosted a five-night-a-week TV comedy, until it fell victim to recession era budget cuts. *The City News List* was a humorous take on a variety of current events and was infinitely more successful than his previous television ventures. “I’ve written for television in subsequent years in different forms as a gag writer,” he said. “I helped write a script for a television show I’ve never seen. It was on the Aboriginal People’s Television Network. I don’t even remember the name of the show. It was a family sitcom where some of the members of the family were First Nations and some of the members were Ukrainian.” Asked if he just recycled the old *Seinfeld* script he had written when he was 14, Graham joked, “Yeah, instead of talking about bagels it became about bannock.”

Clark has regularly impressed high profile comedians unfamiliar with his work. Brian Posehn, best known for his roles on the television programs *Mr. Show* and *Just Shoot Me*, hosted an evening at the Vancouver Comedy Festival in 2007. The lineup included notable American comedians Maria Bamford, Todd Barry, David Cross and Janeane Garofalo. Clark was the only local on the bill and he was to perform first. Posehn, in his usual sardonic fashion, introduced Clark with great skepticism. “Your first act is a local guy,” he said without enthusiasm. “I hear he’s funny. I guess we’ll find out. Please welcome Graham Clark.” Clark performed ten minutes of sure-fire material that not only overwhelmed the crowd, but also made it impossible for the nay saying Posehn to follow. Posehn’s act would falter the rest of the evening. It was a sweet revenge.

Clark remains one of the most prolific stand-up comics in Canada. Unlike many of his contemporaries who often use the same 20 minutes of material for, literally, years, Clark’s act is consistently changing. A return audience is usually treated to something both new and hilarious. His rapid development and ever-changing act was born out of necessity. For approximately five years, Clark welcomed return crowds to his weekly Laugh Gallery, an innovative comedy night

continued on next page



THIS SEEMS LIKE A VERY RIDICULOUS WAY TO MAKE A LIVING

continued from previous page

for the hipster set, taking place at an El Salvadorian restaurant. The El CoCal on Commercial Drive was notorious for some of the city's worst bar service, an annoying yet inherent part of its charm. Clark scoured thrift stores and flea markets for one of the evening's most beloved features—a consciously crummy prize draw. The prizes doled out at Laugh Gallery shows were loved by some and abandoned by many. At the end of the night, tables could be littered with not just the residue of spilled beer, but often Alf paraphernalia, Erik Estrada VHS tapes and all manner of nauseating, pop culture ephemera.

Clark's offbeat comedy show became a favourite for Zach Galifianakis, star of the motion picture *The Hangover*. Living in Vancouver at the time, Galifianakis was working on a FOX series called *Tru Calling* that costarred local-boy-done-good, Jason Priestly. The former Beverly Hills 90210 heartthrob was another familiar face at Clark's weekly happening. One evening, Clark found himself doing battle with a drunken heckler. She disrupted the show several times using an assortment of ill-timed expletives. Finally one frustrated comedian on the show shouted at her from the stage, "Would you shut the fuck up!?" The highly intoxicated woman announced defiantly, "I don't have to shut up! I'm with Jason fucking Priestly!" Another time, after a series of highly attended Laugh Gallery gigs, Galifianakis insisted that some of the staff from *Jimmy Kimmel Live* fly to Vancouver to witness the evening for themselves. "It's the best comedy show in Vancouver and one of the best in North America," he once claimed. The Kimmel people trusted Galifianakis' endorsement. Unfortunately, the night the Kimmel people attended, they ended up being the only people in the audience. Such is the fickle fate of stand-up comedy in Vancouver.

Graham Clark was asked by weekly alternative paper the Georgia Straight what was the best thing about performing in front of a Vancouver audience. "It makes you tough," he concluded. Vancouver comedians have been saying for years that they are blown away when they perform in other metropolitan areas, how gracious and appreciative the crowds are. It can make a performer feel guilty, knowing how hard it can be to get a Vancouver gathering to laugh at the same material. Clark said that Vancouver's tough crowd reputation is made up for by the amount of places there are to perform. "I could play six shows in a week and there'd probably be an audience at all six of them. Certainly not an audience that is going there to give it up in any way, shape or form! They're not easy." Regardless, they respond to Clark more than anybody else. If there was ever such a thing as a crowd pleaser, Clark is it.

In recent history Clark, with fellow comedian Dave Shumka, has moder-

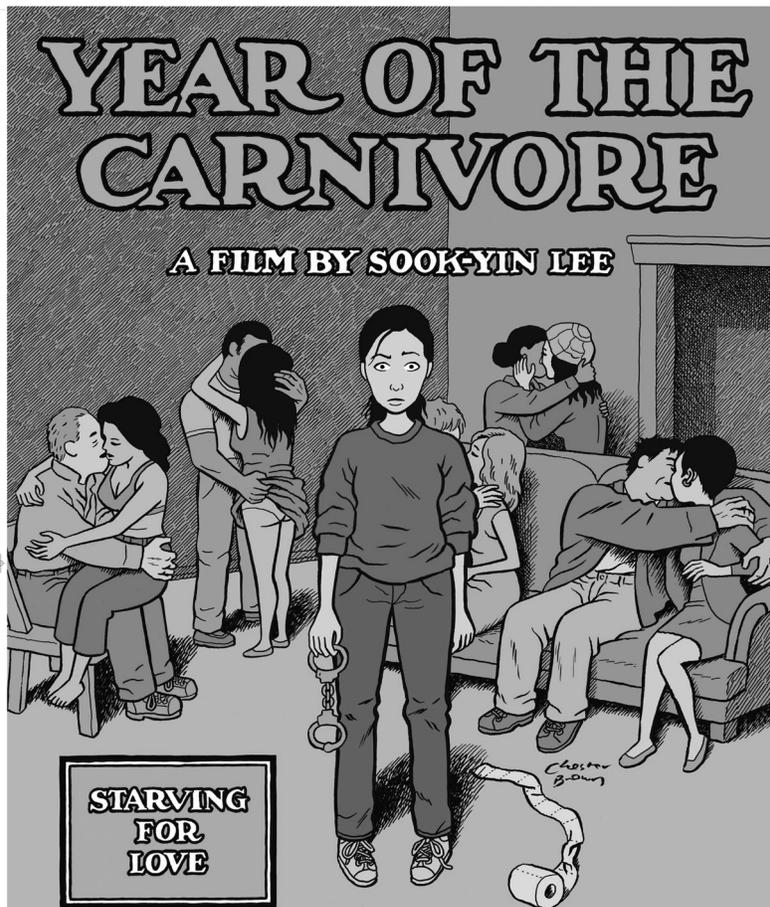
ated *Stop Podcasting Yourself*, a highly entertaining Internet audio sensation (stoppodcastyourself.blogspot.com). The informal sounding podcast has a simple premise. Two funny people (Clark and Shumka), often with the help of a special guest, banter about the ludicrous things they've encountered that week and, in doing so, entertain thousands of people around the world. The popularity of the podcast was solidified when Shumka and Clark expanded the program to include calls from listeners. The area codes on their call display came from all over America, England and Europe. They've started to mount occasional live recordings of the show, always to a packed crowd of fans that they're often meeting for the very first time. A sole photograph of the duo on the *Stop Podcasting Yourself* website gives no clue to the curious of who is who. Devotees of the podcast attending the live show for the first time are often astounded to discover which is which, having picturing each voice to have been emanating from the wrong body. They have recently teamed with *The Sound of Young America*, arguably the most popular alternative comedy show in the USA, to deliver podcasts in tandem. Guests on *Stop Podcasting Yourself* have included the polarizing Jon Dore and the beloved Paul F. Tompkins. Buckshot has yet to be booked.

As James Brown is dead, Graham Clark might be the hardest working man in show business today. A weekly podcast, the conclusion of a five-day a week television show, and a stand-up gig pretty much of every night of the week have made him one of the most recognizable faces in the city. The Laugh Gallery has been enjoying a quarterly revival that is frequented by many of the nostalgic regulars. Clark is the glue that makes the show worth seeing even if it turns out everyone else on the bill is a bum. Clark and his bevy of thrift store prizes can be enjoyed Friday, June 4 at the Cambrian Hall. Join the "Laugh Gallery!!" Facebook group for information about all Laugh Gallery happenings.

Graham Clark is universally loved in the comedy community. Audiences adore him. To watch Clark take control of a crowd is an impressive spectacle. Up until now, Clark had never heard of what happened off-stage his first time up at the Urban Well, the night in which Brent Butt stopped eating. "That sounds like an old timey showbiz anecdote," he said. "Like something Art Carney would have done." Indeed, the arc of Clarks comedy career seems to be mirroring his famous predecessors. He appears to be on the same path as the great comedy giants that came before him. ▸

FILMSTRIPPED //

BY TAMARA LEE



Sook Yin Lee's debut film as a writer-director, *Year of the Carnivore*, is a quirky—even squirm-inducing—coming of age story. This romantic comedy can be cute and cheeky, but doesn't shy away from hard truths, with characters colliding in unredeeming experiences at regular intervals. But if you can endure the uncomfortable parts (possibly viewing it through a couple of fingers), you'll notice that what resonates is a story filled with beautiful and relatable human emotion.

The film is the next installment in the eventful career of Canadian hero Sook-Yin Lee. Originally from North Vancouver, she has hosted a CBC Radio show, VJed at Much Music, led a band (Bob's Your Uncle), and acted (in the controversial *Short Bus*).

Year of the Carnivore is the tale of a woman exploring sex, love and all things in between. Our young tomboy/heroine, Sammy (Cristin Milioti), is awkward, inexperienced and has hopelessly fallen for her dear friend Eugene (Mark Rendall). After mustering the courage to confess her feelings, they engage in a gruelingly uncomfortable exploration of each other's bodies. The dissatisfying night ends when he rejects her as being too inexperienced. Disaster ensues when she sets out to prove him wrong.

This film creates an interesting juxtaposition between fantasy and reality. Every character is struggling with expectations of how life is "supposed" to happen, and how the truth rarely measures up. "Society creates these standards that really only a small percentage of people can actually fit in to," Lee told me over the phone on the topic of sexuality. As a tomboy, and the Asian minority in her high school, she felt she couldn't meet impossible standards set by her siblings' *Cosmo* magazines.

"I still feel oppressed by my inability to walk around in bikinis and heels!" she said, laughing. Without much to learn from, unearthing her own sexuality was simultaneously painful and funny. "I got my sex training from a pamphlet at a doctor's office!" she laughed.

As Sammy struggles with her emerging sexuality, other characters grapple to reconcile their experiences with their expectations. Eugene thinks he can find resolve through fame and rock 'n' roll. Sammy's parents (Kevin McDonald and Sheila McCarthy) are trapped in a marriage of habit and convenience. The neighbors (Emily Holmes and Patrick Gilmore) experience post-partum difficulties. Every character's reality is a bleak cry from the social fairy tales of their youths. Plus, Lee doesn't candy coat her delivery. When I asked if her intention was to create a no-holds-barred movie for her audience, she replied, "I wasn't trying to be harsh! This just came from things I've seen and my own experiences. Some things in life are too painful ... We don't want to talk about it but it exists. You know, but these things are beautiful too ... when we put ourselves out there for others."

She explained that each character comes from a personal experience. Sammy's story comes from her first love and all its complications. The cynical Sylvia (Ali Liebert), who believes that love is a human invention that precedes the business "contract" of marriage, embodies an old frame of mind.

Surely it is Lee's ability to infuse her own escapades and observations into her storytelling, that gives it so much truth. "Love is a theme I find myself exploring. I can only tell the story from my personal view point", she said. Her perspective is usually bold, sometimes crass and always empathetic. ▀

// FUNNY PEOPLE

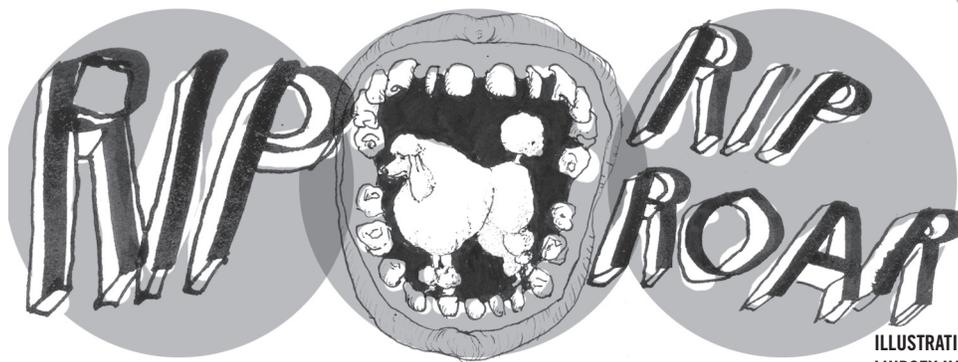


ILLUSTRATION BY MERIDA ANDERSON + LINDSEY HAMPTON

Rip Rip Roar is a fresh sketch and improv comedy duo consisting of Lauren Cochrane and Aaron Merke. They have been working together for four years but only recently launched Rip Rip Roar as their brainchild, and are now enriching the Vancouver comedy scene with a new homemade video clip each month. They get their inspiration from television, music and watching people in thrift stores or familial situations. The outcome is a montage of short and self-contained clips that show absurd what-if scenarios: where two divorce lawyers who were once married to each other still have a law firm together,

where a muppet confesses a murder, and where Cochrane and Merke's dads host a parenting show. With the combo being a newcomer, Cochrane said she still has to earn a living by doing "whatever pays the bills." Let's keep our fingers crossed that that won't be necessary for much longer! Check out their YouTube channel (www.youtube.com/user/ripriproar) or Comedy Waste to share the enjoyment of some observant and spot-on comedy.

—Susanne Dewein



ILLUSTRATION BY TYLER CRICH

THERE'S A LOT OF DICK JOKES,

Cam MacLeod said in describing ManHussy.

ManHussy is a video-based sketch comedy group consisting of MacLeod, Daniel Code, Steve Nelson and Peter Hadfield that specializes in a blend of absurdity and crassness. The crassness shows through in dick jokes and gross-out humour while the absurdity shows through in a dedication to surrealism that causes characters to emerge screaming from beneath cushions—and if you see them live, you might find them right next to you in a sketch-like situation.

"We kind of have our niche and we're sticking to it," MacLeod said about the group's dedication to keeping the ManHussy feel. While other groups may explore new ground together, ManHussy is dedicated to their established themes. If any of the members want to explore other creative avenues, they tend to start separate projects.

In addition to ManHussy, they put together a comedy series called Total that consists of a number of sketches with some sort of narrative arc tying them together. In the future they have Total Pool Party planned, which will take place at an actual pool, with a BBQ and swimming. The comedy will happen spontaneously, surprising the audience when it appears. Another project they have planned is Total Paranoia: "I can't give too much about that one, but the audience will have to sign a waiver to enter," said MacLeod.

Check out ManHussy when they perform at Comedy Waste on Thursday, June 3 and keep an eye on their website (manhussy.com) for their videos and future appearances.

—Jordie Youw

IS THIS WHAT GOING TO CHURCH IS LIKE?



ILLUSTRATION BY MERIDA ANDERSON

After seeing a particularly stirring speech from a fan at a *Star Trek* convention, Kaitlin Fontana from Pony Hunters felt particularly moved—as if she finally belonged.

“I turned to Nicole [Passmore] and said, ‘Is this what going to church is like?’”

The two-woman sketch comedian crew that makes up Pony Hunters has an affinity for *Star Trek* and will incorporate it into as much of their work as possible. The duo puts together a series of sketches that often incorporates *Star Trek* as a regular talking point. Their sketches focus not on a regular supply of punch lines, but on attempting to bring the audience in on the jokes that Fontana and Passmore, two veterans of Vancouver’s improv scene, share.

So while their live reenactment of *Garfield* comic strips doesn’t have any more jokes than the original strip, the absurd concept of recreating Jim Davis’

famous feline comic done very, very seriously is something the two find to be quite hilarious.

“We care about performing and just being on stage and being passionate about it,” said Passmore.

Working in the male-dominated world of sketch comedy, they do identify as feminists, but as you can see in the aforementioned examples, they don’t hit you over the head with it. “We love our dude friends and we love our dude comedy, but variety is the spice of life,” said Fontana.

To see Pony Hunters you can check out their website www.ponyhunters.ca, watch for their upcoming production of *Shitty Spock* and watch them perform as part of *Rosa Parks* (check www.rosaparksimprov.com for more details).

—Jordie Yow



ILLUSTRATION BY KARLENE HARVEY

Upon asking where their name comes from, one answer I get is that it conveys a beautiful image of people working together. And in this case there are many people working together. Pump Trolley Comedy, the self-proclaimed largest sketch group in Canada, if not in the world, is comprised of 12 young comedians who set forth to do something “exciting and weird,” Nicole Passmore said. Most of them come from strong improv backgrounds and met at UBC Improv, which according to Ben Gorodetsky explains the “lively youthfulness of improvisational theatre” in their sketches. Their focus is on the performance art aspect rather than on finding a punchline, which becomes obvious when

watching some of their clips online—for example, a two minute video which shows Devin Mackenzie’s dad turning into a pimp, showing off his sparse chest hair and putting on temporary tattoos. “We are trying to define ourselves as doing somewhat experimental comedy,” as opposed to the conventional *Corner Gas* style, Gorodetsky and Passmore explained. To see them live you can either visit their monthly shows at Cottage Bistro, or of course their appearance at Comedy Waste. Apart from that, many of the members have other projects going on as well.

—Susanne Dewein



ILLUSTRATION BY MERIDA ANDERSON

KINDA LIKE A POOR MAN'S R. KELLY

No discussion about cable-access television is complete without a reference to the 1992 semi-classic *Wayne's World*, the *A Star is Born* of no-budget television. When it comes to Paul Anthony, host of "Vancouver's best and only variety show" on Channel 4, the question is: is he more Wayne Campbell, a sincere, oblivious everyman who just wants to share his special joy with the world, or is he more Mike Myers, masterminding a goofy caricature to lovingly mine humour from clueless, suburban naïfs?

Despite adopting what seems like a knowingly over-the-top persona as the host, Anthony dismisses accusations of irony. "I wouldn't call it satirical," he said. "[It's] more like a nine-year-old holding his own talent show in his basement for his relatives, which is exactly how the show started for me."

In terms of traditional entertainment classifications, the show exists somewhere in between a variety show and a talk show. Like a talk show, Anthony hosts alongside a sidekick and a house band and sits down with his guests for quippy banter. But Anthony doesn't confine himself to on-stage conversations and a closing act; each show has eight slots that get filled with an enormous variety of acts. Anthony looks for "something uniquely entertaining and inspiring"

about each guest. "It doesn't matter if you understand it or not, you just feel it ... I want to bring people acts they would never see anywhere else," he added, and lists an impressive array of past guests, including a pre-teen ballerina, a husband-and-wife accordion duo, a Christian airband group and an R&B singer named J. Tickle ("kinda like a poor man's R. Kelly").

Paul Anthony's standing on the *Wayne's World* continuum may ultimately be irrelevant. The one thing that Wayne and Mike have in common is their sincere desire to entertain you, which Anthony unequivocally shares. The live versions of the show, especially, explode with manic, improvised joy devoid of cynicism or negativity. When he says "it feels great to leave the crowd not just entertained but inspired," it's easy to believe him and foolish to read too much into it.

Paul Anthony's *Talent Time* airs at 11 p.m. and 1:30 a.m. everyday on Channel 4 on the Novus Network. Live shows take place the first Wednesday of every month at the Biltmore.

—Trevor Gilks

China Cloud

BRO NX CHEE R



ILLUSTRATION BY LINDSEY HAMPTON

WE'RE ALL SORT OF IN BED WITH EACH OTHER

Anyone who's seen *Bronx Cheer's* digital shorts, the *With Friends Like These* online sitcom or the *Mental Beast* web series, probably associates group founders Craig Anderson and Conner Holler with the well-meaning, clueless characters they portray and the deadpan, quietly observant humor they uncover. But this digital output—and its narrative, character-based approach—is only part of the overall equation. (Viewable at www.bronxcheercomedy.com.)

Their bi-monthly live show is a loose, freewheeling mix of ideas and media, with everything from old-fashioned stage banter and characters, to non sequitur absurdism. The *Hero Show* (the title of each month's first show) features a variety of local solo comedy acts with Cam McLeod as the host (you can read more about it on the next page). The second show features *Bronx Cheer*

teaming up with an informally recurring cast of comics and sketch groups performing skits, telling jokes and showing videos. "We're all sort of in bed with each other," stated Anderson, referring to the large group of comic talent he semi-sincerely brands "The Vancouver Comedy Players."

This live show, currently going on at the China Cloud Theatre on the first and third Tuesday of every month, has always been and is likely to be *Bronx Cheer's* primary focus, according to Anderson. "The videos are more project-to-project," he said, "but the live shows have always been happening. That's what I really enjoy doing."

—Trevor Gilks

The HERO SHOW



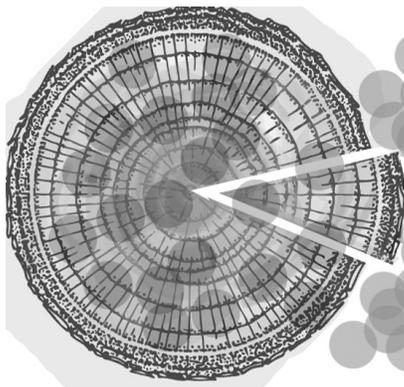
DAN BROWN ONLY WEARS ONE OUTFIT

ILLUSTRATION BY TYLER CRICH

On the first Tuesday of every month, Cam MacLeod hosts a tiny tribe of local comedians that veer not too far from the traditional menagerie of comedy. The Hero Show is like an odyssey of one-person sketches with no stand-up at the China Cloud Theatre (located a bit off the beaten path near Chinatown). Once you're there, you're bound to have a great time. Especially when you're going to see acts from the folks of *Knights of the Night*, whose comedy is like all the best of music and chivalry put together, and *Bronx Cheer*. Highlights include Craig Anderson's "Dan Brown Only Wears One Outfit" and Emmett Hall's "giant news anchor" sketch.

MacLeod, the congenial host and comedy curator for the Olio Festival, is also a part of a collection of comedy acts including *ManHussy*, a Vancouver-based comedy group, and helped write and produce the *Mental Beast* series as well. So if you happen to be in the Chinatown hood, check out this awesome comedy show, featuring Graham Clark, Emmett Hall, Devon Lougheed, Kaitlyn Fontana, Colin Cowan, Conor Holler, Craig Anderson and many more! Be prepared for waves of hilarious sketches peppered with offstage banter, not to mention some quality local art. I really can't imagine this not being a good time.

—Dorothy Neufeld



COLIN COWAN

apps

ILLUSTRATION BY TJ REYNOLDS

If you were to apply a razor to Vancouver's burgeoning comedy scene, you would discover that a few key players are responsible for weaving a fine tapestry of laughs. Colin Edward Cowan is certainly one of those players. His name graces the rosters of several comedy troops including the tentatively named Vancouver Comedic Players and the Ryan Steele show, of which he said he is "proudly one of two straight members." And if you've ever visited China Cloud you'll remember him as the outrageous bartender.

The Comedic Players perform the third Tuesday of every month in the Chinatown venue China Cloud, which is run in part by Cowan with his friends and co-performers Cam MacLeod, Craig Anderson, Ryan Beil, Tazman VanRassel and Chris Kelly, who among other things produces a podcast for CBC Radio 3 and performs with Analog Bell Service. Some of the skits at China Cloud seem a little more rehearsed than others, leaving a window for improvisation and

even a little crowd interaction, which is where Cowan shines. Cowan often purveys his unique style of character driven sketch comedy from behind the China Cloud's fully functional bar. At the most recent performance he tended as Colin's cousin from Newfoundland, Squid Cowan, no doubt drawing on his formative years in New Brunswick, which also included some time on the road with the infamous *Picnicface*, which hail from Halifax [ed. Actually, one of the members of *Picnicface*, Mark Little, is from Vancouver.].

Cowan's foray in show business does not stop at comedy. It's no secret that he is a successful musician in his own right; he plays bass guitar with his own band Analog Bell Service and gigs regularly with numerous musicians, including a present tour with Dan Mangan. And if forced to choose between comedy and music? Cowan's response is a single and unsimplifiable: "impossible."

—Robert Fougere



THE HOUSE OF YES

BY KAITLIN FONTANA
ILLUSTRATION BY KARLENE HARVEY

AN ENDORSEMENT FOR THE PUNK ROCK OF IMPROV

On a Sunday night in Vancouver, most streets are eerily quiet. But the half block around the Hennessey Restaurant on Broadway is wide awake. At first, it just looks like every hipster you know has decided to go for dinner at the same restaurant. Then you notice the four guys commiserating on the stage up front.

"Most people come the first time by word of mouth," said Taz VanRassel, a founding performer of the Sunday Service, which has been doing a weekly improv show at the Hennessey for a few years (before that, they performed at the now-defunct Wink Café, under the auspices of Alistair Cook as part of Instant Theatre). "Once they come in the door, they're sold," VanRassel added. He, along with Ryan Biel, Kevin Lee, Aaron Read and musician Emmett Hall play to a packed house every week.

Disclosure city: I am an improviser. Over the past nine years, I've performed with everyone who speaks in this article. I am part of the all-female Rosa Parks Improv, a cast member at Vancouver TheatreSports League (VTSL) and an organizer of the Vancouver International Improv Festival, along with the aforementioned Alistair Cook. I may seem hyper-involved, but so are most

improvisers, because improv is d.i.y. by nature. In fact, I have a theory that punk rock in the late '70s parallels improv theatre today. I like this theory for a lot of reasons, one being that it casts me and my friends as punks. But I also like it because it works.

The Sunday Service, Rosa Parks Improv and VTSL are part of a scene in Vancouver that grows by the year—as more young performers learn about the art form in high school, see shows by local groups and test the waters with their own performances, the scene is guaranteed perpetuity. Cook has been putting on improv shows for more than 15 years, and running the Vancouver International Improv Festival for 11, but he said the last decade in particular has seen improv gain serious ground, both here and worldwide. "Lots of styles have been brought here, through the festival and other means. It's been cool to see."

The core of the growth, however, is the spontaneous nature of things. "Improv is about creating life on stage that you don't get to see every day," said Nicole Passmore of Rosa Parks. "It's a pretty beautiful blend of comedy and art."

..... **YES TO EXISTENCE**

At improv's fast beating heart is a basic proposition: Say Yes. In the teaching of improv, this is the wellspring from which all else flows. Two people get on a stage. One says something. The other says, "Yes!" This creates action, which translates as a simple equation: You + Me + Yes = Scene

Really all we need to make improv happen is you and me. Sure, a stage helps. So does lighting and all that other good theatre stuff. But it's not essential. What is essential is that relationship between two people. "It's really accessible, no matter what resources you have available to you," said Sasha Langford from Rosa Parks. "This is culture created by regular people for an audience. It's not created for money." Creation out of nothing, for next to nothing. The d.i.y.-est!

Of course, it's not that simple. After agreeing to say yes, serious skills come into play, and the best improvisers are the ones whose training is near-invisible. Like punk, there's this feeling of rawness that comes from the ease of skill, or from experience. And then, of course, there's always the possibility of failure. "Hold on tightly, let go lightly," Taz VanRassel said about improv performance. Fellow Sunday Servicer Ryan Biel added, "We don't take ourselves too seriously. It's about taking the piss out of ourselves, and out of improv in general." The idea of failing joyfully is one that definitely prevails. So does taking the audience along for the ride.

"When we bite it, it's funny and we make fun of ourselves," said Kevin Lee. Biel added, "But when we get back up, the audience is right there."

The appeal of this can't be underestimated: the improviser is free to fuck up, and to bounce back, and the audience gets to feel the catharsis of watching someone else fail and rise again. In the real world, failure is deeply depressing. In improv, it's an opportunity.

..... **YES TO THE SCENE**

As it is in punk, the average improviser is on a stage because they saw someone else doing it and wanted in. "I remember watching Taz and Ryan with Instant," Aaron Read said. "That's the cool part of improv—my heroes weren't on SNL, they were doing a fucking awesome show in a tiny venue like Little Mountain."

Primordial swamp-wise improv has its share of founding fathers. But for the sake of argument we'll stick with two: first, Del Close, the so-called "guru" of long form improvisation. Close and his fellow performers began staging theatre happenings in 1960s California that were completely invented on the spot—and that would eventually congeal into a form he called the Harold. The Harold is the foundation for all long form improv and is essentially a series of scenes, games and monologues that come together to create a full, interconnected narrative.

Close, who would eventually be killed by his heroin addiction (another unfortunate punk link), bestowed the Harold upon his students, who in turn took the form across North America and Europe. The Harold came to Vancouver through Close student Randy Dixon, of Seattle's Unexpected Productions, who taught it to the Instant Theatre cast.

Contrast this with short form, which features games, scenes and monologues that are generally not interconnected. One originator of this form is Brit Keith Johnstone, who brought the concept of TheatreSports to life; Vancouver's TheatreSports franchise is the second one ever created and has been in operation since the '80s.

These two variations are often fought over in the improv world—almost everyone goes through a phase when they dislike either form. But the well-rounded improviser comes to see the value in each. "Just because it might be less complicated or less mysterious, doesn't mean it's not amazing," Read said of short form. The Service guys open their show with short form. Likewise, VTSL has a show that blends the two (Stretch, on Wednesday nights).

So Vancouver's improv scene embraces all kinds. And now, as well, audiences get it. "People now understand that improv is something that's learned," Sasha Langford of Rosa Parks said. "I used to have to use the jazz analogy a lot," added Passmore. "In jazz, musicians improvise, but they have to know how to play their instruments first. Now, people get that about improv theatre without me having to explain."

..... **YES TO MAGIC**

On a recent episode of Elvis Costello's awesome music show *Spectacle*, Bruce Springsteen said that great art comes from making $1+1=3$. There is you, the product and that something else, that bit of magic that springs out of the collision of you and your art form. I'm no expert (though I like that Bruce and I both enjoy equations), but there are only two places where I've truly witnessed $1+1$ equalling 3: excellent concerts and excellent improv shows.

"Stand up and sketch are more like currency," said Kevin Lee, who's performed all three comedic forms in the past. "It's 'I'm giving you something. Laugh at it.' In improv, the audience and the performer are in it together." Suffice it to say that I think you should see as many improv shows as you can, not only because I am in some, but because improv is, quite literally, magical. "We've all laughed at cheap jokes, because they're funny," Passmore said, "but at our show, you feel good because you invest in the characters and the story. You're laughing at the connection you have with the material."

And the show you see today will never happen again, just like that one-time concert experience that convinces you and your friends to start a band. "Improv is the most live experience in live theatre," said Alistair Cook. Passmore agreed: "It's wonderful; it's limitless."

There is no wrong answer to the improv question, but there are a lot of right ones. Where else in life does this exist?

The Vancouver International Improv Festival is Oct. 5 - 9 at Performance Works on Granville Island (vancouverimprovfest.com).

Rosa Parks Improv performs the third Thursday of every month for the rest of the summer: June 17, July 22 and Aug. 26, 7 p.m. at Carousel Theatre on Granville Island.

Stretch is at the Improv Centre on Granville Island, Wednesdays at 7:30 p.m. (vtsl.com).

The Sunday Service is every Sunday (duh) at the Hennessy Lounge at 9 p.m.

See also: Sister Act, UBC Improv, Hip:Bang, The Last Duchess, improvisation.ca

JUNE



DR. DRADEL
BY CODY FENNEL

RIP ME OUT!



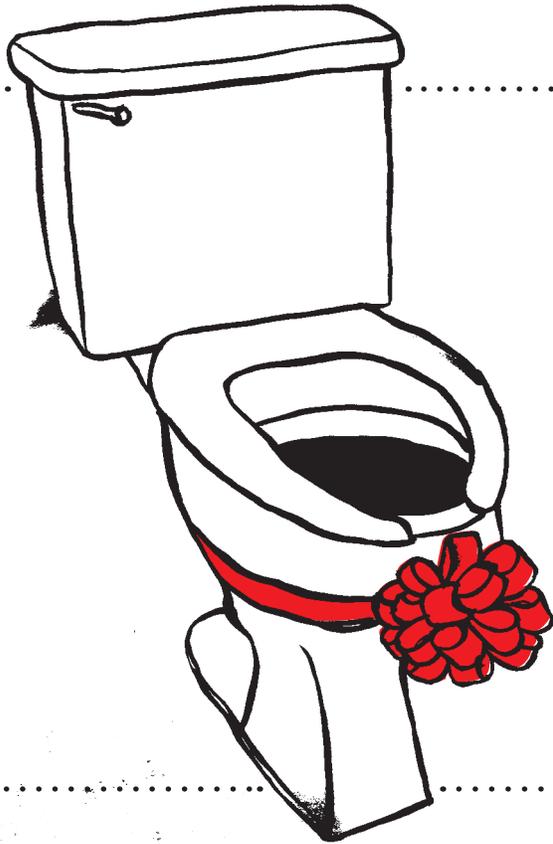
DISORDER MAGAZINE

PRESENTS THE

MUSIC WASTE 2010 PROGRAM GUIDE

MUSIC / ART / COMEDY / JUNE 2-5

THIS YEAR, MUSIC WASTE WILL FEATURE NEARLY 100 BANDS AT DOZENS OF SHOWS OVER FOUR DAYS. NOT TO MENTION, THREE COMEDY REVUES, EIGHT ART EXHIBITIONS, A BOWLING PARTY AND PARK BBQ + BASKETBALL TOURNAMENT. WITH ALL THE VENUES KEPT WITHIN WALKING DISTANCE AND FULL FESTIVAL PASSES PRICED AT ONLY \$15 (PLUS SERVICE CHARGE), MUSIC WASTE IS THE EASIEST WAY TO EXPERIENCE VANCOUVER'S ART AND CULTURE. PASSES CAN BE FOUND AT: ZOO ZHOP (223 MAIN STREET) / NEPTOON RECORDS (3561 MAIN STREET) / AUDIOPILE (2016 COMMERCIAL DRIVE) / ZULU RECORDS (1972 W 4TH AVE) / SCRATCH RECORDS (726 RICHARDS STREET) / REDCAT RECORDS (4332 MAIN STREET)



MUSIC WASTE

IS VANCOUVER'S PREMIER INDEPENDENT MUSIC FESTIVAL HIGHLIGHTING THE REGION'S MOST EXCITING AND INNOVATIVE BANDS.

ART WASTE

IS A SERIES OF EXHIBITIONS TAKING PLACE AT INDEPENDENT GALLERIES ACROSS THE CITY.

COMEDY WASTE

IS A SERIES OF COMEDY REVUES FEATURING VANCOUVER'S BEST ALTERNATIVE COMICS, IMPROVISERS, AND SKETCH GROUPS.

GO YOUR OWN WASTE

TO KEEP THE FESTIVAL INCLUSIVE, WE INVITE ARTISTS WHO WERE NOT SELECTED BY THE CURATORS TO BOOK THEIR OWN SHOW DURING THE FESTIVAL AND ALLOW MUSIC WASTE TO PROMOTE IT.

WEDNESDAY,
JUNE 2ND

ANZA CLUB

PSYCHIC WASTE

V. VECKER ENSEMBLE - 12:00 AM

BLACK WIZARD - 11:00 PM

FORTRESS - 10:30 PM

WHITE UMBRELLA - 9:30 PM

HONEY

FAKE JAZZ/WASTE

ANGEL LUST - 12:40 AM

KALKI - 12:15 AM

NIHILIST PARTY - 12:00 AM

NATURAL - 11:30 PM

NURSE - 11:00 PM

FLASH PALACE - 10:30 PM

DOUBLE-DOUX - 10:00 PM

LICK

FAKE JAZZ/WASTE

GROSS LORDS - 12:30 AM

NAM SHUB - 11:45 PM

EUGENE CHADBOURNE - 10:00 PM

THURSDAY,
JUNE 3RD

PRINCETON

THE ABRAMSON SINGERS - 11:30 PM

MOONSHINER - 10:30 PM

THE MAGICIAN & THE GATES OF LOVE - 9:30 PM

HONEY

VAPID - 12:00 AM

JUVENILE HALL - 11:30 PM

KEEP TIDY - 11:00 PM

PHONECALLS - 10:30 PM

CRYSTAL SWELLS - 10:00 PM

917 MAIN

DBL DRAGON - 12:30 AM

SEVEN NINES AND TENS - 11:45 PM

BALACADE - 11:00 PM

STEFANA FRATILA - 10:15 PM

LICK

BAPTISTS - 12:00 AM

BOOGIE MONSTER - 11:15 PM

AHNA - 10:30 PM

JOYCE COLLINGWOOD - 9:45 PM

HIDDEN TOWERS - 9:15 PM

ZOO ZHOP

CANARIES - 9:00 PM

HALF CHINESE - 8:00 PM

COLLAPSING OPPOSITES - 7:00 PM

BLEATING HEARTS - 6:00 PM

CHINACLOUD

SKETCH AND IMPROV - HOSTED BY CAM MACLEOD

- SISTER ACT / BRONX CHEER / MANHUSSY / KEVIN

LEE AND EMMETT HALL / HIP BANG / COLIN COWAN /

PUMP TROLLLEY / CANADIAN CONTENT FEATURING A

PERFORMANCE BY NO GOLD 8:00 PM

SHUDDER GALLERY

SHOW TITLE: "NEW WORK BY DAN SINEY"

R+R STUDIO

SHOW TITLE: "WASPS NESTS"

CAITLIN LIVINGSTON / STEPHANIE TRUDELL / AMIE G. / BEN JACQUES / JUSTIN PATTERSON

CHINACLOUD

(5:00 PM OPENING)

SHOW TITLE: "CLOUD CREATURES"

ARTISTS: CHRIS LEITCH / MIKE LEITCH / NICK FABIN / BRADLEY MESSER / CARLA GILDAY / KATIE WELDON

FRIDAY,
JUNE 4TH

PRINCETON

APOLLO GHOSTS - 12:00 AM

PLUS PERFECT - 11:00 PM

SHANE TURNER OVERDRIVE - 10:00 PM

BRAZILLIAN MONEY - 9:30 PM

BRANDIZ

B-LINES - 12:00 AM

THE SHILOHS - 11:00 PM

SLAM DUNK - 10:00 PM

917 MAIN

PETROLEUM BY-PRODUCT - 1:00 AM

COSMETICS - 12:00 AM

FINE MIST - 11:00 PM

SOFT FOCUS - 10:00 PM

ASTORIA

WASTED GOODS

MT 40 1:00 AM

MYTHS - 12:00 AM

ANIMAL BODIES - 11:00 PM

MUSCLES - 10:00 PM

WITH THE DAMAGED GOODS DJS

GOODY

MAKEOUT VIDEOTAPE 2:00 AM

NEEDLES/PINS - 1:00 AM

KOBAN - 12:00 AM

WITH THE WINNIE COOPER DJS

LITTLE MOUNTAIN GO YOUR OWN WASTE

"ERR ON: THE SIDE OF CAUTION" - 8:00 PM

EHREN SALAZAR

ERYN HOLBROOK

ERIN GRAVES

AARON READ

TOAST COLLECTIVE GO YOUR OWN WASTE

MT. CAREER / CUCKOLDS 7:00 PM - 10:00 PM

VIVO

GO YOUR OWN WASTE

VON BINGEN / SOUNS / KONX OHM PAX / HOLZKOPF /

KVIK / ROBERT PEDERSON / FILIP GORECKI - 8:00 PM

CHINACLOUD

COMEDY WASTE VIDEO CONTEST - HOSTED BY RYAN BIEL

JUDGES: BOB KRONBAUER / PAUL ANTHONY / TAZ VAN

RASSEL 8:00 PM

156 W. HASTINGS

ARTISTS: GOOD IDEA GROUP SHOW

BLIM

SHOW TITLE: "WHAT DOES INFO WANT"

ARTISTS: KATE HENDERSON / ELEE KRALJII GARDINER /

JESSICA ALICE GNYP / REBECCA LAMARRE / REBECCA-

ELLEN FARRELL / JOHN MAVIN + DEREK WALTER /

DENVER LYNXLEG

CURATED BY EMILIANO SEPULVEDA + RAY HSU

PERFORMANCE BY FALCAO & MONASHEE - 9:30 PM

SATURDAY,
JUNE 5TH

BILTMORE

TOUGH GUYS AND GIRLS CRY - 12:00 AM

DJS MY!GAY!HUSBAND! & SINCERELY HANA

FUNKY WINKERBEANS

KELLARISSA - 1:00 AM

FANSHAW - 12:00 AM

SLEEP HOLIDAY - 11:00 PM

SHIPYARDS - 10:00 PM

917 MAIN

NO MORE STRANGERS

WORLD CLUB - 1:00 AM

GANG VIOLENCE - 12:00 AM

WALTER TV - 11:00 PM

COWARDS - 10:00 PM

MILKY WAY - 9:00 PM

WITH THE WINNIECOOPER.NET DJS

ASTORIA

LORD BEGINNER - 1:00 AM

SUN WIZARD - 12:00 AM

WITCH WATER - 11:00 PM

FRIENDSHIP AND THE FAWN - 10:00 PM

ZOO ZHOP

TIMECOPZ - 9:00 PM

DIN DIN DAK - 8:00 PM

BOY VOYAGE - 7:00 PM

ANZA CLUB

GO YOUR OWN WASTE

MEZAMAZING - 11:00 PM

KNIFEY SPOONEY - 10:00 PM

BOOBY TRAP - 9:00 PM

ANZA CLUB

BASKETBALL - 1:00 AM

VINCENT PARKER - 12:00 AM

BARTEL - 11:00 PM

GENE

MAGNETICRING - 4:00 PM

GAK - 3:15 PM

REDCAT RECORDS

HERMETIC - 4:00 PM

PEACE - 3:00 PM

TIGHT SOLID - 2:00 PM

NEPTOON RECORDS

STUDENT TEACHER - 2:45 PM

EX-FRIENDS - 2:15 PM

CAT ATTACK - 1:45 PM

LOS TYCOONS - 1:00 PM

CHINACLOUD

STAND-UP - HOSTED BY CRAIG ANDERSON

CHARLIE DEMERS / GRAHAM CLARK / DAVE SHUMKA /

SEAN DEVLIN / ALICIA TOBIN / JIMMY BARNES

FEATURING SOLO PERFORMANCES BY MEMBERS OF

ANALOG BELL SERVICE 8:00 PM

LD'S

SHOW TITLE: "BLOW UP"

ARTISTS: MELANIE COLES / KATE HENDERSON /

LYNDSAY POMERANTZ / MAIRIN COOLEY / ROB

ONDZIK / ZAIN BURGESS / EMILIANO SEPULVEDA /

AJA ROSE / JOSH ROSE CURATED BY MELANIE COLES

AND KATE HENDERSON

PERFORMANCES BY SPRING BREAK - 9:00 PM

PROPHECY SUN - 10:00 PM

LITTLE MOUNTAIN

SHOW TITLE: "RETURN TO THE 36 CHAMBERS:

RETURNS" BOBBY MATHIESON / DAN SNELGROVE / SOL

SALLEE / ERIN MARRANCA / ANDY DIXON / ROBERT

MEARNS / ADAM DODD / KEITH WECKER / MEGHAN

ANCHETA / BEN JACQUES / BITA JOUDAKI / STEVE GILMET

/ ABIGAIL FERNANDES / DAVID DETENBECK / PAUL

SIMONS / SALLY H / JUSTIN ALM / MORGAN MAMENI /

STEVE NEVETS / MERIDA ANDERSON / LINDSEY HAMPTON

/ CANDICE MACKENZIE STORER (HAILFAX) / JUSTIN

DALE PATTERSON / IAN WILLIAM PRENTICE / RACHEL

D WHITE / ALEX CIESLIK / ERIK LYON / AARON READ /

CHAD MURRAY / EHREN SALAZAR / BRIAN TONG / IAN

EDMONDS / MICHAEL P FIKARIS (AUSTRALIA) / TEVIS

BATEMAN / ALEXANDER CHO / BEN FREY

MUSIC BY: DJ REVISE AND DJ BOBBYGOODTIMES

LUCKY'S

SHOW TITLE "TREATS FOR FACEBALLS"

ARTISTS: DUSTY PEAS: JAMIE Q & JAMES KIRKPATRICK

SUNDAY,
JUNE 6TH

GRANDVIEW BOWLING LANES

BOWL YOUR OWN WASTE 1:00 PM - 4:00

ROLE MACH PM

APOLLO GHOSTS

CAT ATTACK

TWIN CRYSTALS

CHRIS-A-RIFFIC

STRATHCONA PARK

WASTE JAM 12:00 PM

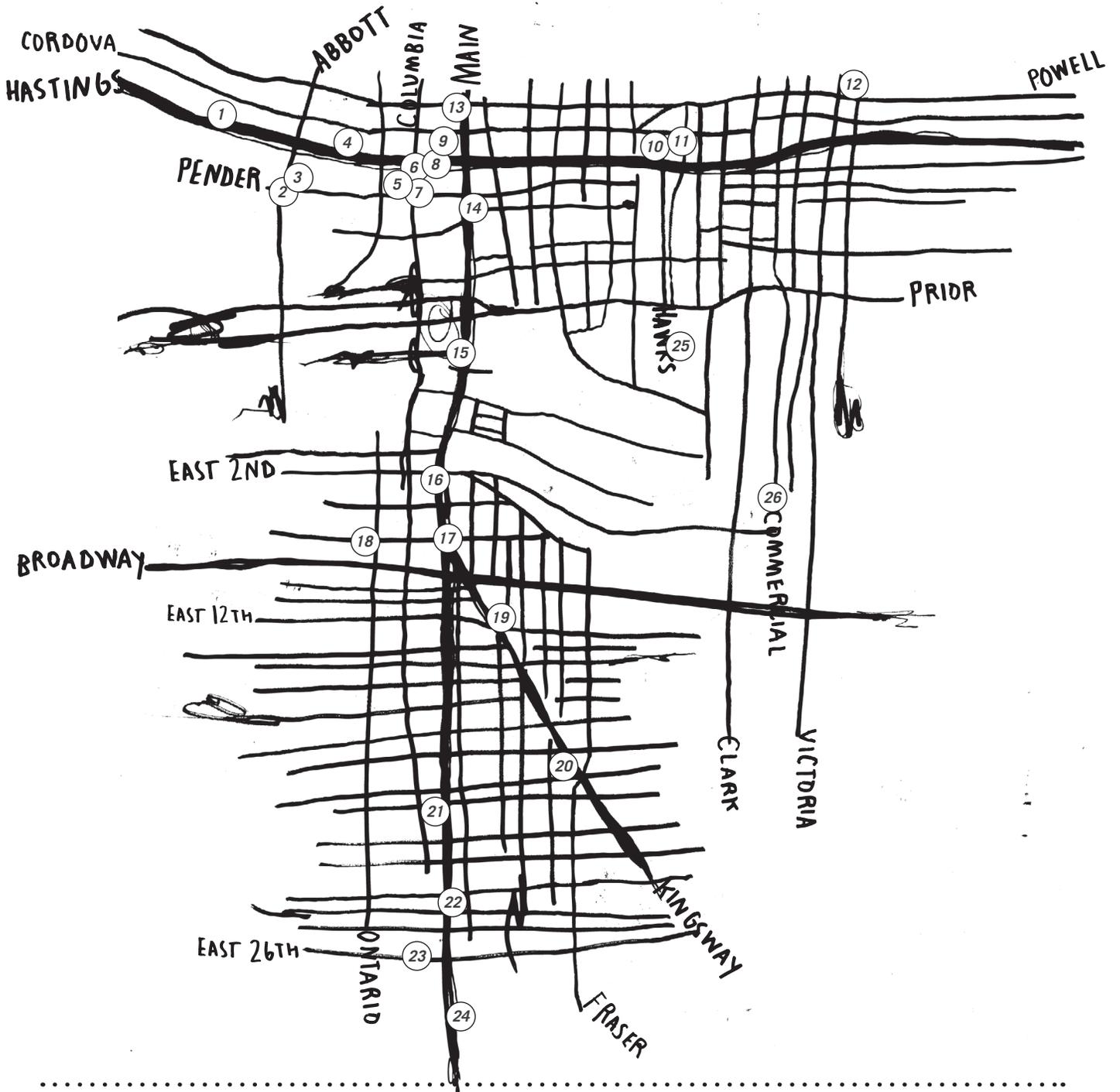
PRESENTED BY CITR & RAPVSWEDEN

BBQ AND 3-ON-3 BASKETBALL TOURNAMENT

DJS CAM DALES, ETHNIC FRIENDS, CHERCHEZ LAFEMME,

TYLER FEDCHUCK

NOTE: ALL FESTIVAL PASSES USED AT GYOW SHOWS ARE SUBJECT TO CAPACITY AND ALL SET TIMES AND LINEUPS ARE SUBJECT TO CHANGE.



① 156 W. HASTINGS

② HONEY

③ LICK

④ FUNKY WINKERBEANS

⑤ LD'S

⑥ SHUDDER GALLERY

⑦ BLIM

⑧ BRANDIZ

⑨ R+R STUDIO

⑩ ASTORIA

⑪ GOODY

⑫ PRINCETON

⑬ ZOO ZHOP

⑭ CHINACLOUD

⑮ 917 MAIN

⑯ VIVO

⑰ GENE

⑱ ANZA CLUB

⑲ BILTMORE

⑳ TOAST COLLECTIVE

㉑ NEPTOON

㉒ LUCKYS

㉓ LITTLE MOUNTAIN

㉔ REDCAT

㉕ STRATHCONA PARK.

㉖ GRANDVIEW BOWLING LANES

TUESDAY

THURSDAY

FRIDAY

SATURDAY

MONDAY

SUNDAY

1 Japantner, Jaguar Love, Dead Voices @ Biltmore
The Temper Trap @ Commodore
Hip Bang, Recess, the Candelabra Collective @ Little Mountain

2 The Mountain Goats, the Beets @ Rickshaw
Paul Anthony's Talent Time @ Biltmore
Stretch @ Improv Centre
Music Waste Starts today! Check out page 19-22 for full program!

3 The Glitch Mob, Free The Robots, Deru @ Venue
Music Waste! See page 19-22 for full program!

4 The Sadies, the Pack A.D. @ Biltmore
Laugh Gallery! feat. Graham Clark @ Cambrian Hall
Music Waste! See page 19-22 for full program!

5 The Blameits, Plus Perfect, Desert Boots @ Las Brisas Pub
ZZ Top @ UBC Thunderbird Arena
The Phonemes, Metal Kites @ Little Mountain
Music Waste! See page 19-22 for full program!

7 Tortoise, Das Boton @ Venue
Delorean, Teen girl Fantasy, radiozero DJs @ Biltmore
The Misfits, the Vicious Cycles, the Bonitos @ Rickshaw

8 Woods, Art Museums, the Mantles @ Media Club
An Horse, Smoosh @ Biltmore
Inepsy, spectres, Infamy, Stryker @ Funky's

9 Born Ruffians, Young Rival @ Biltmore
Stretch @ Improv Centre

10 Hard Drugs, Lord Beginner, the Whitesundays @ Biltmore
Kellarissa, Bleating Hearts @ Honey

11 Black Wizard, Battle Snakes, We Hunt Buffalo @ Fairview
Mode Moderne, the Orpheans @ Funky's
Braids, Gobble Gobble, MT-40, Teen Daze @ Goodie Greenbelt, Aunts & Uncles, Pineapple @ Little Mountain

12 Metric, Phantogram @ Malkin Bowl
We Are the City, the Left, Adrian Glynn @ Biltmore
Aging Youth Gang, Eastside Death Squad, Numb Skull, AK747'S @ Funky's

14 Jamie Lidell, Alex B @ Venue

15 Imogen Heap, Geese @ Commodore
Bob Log III, the Beladeans @ Biltmore
Dweezil Zappa @ Queen E
Bronx Cheer Sketch Show @ China Cloud

16 The Twitch, the Shithawks, the Burn @ Bourbon
Kristen Karma, Philoceptor, Harms Road @ Media Club
The Spill Canvas, Paper Lions @ Rickshaw
Stretch @ Improv Centre

17 Telephone Girls, Koban @ Honey
Rolla Olak & Tone Shed, Aunts & Uncles, the Good News @ Biltmore
Rosa Parks Improv @ Carousal Theatre

18 The Brian Jonestown Massacre, Federale @ Commodore
Gaslamp Killer, Megasoid, Max Ullis @ 560 Club
SSRJs, Sorcerers, Bad Fate, Fine Mist @ Biltmore

19 Dead Jesus, West of Hell, Alcoholic White Trash, Black Wizard @ Rickshaw
Dizzy Eyes @ Neptoon
Fallan Soldier, Dragon Hi Empire, Justin Brave @ 917 Main
The Dead Letters, Sarah Wheeler @ Little Mountain

21 Infamy, Salted Earth, Burning Ghats, Black Hole of Calcutta, Osk @ La Casa Del Artista

22 Lou Barlow, Sarah Jaffe @ The Media Club
A Place To Bury Strangers, Light Pollution, the Globes @ 917 Main

23 The Hot Moonbeams, Stefana Fratila, Humans @ Biltmore
Plough, Leah Abrahamson @ St. James
Donnis @ Fortune
Stretch @ Improv Centre

24 Coco Rosie @ Vegite
Manic Attracts, Dizzy Eyes @ Honey
Iron Maiden @ GM Place
Pump Trolley @ Cottage Bistro

25 Apollo Ghosts, Like Animals Again @ Funky's
The Dayglo Abortions, SNFU Mr. Plow @ Biltmore
Bughouse Fire @ Fairview
Fableway, Raised By Apes, Blacked Out @ Princeton

26 Minus the Bear @ Venue
Painted Cities, Quiet Kids @ Princeton
The Cracking @ Little Mountain

28 Lily Frost, the Abramson Singers @ Biltmore

29 Hank Williams III @ 560 Club
Dylan Thomas, Tyrannahorse @ Biltmore

30 Run With the Heard, the Zolas, Analog Bell Service @ Biltmore
Wolfgang Gartner, Kissed With a Noise @ Pop Opera
Stretch @ Improv Centre

27 Apollo Ghosts, Angelo Spencer, Honeybear, Naomi Burkhardt @ Little Mountain
The Sunday Service @ Hennessy

20 Sharon Jones & the Dap-Kings @ Commodore
Thee Manipulators, Captain Dust, Pretty Vanilla, Centaurs of the Universe, Hospital Blonde, D.B. Buxton, Powell St. Slim @ Neptoon (11 a.m.)
The Sunday Service @ Hennessy

13 Bang, Bang You're Dead!, Red October, Ready, Set, Die., You Big Idiot @ Funky's
Metric, Phantogram @ Malkin Bowl
The Sunday Service @ Hennessy

// CiTR 101.9 FM PROGRAM GUIDE

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

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

SUNDAY

TANA RADIO

(World) 9-10am

SHOOKSHOOKTA

(Talk) 10-11am

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

KOL NODEDI

(World) 11am-12pm

Beautiful arresting beats and voices emanating from all continents, corners and voids. Always rhythmic, always captivating. Always crossing borders.

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays

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

SHAMELESS

(Eclectic) 3-5pm

Alternating Sundays

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

CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays

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

SAINT TROPEZ

(Pop) 5-6pm

Alternating Sundays

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

QUEER FM

(Talk) 6-8pm

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

RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays

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

ALL AWESOME IN YOUR EARS

(Eclectic) 8-9pm

Alternating Sundays

MONDO TRASHO

(Eclectic) 9-10pm

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

TRANCENDANCE

(Dance) 10pm-12am

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

trancendance@hotmail.com

MONDAY

PROF TALK

(Talk) 7:30-8am

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

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

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

STRANDED

(Eclectic) 11am-12pm

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

ALTERNATIVE RADIO

(Talk) 12-1pm

Hosted by David Barsamian.

PARTS UNKNOWN

(Pop) 1-3pm

An indie pop show since 1999, it's like a marshmal-

low sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

THE RIB

(Eclectic) 4-5pm

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

NEWS 101

(Talk) 5-6pm

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

CAREER FAST TRACK

(Talk) 6-6:30pm

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

THIS SIDE OF MONDAY

(Eclectic) 6:30-7:30pm

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

EXPLODING HEAD MOVIES

(Eclectic) 7:30-9pm

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. June 7: It's legendary tenor saxophonist Harold "Tina" Brooks' birthday today. We'll play his classic *Back To The Tracks*.

June 14: The annual Jazz Festival show with Coastal Jazz's John Orysik picking and talking about the music with Gavin along for the ride.

June 21: Pianist Chick Corea is a major star at this year's Jazz Fest. We'll hear Mr. Corea's *Trio Music*. Solo and trio stylings by a master. June 28: Tenor saxophon-

ist Harold Land, pianist Elmo Hope, bassist Scott LaFaro and drummer Lennie McBrowne recorded in Vancouver, Nov. 1958 at the original Cellar Jazz Club.

SORE THROATS, CLAPPING HANDS

(Eclectic) 12am-1am

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

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am

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

SOUNDS OF AFRICA

(World) 8-9:30am

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

THIRD TIME'S THE CHARM

(Rock) 9:30-11:30am

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

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

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

LAUGH TRACKS

(Talk) 1-2pm

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

GIVE 'EM THE BOOT

(World) 2-3pm

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

WINGS

(Talk) 3-3:30pm

RADIO FREETHINKER

(Talk) 3:30-4:30pm

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

WENER'S BARBEQUE

(Sports) 4:30-6pm

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

FLEX YOUR HEAD

(Hardcore) 6-8pm

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

LIFE ON JUMPSTREET

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm

crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12:30am

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

WEDNESDAY

SUBURBAN JUNGLE

(Eclectic) 8-10am

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

POP DRONES
(Eclectic) 10-11:30am

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

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

DEMOCRACY NOW
(Talk) 2-3pm

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

ARTS REPORT
(Talk) 5-6pm

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

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

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

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

HANS KLOSS' MISERY HOUR
(Hans Kloss) 11pm-1am
Pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS
(Talk) 8-10am

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

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

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

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

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

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

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

NATIVE SOLIDARITY NEWS
(Talk) 5-6pm
A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity.

ARE YOU AWARE
(Eclectic) 6-7:30pm
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

EXQUISITE CORPSE
(Experimental) 7:30-9pm
Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane. artcorpse@yahoo.com

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

HYPNOTIC GROOVE
(Techno) 11pm-12am

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

FRIDAY

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

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

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

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

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

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.

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

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

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

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

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

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

SATURDAY

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

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

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

CODE BLUE
(Roots) 3-5pm
From backwoods delta

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

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

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

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

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

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

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

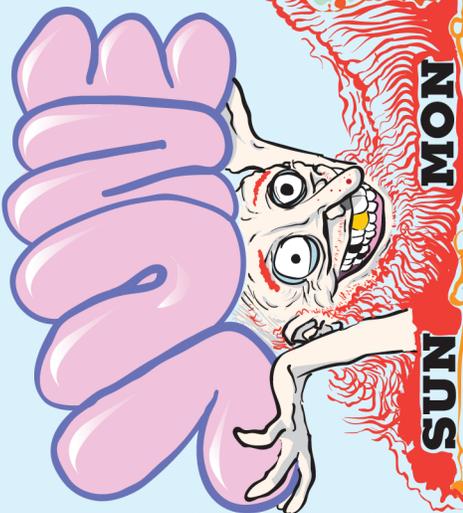
2010

www.biltmorecabaret.com

UPCOMING SHOWS

July 01 - No Means No
 July 03 - Sleepy Sun
 July 05 - Turbo Fruits
 July 06 - Mini Mansions
 July 09 - The Coup

July 12 - Quintron and Miss Pussycat
 July 14 - Ariel Pink's Haunted Graffiti
 July 24 - Bear In Heaven
 July 26 - Kinky Friedman
 Sept 17 - The Do



TUES

The Biltmore & Beatroute present:
THE COIN TOS TOUR with JAPANAEER & JAGUAR LOVE
 with guests **DEBY VOICES**

WED

PAUL ANTHONIS
TALENT TIME
 Doors at 8 show at 9

THURS

The Biltmore & Beatroute present:
SHAD
 with **GRAND ANALOG**

FRI

The Biltmore presents:
The Sadies
 WITH SPECIAL GUESTS
THE PACK A.D.

SAT

RED CITY BREAKOUT
 with **TIMOTHY & FREE CITY COLLECTIVE**
 early show curfew 11pm
GLORY DAYS presents:
DLI SEGA + JUICEBOX LIVE
MY!GAYHUSBAND! & Sincerely Hana
 Warm It Up Chris & Genie

SUN

Kitty Nights
 NYC Style Burlesque & Comedy
 hosted by:
Burgundy Brixx & The Purrifessor
 w/ DJ Teddy Smooth

Sealed with a Kiss presents:
DELOREAN
 with GUESTS

The Biltmore presents:
AN HORSE
 WITH SPECIAL GUESTS
SMOOSH

Sealed with a Kiss presents:
BOB & RUFFIANS
 with **YOUNG RIVAL**

The Biltmore, Seion & Beatroute present:
HARDROCK
 with guests
LORD BEGINNER
THE WANT SUNDAYS

Music BC & The Peak presents:
WE ARE THE CITY
 WITH **THE LEFT & ADRIAN GLYNN**
 early show curfew 11pm
GLORY DAYS presents:
 Resident DJ's **MY!GAYHUSBAND!** & Sincerely Hana
 guest **DJ's Warm It Up Chris & Genie**

An Afternoon with:
MUSIC BC / TOM JACKSON
 Seminar 1 to 4pm
 evenings with
Kitty Nights

LAVA presents:
Sisters of Alchemy's TRIBAL SOJOURN
 Student dance night
 and Tribal Mixer!

The Biltmore presents:
BOB LOG III
 with guests
THE BELADEANS

Rock n Roll PIZZAPARTY
 See website for BANDS

THE LAB MAGAZINE PRESENTS:
THE GOODNEWS
ROLLA OLAK
TONESHED
AUNTS & UNCLAS
 +DJ'S TBA

The Georgia Straight, CTR, Winnie Cooper & The Biltmore present:
THE SEXKS
L.P. RELEASE PARTY
 with **SORCERES, BRDFATE, FINE MIST**
 DJ'S: The Whine Cooper / Sorceres

Timbre Productions present
MATHOS
 with Special Guests
SO PERCUSSION
 early show curfew 11pm
GLORY DAYS presents:
 Resident DJ's **MY!GAYHUSBAND!** & Sincerely Hana
 guest **DJ's Warm It Up Chris & Genie**

Kitty Nights
 NYC Style Burlesque & Comedy
 hosted by:
Burgundy Brixx & The Purrifessor
 w/ DJ Teddy Smooth

The Biltmore presents:
Facies AND PLACES
 with GUESTS
Lily with Throat
The Abramson Singers

The Biltmore presents:
Myles Black
 with guests

The A.D.C. presents:
THE HOT MOON BEANS
 Stefana Fratila
HUMANS
 DJ's **TREVOR RISK & K-ELLENY**

Classix Dance Party & The Biltmore present:
RESPECT!
 A night of Sixties Soul + R&B
THE EPICS
 with **John Cooper & David Johnson**

NoBollacks presents:
PAYGLO ABORTIONS
 with **SNFU & M.P. LOW**

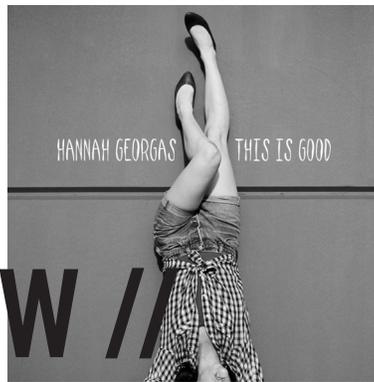
The Invisible Orange & Abort Mag present:
WOODS OF SPYRES
 with **FIRST REIGN ARCHSPIRE** & Mother Jodee today
 early show curfew 11pm
GLORY DAYS presents:
 Resident DJ's **MY!GAYHUSBAND!** & Sincerely Hana
 guest **DJ's Warm It Up Chris & Genie**

DYLAN THORNS
 with **THE ZOLAS**
TYRAN HORSE
 with GUESTS
ANALOG BEL SERVICE



Biltmore CABARET
 2755 PRINCE EDWARD ST.

UNDER REVIEW //



THE APPLES IN STEREO TRAVELLERS IN SPACE AND TIME (Yeproc)

The quest for the perfect pop song is the Apples in Stereo's motivation. Their latest offering provides a plethora of melodies that will be stuck inside your head like a late night television jingle. *Travellers in Space and Time* makes use of all of the clichés and pop motifs available in the stratosphere, and, for the most part, there are a lot of excellent moments. However, parts of the album are plagued by problems. First is the overuse of a vocoder. A few tracks extensively use the harmonized robot voice effect distracting the listener from the otherwise infectious background sounds. The second problem is that at times, Robert Schneider's voice sounds like it has yet to hit puberty—and there is something about listening to a 10-year-old sing about love and dancing that makes one want to shiver (especially considering that adult is bald, rather burly and has a beard). Thankfully, Schneider's voice magically matures throughout the album sounding more like a **Davie Jones** sort of thing. Barring those two somewhat minor details, there is definitely perfect pop to be found here. Look no further than "No One in the World" for a catchy horn section and a great pop melody. "Dignified Dignitary" is a great example on the appropriate uses of a cow bell and the correct placement of "ooh ooh ooh ooh." Just try and listen to that one once without humming it for the rest of the day. Truth be told, tracks seven

through 15 (out of a possible 16) are as perfectly pop driven as one can get. Though there are a few abnormalities with the various voices and effects, overall, *Travellers in Space and Time* is a fun album and a must purchase for the retro-pop loving people—just have the skip button handy.
—Slavko Bucifal

BISON B.C. DARK AGES (Metal Blade)

Vancouver thrash masters Bison B.C. somehow managed to take time out of their relentless tour schedule to hole themselves up in the Hive with local wizard **Jesse Gander** and pound out some metal. The end result is seven massive tracks of Bison B.C.'s signature epic thrash that dwarf their two phenomenal previous releases. *Dark Ages* is laden with huge riffs, punishing beats, airtight rhythms and demonic howls and growls. Each track is a dark, ugly and bloody fun journey, none clocking in less than five minutes and many going over six. "Stressed Elephant" slowly eases you into the darkness, and then tears your head off at the bridge, while "Fear Cave" blasts off immediately into the abyss where Dan And is waiting to grind his voice into your nightmares. The pace of the album rises and falls flawlessly, weaving through generations of metal. *Dark Ages* will hammer itself into your head as the masterful production consumes the room while vocalist James Farwell wails, "make it go louder!" Once again, Bison B.C.

have managed to make a serious metal album without taking themselves too seriously. The road has made men of these punks from East Van and this album is sure to gain even more respect in the metal community.

—Mark PaulHus

THE DØ A MOUTHFUL (Six Degrees)

The Dø's music is not easily pigeonholed. Different genres are interwoven in their new album *A Mouthful*. Anything is possible: lively pop, Finnish folk, love ballads and rap. The French-Finnish duo's first album was released in 2008 in Europe, but Canadians had to wait two years for it. Apart from one song with Finnish lyrics, their music sounds more like a passionate French lover than a shy northern European. The use of many different instruments and the mixture of genres has resulted in a colourful and playful work of art, but at times it sounds gluttoned. Olivia Merilahti's breathy yet girlish voice adds a melancholic and wistful touch to many of their songs, and this is probably what rescues *A Mouthful* from being overly florid. The first track "Playground Hustle" resembles a marching band of primary school kids, equipped with flutes and drums, eager to defend their sandbox. "Queen Dot Kong" is a rap song that sounds like a collaboration between **Eminem** and **M.I.A.**, whereas "Travel Light" very strongly calls to mind **the Dresden Dolls**. Another unusual highlight is "Tammie,"

which evokes images of Merilahti and Dan Levy, the other half of the duo, standing on a Caribbean beach, accompanied by a hand clapping gospel choir. Their epic sounding melodies are probably due to Levy's previous experience as a film composer. All in all this CD offers a whole mouthful of sweet, sparkling and refreshing music, a feast for the senses!

—Susanne Dewein

GOGOL BORDELLO TRANS-CONTINENTAL HUSTLE (Columbia Records)

If you've never listened to Gogol Bordello before (incidentally, I wonder where you've been hiding) the first thing you'll notice is the band's catchy gypsy-folk rhythms and lead singer Eugene Hutz's enchanting Ukrainian accent. *Trans-Continental Hustle*, produced by Rick Rubin, is the newly released LP by the New York-based band. Like all of Gogol Bordello's music, the assembly of violin, accordion and the conglomeration of percussion have the power of displacing anyone within earshot to an altogether different time and culture. You'll be overcome by images of street vendors and dirt road block parties.

Gogol Bordello is known for their captivating live shows, but even without all the performative theatrics, *Trans-Continental Hustle* is certainly capable of arousing its listener from their daily slumber. In its entirety, the album is impassioned, enlivening and exotic. Still, the band has achieved a balance between upbeat songs like "Break The



Spell” and slower jams like “Sun On My Side.” The arrangement of the album is practically flawless as it bounces between tempos and instrumentation. It’s hard not to crack a smile listening to this newest treasure released by the nine-piece band.

—Sarah Charrouf

HANNAH GEORGAS
THIS IS GOOD
(Hidden Pony)

Last summer’s Juno Fest was the first occasion I heard of this budding pop darling, and since then, Hannah Georgas’ popularity has soared into the skies of Canadian indie music stardom. The Vancouver singer-songwriter’s debut full-length, *This is Good*, has garnered blazing hot reviews from critics across the country, and it’s not difficult to see why. With a voice that seamlessly crosses over territories of extreme heartbreak, the crooning of deep-seated regret and full-on anti-establishment wrath, Georgas could easily be likened to heavies like **Feist** and **Annie Lennox**.

The album opens strongly with “Chit Chat,” a throwback for scorned lovers and the egomaniacal, but this sassy attitude is coupled nicely with pizzicato tones and sweeping string gestures. A few aspects of the album point to heartbreak as a creative impetus for her work, such as “Lovers Breakdown,” but Georgas isn’t as one-dimensional as that. Another standout track is “Dance Floor,” a catchy, unpretentious rock tune that brings early **Metric** to mind, but with

the strong suggestion that Georgas is a closeted dance diva.

Lyrical, the album is provocative and thoughtful. Particularly in the track “Thick Skin,” a darker song with a tragic, sprawling melody, where Georgas softly sings “We can all get along/ in the first five minutes/ but then just hold your breath.”

The perfect album to get through a heartbreak, or to get through a tax audit, Hannah Georgas’ music is literally the lighter side of everything that sucks in the world.

—Miné Salkin

KAKI KING
JUNIOR
(Rounder)

Kaki King returns with her fifth album, *Junior*. For the uninitiated, Katherine (Kaki) King is a hell of a guitar player. Her playing is multi-layered, skilful and so evocative that her lyrics are almost a secondary thought. An indie darling admired by her peers (**Dave Grohl** among many), Kaki King still somehow manages to slip under my radar.

“The Betrayer” kicks off the album. A rolling up-tempo track that gets your feet tapping, it is a wonderful indication of the songs to follow. Sprinkled throughout the album are a handful of instrumental pieces. “Everything Has An End, Even Sadness” is a particular highlight. The final track “Sunnsyde” feels like the most lyrically “real” track. Backed by guitar and piano, the aftermath of a break-up never sounded so sweet.

Junior works best as a whole. Listen to it from start to finish and let Kaki King work her magic on you. The incendiary guitar and awe-inspiring harmonies you’d expect of King are all here. The drumming by Jordon Perlson is also a highlight. Furious when it needs to be, Perlson never overshadows the rest of the music.

Junior not only shows skilled musicianship, there is a maturity and depth here that is unique. Kaki King has a lot to say, and hell, you don’t get *Rolling Stone* calling you a “Rock God” for nothing. Take note young aspiring guitar virtuosos; this is how you do it right. Definitely worth checking out.

—Katherine Boothroyd

THE NIX DICKSONS
THE GIRAFFE
(Independent)

After achieving success landing amongst X92.9 FM’s top ten Canadian Indie Releases of 2009 with their debut EP, as well as slowly taking over both Canadian and American broadcasts, the folks from the Nix Dicksons are well on their way. They have created a strong following of progressive, indie beach bums with their latest 2010 offering *The Giraffe*. This latest release from the Nix Dicksons reflects their relatively unconventional upbringing as a group that refuses to be pigeon-holed into one particular musical genre. Each track attempts to create a hybrid love-child of something that could be defined as a little “punk-esque,” or “folk-like.”

Regardless, the assortment of styles the album holds is like discovering the genetic jackpot (music wise) for something absolutely gorgeous. The first track, fittingly entitled “Small Town Heart,” lays on plenty of harmonica and strong steady guitar riffs, serving as a blissful opening number. The momentum and energy is strung throughout the entire six track album, which is consistently upbeat, containing rapid-fire tempo and short and sweet melodies. The variety of vocals found in each track, with some containing punk laden influences, while others remain relatively “folk-esque,” leaves no listener out of the loop. While tracks in the self-released EP are relatively shorter in length, the harmonious amalgamation of different instruments and styles is a perfect channel to release any pent up ADD vying to be freed since that seven month binge of lectures and seminars most of us had to experience this year. *The Giraffe* serves as the ultimate indie summer album and a summer necessity next to your sun block. This is the kind of stuff that makes you want to drop the convertible soft top and take a drive to nowhere, just so the album can play through.

—Gracelle Bonifacio

RAH RAH
BREAKING HEARTS
(Young Soul)

Rah Rah is some of the most easily listenable and enjoyable music this reviewer has had the pleasure to bat for. This Regina, Saskatchewan band has a sweet knack for taking plucky high-energy songs, rounding the edges and softening the insides for easy heart access. But it’s not all popcorn farts and jelly tarts. While the music



is light hearted enough to keep you feeling fuzzy, it carries a political edge designed to make you think, but then it will also be the first to remind you not to take stuff so seriously.

Like a one-two punch, *Breaking Hearts* begins perfectly with "Arrow," a tight and quick paced number that, like a little arrow of intention, finds its mark and delivers. What follows is a dozen full-bodied song-tales that reach for the heights of **Broken Social Scene**-like indie rock urgency as well as beer and tear stained seafaring folk songs for the lonely. What is lovely about the album is that the band hasn't changed their sound drastically but have matured and improved upon it, stitching together some of the catchiest music this side of the border.

Like tea with a cute friend, a drunken dust up, or a breakup on a perfect summer day, Rah Rah's music is refreshing, surprising, beautiful and heart-breaking. However, like that good friend, it will stick with you and remind you to see the beauty in it all.

—Nathaniel Bryce

THIS IS FRANCO SHELTER
(Independent)

It is pretty hard to try and write a review on an EP when only two songs have been released, however things for This is Franco look bright. After only two years together, and this being their third CD, they have the maturity of sound that suggests they're a much more experienced band. This indie outfit has beautiful little melodies and will give you that feel-good

warmth, although their soft-core pop sound might not be for every listener. Their EP has all the sonic evidence of being well produced, with their two track offerings "Shelter," and "Stuck Between."

The first of these songs starts up with has a gorgeous indie guitar riff, bringing to mind the sprawling quietness of early **Coldplay**, but with vocalist Mark Bridgeman drawing you in more dreamily than **Chris Martin**. Featuring the vocal talents of Kirsten Cudmore of **Language Arts**, her stunning, velvet voice is reminiscent of the style of California-based hip-hop group, **Subtle**.

"Stuck between," the other track released on the EP, is a cheery little number. However that is about all you could say about it, as it doesn't really have a hook to get your attention and it almost seems like a filler. They just lack the passion with this song. Let's hope that the next few tracks released will be improvements or the band's following will be greatly disappointed.

—Jonny Philpott

WOLF PARADE EXPO 86
(Sub Pop)

At long last Canadian indie-rock mainstays Spencer Krug and Dan Boeckner have combined songwriting forces, reuniting with Dante DeCaro and Arlen Thompson to record a new Wolf Parade record (unfortunately, Hadji Bakara sat this one out, deciding to pursue academic valor rather than rock 'n' roll infamy). All four individuals took time off from their multitude of other projects (**Handsome Furs**, **Sunset Rubdown**, **Swan Lake** and **Treasure Hunt** to name a few) coming together as a band for the entire writing and recording process; each adding their individual talents and discernable styles to create a unified sound. *Expo 86* is very much a collaborative effort, resulting in the most cohesive, well rounded Wolf Parade effort yet. Due to be released on June 29th, the 11 tracks that make up *Expo 86* are sure to define Wolf Parade as a band with a unique sonic

formula. All the usual ingredients are there: big guitars, keyboards, diverse rhythms, bleeps and blips (despite Hadji's absence) and distinct vocals and melodies. However, everything seems bigger and brighter. *Expo 86* is the most upbeat Wolf Parade album to date; everything is clean, crisp, vibrant and rejuvenating. In true WolfParade fashion, the songs' huge, thoughtful constructions are full of melody and character that somehow manage to lack pretense. Composed and recorded by a group of very talented men, it's clear that the band harbours a true passion for what they do, and have the ability to translate that passion on to tape. *Expo 86* is the Wolf Parade album we've all been waiting for!

—Mark PaulHus

XIU XIU DEAR GOD, I HATE MYSELF
(Kill Rock)

Your initial reaction on listening to *Dear God, I Hate Myself* might very well be a smug sense of superiority in the certainty that you will never come across with as much pretense as Jamie Stewart, frontman and nucleus of Xiu Xiu. Stewart's clearly enunciated lyrics can sound sometimes like the creative writing of a 16 year-old goth on Ritalin and weed; sodden with metaphors and similes that try too hard and wallow in a self-loathing quagmire. With lines like "this sopping wet towel of stupidity" and "like a whip covered in pins and glue," it can be easy to dismiss Stewart as a self-absorbed wanker. However, this would be a premature and incomplete judgement. Repeated listening will reveal a sense of humour that so unabashedly penetrates the murky black depths of inner experience to emerge triumphantly from the opposite extreme, like the rising sun, and offers a sweet glow of hope and beauty amidst even the most oppressive despair. As Stewart himself puts it in an online interview, it is to "use humour from your heart and crotch rather than a way to avoid showing yourself." Stewart shows quite a lot of himself; undoubtedly it will be more than many people want to see.

The undeniable fact is that the

songs are well-written, and achieve a working balance between the self-conscious yet unapologetic egotism of a charismatic frontman, with engaging and creative production comparable to **Why?**'s *Alopecia*. There is a healthy intermingling of instrumentation, synthesizers, electronic beats and weird samples. The second track, "Chocolate Makes You Happy," is catchy as fuck and might even be danceable, which is a lot to be said for a song about bulimia. Even Stewart's delivery of the eponymous chorus of title track, "Dear God, I hate myself" has a heavy, charming elegance in the tradition of **Morrissey** and **Ian Curtis**. That being said, "intense" is the word for Xiu Xiu, and while DGIHM might have a pleasant cathartic effect listened to alone when you're depressed or heartbroken, it's a little overwhelming to listen to in any kind of social situation. At least everybody danced to **Joy Division**. Xiu Xiu is the opposite of party.

—Andrew Reeves

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THE GRAVE LEVEL FINAL SHOW: 24 BANDS

April 24 / Grave Level

Have you ever gone out to a restaurant during its last week, because you wanted to know what the fuss was about, and then it turns out it's great, and you kick yourself for having not gone sooner? Well, this wasn't exactly it. Although Grave Level's last hurrah was, indeed, a great time, it was pretty clear that they were pulling out all the stops to end with a bang. Like if that great restaurant you went to had free last week pitchers. I'm sure Grave Level, the house situated near the large graveyard on Fraser St. that hosted many bands, was always fun in itself, but it's not like the 12-hour concert didn't help, or maybe that's just my lack-of-nostalgia talking. You'd have thought we were at the ol' cabin, what with all the misty-eyed "this was my bedroom"-isms.

As one would expect, 24 bands made for wide variety in the quality of the music. A half-hour set presents unique challenges to a band, and those sets ranged from jam-packed to just a handful of songs over ten minutes. The first truly great set of the day, Master Chef, found a nice compromise of the two. In what I assume was a one-off, Adrian Teacher of Apollo Ghosts and Alex Zhang Hungtai of Dirty Beaches jumped from guitars to pedals to drums creating very moody, mostly loop-based post-rock. It was hard to tell how much of the music was planned, but it definitely worked.

Buffaloswans' set was a refreshing change of pace from the last couple bands before it, and it was disappointing that their crowd wasn't more densely packed. Bad Fate followed downstairs, with a full set of sprawling, emotional and largely instrumental rock. Their musicianship was some of the best of the night, beat only by the British Columbians. After a solid two-track ten minutes (featuring a new song possibly named "Broken Capt. Beef-a-doo"), the BCs chose the "potentially disastrous" route of jamming out the rest of their set—and it worked! The band played through a wide variety of moods without ever missing a beat or dropping a melody.

The star of the evening, though, was Chris-a-Riffic's Bible Belts. Leading a parade of accordion and melodica upstairs from the basement after Organ Trail, Chris-a-Riffic enlisted a drummer from the crowd to pound out simple tribal beats as he recited poetry/lyrics/gibberish. The place was standing room only, and Chris-a-Riffic led the crowd clapping and chanting through his hypnotic rants and stories, swearing frantically after each about how little time they were

taking. The whole spectacle was almost music by way of performance art, and the audience was in step enough to carry an unplanned second go of the chorus of his last song. Plus, in talking to him after, his status as the nicest fucking guy in Vancouver music has once again been reaffirmed.

The band at the end of Grave Level, however, ended with a whimper. A reveler with a few too many fell down the front steps, and an ambulance was called. Kidnap Kids were put on hold, then shut down as one of the Grave Level head honchos announced the cops were on their way, although maybe the owners were just tired. Anyway, I've heard the guy was fine, and the Kidnap Kids play all the time, so Grave Level's only real casualty was the promised Shipyards/Lord Fuck collaboration of Graveyards. And the house itself. Hopefully, they'll both live on, in practice ('yards) and in spirit (Grave Level).

—Jasper Walley

LONGWALKSHORTDOCK / VINCENT PARKER / RUAIRI LAZERS

April 24 / Biltmore Cabaret

The Biltmore was transformed into a psychedelic dance party by Ruairi Lazars, Vincent Parker and Longwalkshortdock with the help of RIMVISUALS and Robin Greenwood for this show. The stage was bathed in tripped-out eye candy, ranging from a spastic loop of Maria from Metropolis to a sheet of space invaders scrolling down the walls and the side of the stage. With that setting, how could the night go wrong?

Ruairi Lazars built a tent of shower curtains on stage to serve as a base of operations for his audio assault. He brought a drum kit, a flute and heaps of electronics across from Victoria to create perhaps the most engaging set of the night—deep, murky bass layered with live drums and beatboxing, looped and filtered into smart, glitchy, dub-infused soundscapes for the dozen or so people who arrived early enough to enjoy it.

Once the tent was taken down, Vincent Parker took over the stage. He delivered crunchy 8-bit beats with his laptop and Kaoss pads, warming up the dancefloor as more people filtered through the doors. The night was effectively the release party for his new album, *Prism Myst*, and by the time he was finished his set the crowd was partying along with him.

To close out the night, Longwalkshortdock, also known as Vancouver's Dave King, brought his tower of electronic tricks and treats to the Biltmore



stage for the first time. LWSO flailed about the stage, blasting out some acid-infused tunes in preparation for summer festivals. The new songs were well received, but the biggest cheers of all were saved for his encore, “High Expectations”, a LWSO favorite that had the entire crowd screaming along. When 11 p.m. came around, the Glory Days crowd outside was feeling like they’d missed the real party.

—Greg McMullen

LIARS / FOL CHEN

Venue / April 30

Angus Andrew was a bundle of nerves as he ambled on stage at Venue to announce that Liars would be playing sans guitarist Aaron Hemphill, who had injured his hand the day before. He had thought of cancelling the gig—“but fuck it,” he exclaimed, “this is Canada!” Thus, Andrew, drummer Julian Gross and two members of Fol Chen soldiered through a loud and furious set. They didn’t miss a note.

The band’s previous Vancouver engagement opening for Radiohead two years back saw them straying towards the less accessible side of their catalogue (while poking fun at the chagrined T-Bird Stadium crowd), but here they stuck more to punkish guitar scorchers. “Scarecrows on a Killer Slant” pounded like an angry Cro-Magnon, and “Scissor” repeatedly burst out of quietude with killer chords and crashing cymbals. However, their performance couldn’t help but feel a bit blunt at times: their traditional guitar/bass/drums setup, while supplying ample force to the big choruses of songs like “Clear Island,” sadly left little room for the finer experimental passages from their recorded work. Still, they were a joy to watch, right up until an encore of “Freak Out” that saw Andrew go positively batty.

Fol Chen were a nice genre-hopping complement to the main attraction. They drew in elements from Hot Chip’s playful beats, St. Vincent’s guitar stabs, and even Trench-era Liars’ jilted melodies, overlaid with smooth male/female vocals. The real heart of the band resided in the drummer, a madman whose feats of rhythmic ingenuity showed distinct worship of Don Caballero and similar gods of math rock. Conversations in the audience overpowered some softer sections, but after enough solid tunes (and after people stopped to notice their coordinated neon orange outfits) it was Fol Chen who won out in the end.

—Simon Foreman

LADYHAWK / NEEDLES & PINS / MAKEOUT VIDEOTAPE

Rickshaw Theatre / May 1st 2010

Thank goodness for the Rickshaw Theatre. Being that it was an Emily Carr Graduate show, I expected to see at least some form of art that would make me say “huh?”. And baby I wasn’t let down!. Through the duration of the show, obscure videos of hand drawn animation were projected on top of stock footage of Hell’s Angels, nude hippies and talking sandwiches stoked on Florida orange juice.

First up was Makeout Videotape, the trio of youth in revolt, who played quite an exceptional show for such a young group. Mac DeMarco and Alex Calder both did a laudable job at playing to a less than full house, but it was Jen Clement that gave the band a niche image. Placed in the middle of the stage, Jen stood and thrashed on the drums in the best childish demeanor since Meg White. Although with somewhat of a small audience, Makeout Videotape did not allow for an energy drop, and their songs, although quite short, are filled with bass heavy drums, clean driving bass lines, and a rough guitar twang that complements DeMarco as he signs his sweet melodies.

Next up to bat was Needles & Pins. This is power punk at its finest, true bar music. Once that twang hits your ears, it’s very difficult to stop your gluteous maximus from shaking side to side.

By 11PM, the Rickshaw had transformed into a social house of skaters, rockers, artists and high-waisted pant wearing pixies. The PBR was flowing, and one of Vancouver’s most reputable indie-rock bands was about to hit the stage. It was time to get a little Ladyhawk in our blood.

Keep in mind this isn’t the New Zealand electro-pop act Ladyhawke; this is Vancouver’s own via Kelowna. After a few seconds of feedback, the levels were set and the music was succulent to my ears. The great thing about Ladyhawk is that they make a lot sound, more than you would expect from the average four-piece rock’n’roll band. With layered orchestral guitars and the occasional tube screaming fuzz wah, Ladyhawk push themselves to infect you with their noise, and it is very refreshing to witness a band not obsessed with the pre-conceived notion of having the lead singer front and center. With lead vocalist Duffy Driediger on the far right of the stage and lead guitarist Darcy Hancock on the far left, the audience is forced to view all spectrums of the performance. The dudes got the ball rolling by their 3rd song “The Dugout”; personally, this is the song that has been resonating in my head since its debut on their self-titled debut in 2006. Throughout the entire set, all vocalists were

together and tight, with Driediger's voice sustaining a level of high intensity and perfect pitch over the arrangements of fuzzy, tube screaming guitars. Sean Hawryluk and his luscious, long locks danced on stage and never missed a note on bass, and Ryan Peters banged on the skins with the intensity of a racehorse on PCP. Dedications to the opening bands, new songs for the audience, what more can you ask for? Ladyhawk are the epitome of dudes just trying to rock out with a ferocious yet approachable demeanor.

—Alec J. Ross

THE BESNARD LAKES / HOLLERADO

The Media Club / May 5

Montreal has in recent years produced an abundance of amazing artists. The Arcade Fire, Stars and Plants & Animals have achieved critical acclaim and amassed nationwide popularity while delivering art that not only is accessible but daring in its construct and musicianship. Another Montreal band the Besnard Lakes, on a similar rise, played the Media Club this Wednesday night, delivering a mystical musical experience. But before the main course, Hollerado kick-started the night with a blues-inspired rock appetizer. With a heavy dose of touring, the boys from Manotick, Ontario have garnered high praise for their raw, genuine image and off-the-chart live energy. Having just released their debut disc *Record In A Bag*, the boys are embarking on a summer tour playing alongside Toronto's Fucked Up, as well as rising stars out of Brooklyn, Fang Island.

With the adrenaline in the room pumping, it was now time for the Besnard Lakes. Through fog and blue light, the quartet, led by husband and wife Jace Lacek and Olga Goreas took to the stage, delivering a mesmerizing medley of atmospheric, progressive, psychedelic and shoe-gaze rock 'n' roll. While debate can be had on how to label the sound of the Besnard Lakes, their musicianship is undeniable. Prefaced with eerie samplings of recordings taken from short-wave radio numbers stations, recordings thought to communicate messages to spies, the Besnard Lakes' songs begin shrouded in mystery. With the infusion of Lacek's haunting falsetto and the band's smooth power, the songs take on a life and echo a state of expansive magnificence and grandeur.

Including hits from both *The Besnard Lakes Are The Dark Horse* and their current record, *The Besnard Lakes Are The Roaring Night*, the set showcased the full spectrum of the group's evolution to date. Highlights included the soothing and swaying "Albatross," "And This Is What We Call Progress," "Like The Ocean, Like The Innocent" (both parts) and the psychedelic "Devastation".

—Gavin Reid

PAT LEPOIDEVIN

A House in Kitsilano / May 7

An accidental double booking at Café Deux Soleils led Princeton, B.C.'s singer/songwriter, Pat LePoidevin, to an unexpected new location: a reincarnation-themed birthday party at a house in the heart of Kitsilano.

For such a quaint and low key location, you wouldn't expect much from the acoustics. However, when LePoidevin and drummer Matthew Sarty started playing, it became apparent that the tiny backyard, complete with people in random animal costumes and soft dangling lights, complimented LePoidevin's blend of Celtic sounds and indie-folk, far better than any actual enclosed venue. LePoidevin's husky, Bon Iver-esque vocals resonated throughout the entire yard, impressing even the neighbours, whom applauded politely after each song.

The most captivating moments are when it is just LePoidevin and his ukulele, and watching him gradually build a layered backtrack with a loop pedal. The beautiful song "You Know Your War," displays LePoidevin's talent for effectively looping his vocals, into an ethereal and dreamy three-part vocal harmony.

The set ended with "The Moonwolf Departure." The foot-stomping track

loosened everyone up and when the guests in costume started twirling and swaying, I felt like I had been transported to some whimsical renaissance fair. The crowd immediately demanded an encore and by encore I actually mean, we demanded that he play the same song again. He happily complied.

Like a true rock star, LePoidevin stepped into the crowd, and got everyone bouncing and singing along. I found myself in the midst of a dance circle, consisting of LePoidevin himself, and people dressed as an owl and an arbutus tree. It was then I realized this show was something special.

—Angela Yen

OWEN PALLETT / SNOWBLINK

Vogue Theatre / May 9

Go back two or three years, and you couldn't keep Owen Pallett away from Vancouver if you tried. With last September's show at St. Andrew's-Wesley Church cancelled due to illness, it's worked out to have been a while since we've heard that immaculate violin. All the better to stoke excitement for Final Fantasy's first Vancouver show under a new name, his own. And wasn't the Vogue a perfect venue for it? It's ghetto enough to not feel fussy like the Orpheum, but fussy enough to keep the crowd seated and attentive for the entire show, including fabulous openers Snowblink. Delicate fingerpicking from the band's two members was supported by synth basslines powerful enough to make up for a lack of percussion (and, controlled by foot!). The strongest part of their set and their sound was clearly Daniela Gesundheit's vocal melodies. Her voice's gentle folksiness matched well with the songs' lilting phrases, and were often reminiscent of Joni Mitchell (at least, this reviewer thought so).

Snowblink's playfulness contrasted the formality of Pallett's. Opening with the melancholy "E is for Estranged," Pallett kept his first few songs restrained. "This is the Dream of Win & Regine" was played to the delight of the audience,

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and followed by unreleased rarity "Scandal at the Parkade" and an old favourite "That's When the Audience Died." Pallett was then joined onstage by touring multi-instrumentalist Thomas Gill, who helped bring some of *Heartland's* tracks' grandness to the stage. It was during these new songs that the show began to loosen up, with the two musicians giving varied reviews of their dinners (Guu didn't work out so well) and generally becoming more comfortable on stage. After a few songs (including a beautiful and cheered-upon-recognition of "The Great Elsewhere"), Gill left the stage for Pallett to play a few more tracks, a cover of Simon Bookish's "Interview" being a highlight, before returning to show his guitar proficiency on "Many Lives 49 MP" and ended the show with the dramatic "Lewis Takes Off His Shirt." A standing ovation brought the two back quickly for an encore of old standbys, "Better Than Worse" and "This Lamb Sells Condos." The two tracks were a nice touch considering the *Heartland*-centric nature of the show and the lead-up to it. Considering their skillful performance, and the thunderous applause that followed, it should be clear that Owen Pallett has always been an incredible musician, but it's now that he's beginning to get the full popularity and recognition he deserves.

—Jasper Walley

THE TALLEST MAN ON EARTH / NURSES

St. James Hall / May 12

After getting hot and sweaty to folkadelic rockers Nurses, the crowd waiting for headliner the Tallest Man on Earth were probably expecting the intensity of the show to dim down. "You seem like sweet people," singer Kristian Matsson greeted his audience in a misleadingly gentle voice, "I'll play a soft one for you."

Fans of the American-style Swedish folk singer were not disappointed by his soft songs as they swooned and crooned along word for word to romantic winners like "The Gardner." Drawing worthy comparisons to Dylan for his storytelling abilities, guitar plucking prowess, and cryptic lyrics like "I know the runner's going to tell you/ There ain't no cowboy in my hair/ So now he's buried by the daisies/ So I could stay the tallest man in your eyes, babe," there is much about the Swede to love. Armed lastly with looks to kill (think '70s era folksy, extra lanky and bearded), it was certainly difficult not to be pulled under Matsson's spell.

However, the most pleasant shock of the evening came with over-driven amps, ripped chords and the roaring vocals of a man twice his age as the method of delivery for his solidly folk repertoire. Tracks off Matsson's newest release *The Wild Hunt* as well as 2008's *Shallow Grave* were performed with more gusto than can possibly be captured in their recorded form.

"So this is a Canadian church?" Matsson remarked during a guitar change and quick tune. "Good. Or not good. I curse and scream in church and I'm not sorry. I'm going to do it again." Considering his use of open tuning, the song breaks to switch between three guitars were short, sweet and packed with cynically pleasant banter like, "It's a love song—about a divorce" (before launching into a cover of "Graceland").

Matsson was thanked for his intense efforts by raucous applause from his Vancouver audience. Dripping with sweat in a church as hot as a sauna, he returned to the stage for a double encore. The crowd was unwilling to let him go. "Thanks," the dripping Matsson at last sighed, as if to a lover, "I'll be back in the fall."

—Grace McRae-Okine

FUCK BUTTONS / CAVING

The Biltmore / May 14

Local mainstay Andy Dixon has recently been producing dubsteppy, glitchy re-imaginings of modern hip-hop under the name Caving. On this night, chopped-up vocal samples from the likes of Jay-Z and Missy Elliott ran tandem

with wonky, wobbly grooves and Secret Mommy-style squeaks to compose a seamless set that excited the crowd to various levels of gyration. Dixon had people who wouldn't bother with a mainstream hip-hop night grooving to Beyoncé and Slim Thug with swampy bass lines as an outlet for people to indulge their secret love of urban sounds. Check out his MySpace page for a taste.

Afterwards, Dixon's small table of gear was moved aside to reveal a much larger table with much more gear, which was to be home to Bristol's Fuck Buttons until just before one a.m. The duo switched between hazy, beat-driven panoramas ("Surf Solar"), forays into primitive tribalism ("Ribs Out") and harsh noise odysseys ("Sweet Love for Planet Earth"). It was everything you might expect from their album *Tarot Sport*: a kraut-ish journey through hypnotic rhythms, atop which was built a tower of esoteric synth creations and textured fuzz.

And yet, it was also something more: the mutated electronica spewed forth from the Biltmore's speakers brought a whole range of emotion into the low-ceilinged room. For some, this was set to be one of the best shows they've seen in the past year; others were oblivious, and ended the night so drunk they could barely stand. Some people got visibly intimate on the dance floor; others, it seemed, may have been torn apart. Some moved their bodies with deep-rooted feeling, started violent scuffles near the stage or even crowdsurfed. Others remained consistently motionless—some completely entranced and others perhaps merely patient.

Fuck Buttons' music, so wide in sonic scope, also demonstrated an expansive psychological scope, leaving people shaken and affected by the time the final notes of "Sweet Love" had become only a memory. The performance became a ravishing experience, not to be taken lightly nor to be soon forgotten.

—Simon Foreman

NEXT MUSIC FROM TOKYO VOL. 1 - TOUR 2010

ANDYMORI / MOTHERCOAT / OWARIKARA / GOOMI / KULU KULU GARDEN

The Biltmore Cabaret / May 22

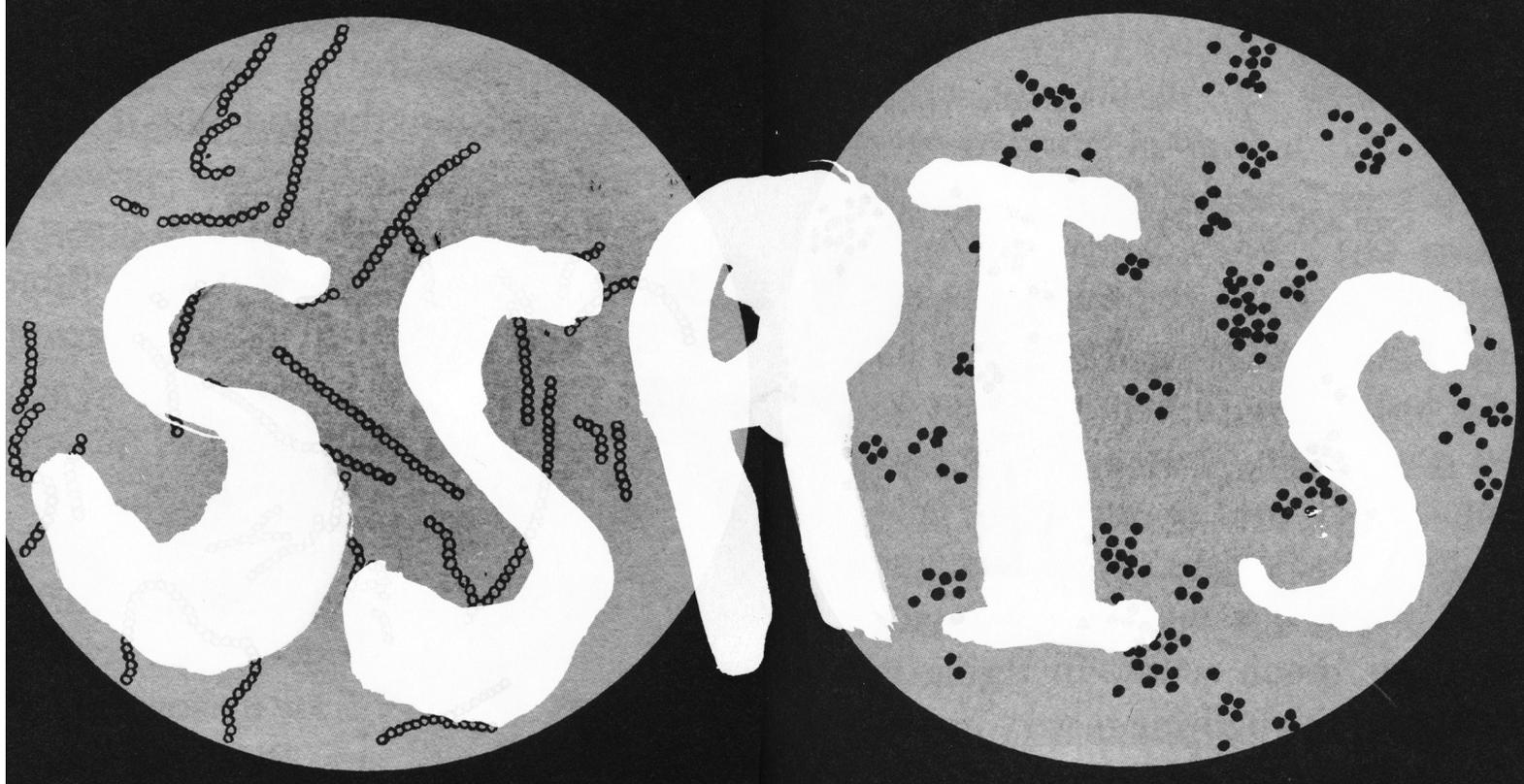
Promoter Steve Tanaka is the brain behind Next Music from Tokyo Vol. 1. His love of Japanese indie music lead him to bring five bands to Canada that most of us would have never heard about, let alone get the opportunity to see live.

Kulu Kulu Garden kicked things off. Sounding like a revved-up Sonic Youth, their pop-rock was infectious. Singer Kotone Miyahara was so endearing and, for lack of a better word, happy, it was impossible not to get caught in their freak out of a show. Goomi were up next. Royogo Kobata's violin playing was inspiring and a beautiful accompaniment to their pretty harmonies. Gentle but never submissive, these 2 girls and guy delivered a rapturous set.

Owarikara. Were they ever loud. Their music came at the audience like a wall of sound. Showing they have listened to a few Jimi Hendrix records in their time, the guitar playing was incendiary. They played like demons and had the best example of 'extreme' keyboard playing and even threw in a few choice moves by playing guitars behind their heads. Awesome. Mothercoat were pure pop perfection and the highlight of the night. This is a band to really get excited about. They belted the crap out of their instruments and put on a hell of a show. Andymori were the last to take the stage. Pop-rock that was simple but effective, they were the least impressive of the group. However, given how high the bar was set by the previous bands, they have nothing to be ashamed of. Sushi between sets and the occasional t-shirt give away made this gig feel like a real treat. Seriously, when was the last you went to a gig and they fed you? Free food aside, is it too early to call it one of the best gigs of the year?

This was fantastic opportunity to see some really amazing musicians. Tanaka is considering putting the event on again later in the year so hopefully this is the start of a semi-annual event.

—Katherine Boothroyd



// EASING YOUR ANXIETY DISORDER

BY ERICA HANSEN
ART BY LINDSEY HAMPTON

SSRIS OR SELECTIVE SEROTONIN REUPTAKE INHIBITORS, ARE USED TO TREAT ANXIETY. SSRIS CAN ALSO BE USED TO TREAT INSOMNIA AND PREMATURE EJACULATING. THOUGH MORE MELODIC AND A TAD MORE THRASH THAN YOUR AVERAGE PRESCRIPTION, I WAS PRETTY EXCITED TO PROFILE THIS VANCOUVER BAND, SO REMINISCENT OF THE POST-HARDCORE OBSESSION OF MY YOUNGER YEARS. I GOT IN TOUCH WITH BAND MEMBERS ELLIOT LANGFORD AND JOE HIRABAYASHI VIA EMAIL AND THEY COLLABORATED TO PUT TOGETHER THESE ANSWERS TO MY QUESTIONS.

DISORDER: FIRST OF ALL, IT'S SO RAD YOU GUYS ARE PLAYING SLED ISLAND IN CALGARY. SUCH A DOPE FESTIVAL. HAVE YOU PLAYED IT BEFORE? IT'LL BE GOOD TIMES. I WISH I COULD GO THIS YEAR.

SSRIs: Yeah, it's pretty rad. Last year was super fun. I think we all have a weird perception that Calgary is the most fun city just because the only time any of us have been there was for that. So if it is as fun as last year, then it will be very fun, and fun is fun, so that's fun, which is funny fun fun. Anyhow, snakes.

D: CAN YOU TELL ME ABOUT YOUR NEW ALBUM?

SSRIs: It is called *Effeminate Godzilla-Sized Wind Chimes*. It is the first time we've pressed vinyl. It is our first full-length release, and it's our first release with Tony [Dallas] and Aaron [McKinney] in the band. We recorded it last winter/spring and it has ten songs on it. Hoorah.

D: I LIKE THE ALBUM ART. WHO DID IT? WHOSE CAT IS THAT?

SSRIs: Caitlin Livingston did the album art and the cat is her cat Thor. Thor also worked on the album art.

D: FAVOURITE TRACK AT ALL?

SSRIs: Not really. If we picked favourites, the other songs would get jealous.

D: HOW DO YOU WRITE SONGS? DO YOU JUST JAM IT OUT? DO YOU ALL WRITE LYRICS?

SSRIs: Sometimes we jam out the song, sometimes they are thoroughly composed, sometimes they are different peoples parts put together. Usually lyrics are by Elliot [Langford] or Joe [Hirabayashi]. Sometimes we cover CCR tunes

and then just gradually change the lyrics and music.

D: WHAT BANDS DO YOU GUYS LIKE?

SSRIs: I'm really going to like the bands that our kids form. Hopefully, they sound like Fugazi. Elliot spends most of his days watching Cardiacs videos on YouTube.

D: WHAT KIND OF SOUNDS DO YOU GUYS LIKE (SMASHING SOUNDS, BELL SOUNDS, SCRATCHING SOUNDS, ETC.)?

SSRIs: Keyboard typing sounds. Loose change in pockets. Electronics malfunctioning. Bubbling soup. (Yum!) That thing DJs do that's like weeooweeooweeoooo.

D: DARE I ASK YOU TO DEFINE YOUR SOUND?

SSRIs: I don't know, we're just so undefinable. We just sound like nothing else, ever. We don't have guitars or anything. We're just so crazy experimental out there, man. It's kind of like if all the world cultures mixed together, and then got some fucking alien cultures in there, too, man. Like fucking Neptunians or whatever the shit. Like, don't even try to listen to us through speakers, just listen for us in the sound of the wind...but try to specifically listen for the Neptunian parts of the wind. But actually, we just sound like pop songs that have more parts than usual and are sometimes thrasher than usual.

SSRIs' new album comes out this month. They have a CD release party at the Biltmore on June 18. Check them out!

ART PROJECT // ART WASTE

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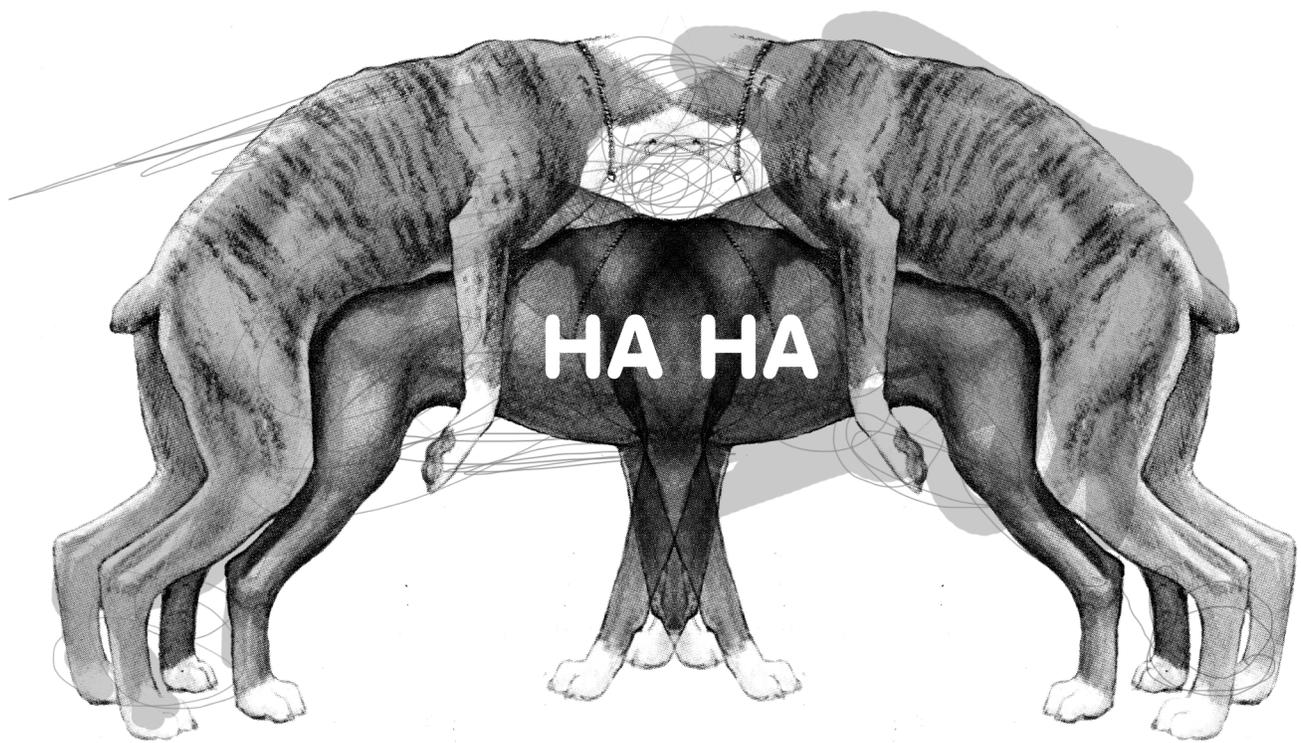


NEW WORKS BY DAN SINEY

SHUDDER GALLERY

OPENING: THURSDAY JUNE 3 FROM 7-11 PM

Dan Siney's work finds moments of union with the world. This union provides an opportunity to witness ourselves through our relationships to the objects and events surrounding us. Within the viewing experience there is a feeling of inseparability and an unspoken language inherent to this aspect of our being. This language is also in tune with questions involving the nature of light and the intrinsic objective and abstract qualities of photography. On display is a selection of photographs and a video installation reflecting the artist's continued fascination with this process. Within this process Siney's photos develop their own narrative symbolic language displacing the original context.



LAUGH TRACKS WITH KLIPH NESTEROFF

BY JONNY PHILPOTT
ART BY LINDSEY HAMPTON

.....

KLIPH NESTEROFF'S LAUGH TRACKS AIRS ON CITR EVERY TUESDAY AT 1 P.M. FOR AN HOUR, THOUGH IF YOU MISS IT, THERE'S A PODCAST YOU CAN GRAB ON THE CITR WEBSITE. AS YOU'VE PROBABLY GUESSED, IT'S A SHOW ABOUT COMEDY. HE TOOK OVER THE SHOW ABOUT FIVE YEARS AGO AND SINCE THEN, HE HAS MADE THE SHOW HIS OWN. AMONG MUCH ELSE, HE HAS A BLOG AND PODCAST, BOTH CALLED GENERATION EXPLOITATION, AND HE HAS A HEALTHY BACKGROUND IN COMEDY HIMSELF. DISORDER GOT IN TOUCH WITH HIM JUST BEFORE ONE OF HIS SHOWS IN MAY.

DISORDER: WHAT IS YOUR COMEDY SHOW ABOUT?

KN: About five years ago, I took it over and started playing like old comedy records and slowly started playing ones that were unintentionally funny, that weren't comedy records but were Christian, anti-drug LPs and anti-sex LPs and stuff like this, and they were funny by default. And then over the course of time, it has become a different mish-mash of pop culture ephemera. Today for instance, I'm playing a comedy show from 1965 that is a profile of Woody Allen, back when he was still a stand-up comic.

D: WHO WOULD YOU SAY IS YOUR FAVOURITE COMEDIAN?

KN: I like tons of different comics, like there are guys that, if they are in town then I will definitely go see, like Louis C.K. or Norm MacDonald, but at the same time I like anybody who is funny. I also enjoy old style comedians from the '40s, '50s or '60s, whether they're funny or not, sometimes the ones that are not funny are just as enjoyable because they put so much effort into it and actually make an audience laugh.

D: SO IS THERE ANYBODY NOW WHO YOU WOULD MOST LIKE TO SEE, WHO YOU HAVEN'T SEEN?

KN: I don't know if there is. A couple of years ago there were a few guys I wanted to see before they died. I had not seen Don Rickles, I had not seen the Smothers Brothers, but now I've seen both of them several times, and met

them and I've also seen and met Steve Martin.

D: WHAT ABOUT IMPROVISATION AND OTHER SORTS OF COMEDY?

KN: I appreciate any comedy, you know; any format is capable of being funny. I don't discriminate against one genre. I like anything that is funny.

D: WHAT WAS THE BEST HECKLE YOU HAVE EVER HEARD?

KN: I don't get [heckles], yet it happens all the time, only at comedy shows. Like if you go to a play, people don't scream at the actors and go "AHHH you're a shitty actor." It just doesn't happen, so I don't know why it happens at stand-up shows. I think because it's more personable, because the person is there as themselves talking, even though it's an act. I don't think most people that heckle realize that he's doing an act, you know.

D: HAVE YOU ANY ADVICE FOR PEOPLE WHO WANT TO GET INTO COMEDY?

KN: The key is to do as many shows as you possibly can, whether they're good or bad, or for six people or 60 people. And if you have a real horrible show, you have to go and do a show the next night to get that shitty show out of your mind, otherwise you will stew, and the feeling will get worse and you won't want to do it anymore. But really that's very true of stand-up. Like the guys who are really good, if you ask them how many comedy shows they have done, they will tell you thousands. ◐

// CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF MAY

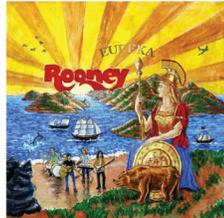
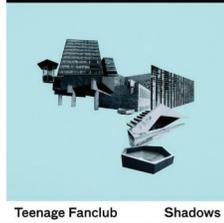
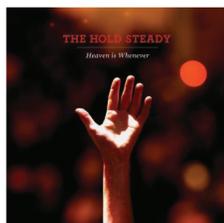
#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Defektors*	<i>The Bottom of the City</i>	Nominal	26	Hellsongs*	<i>Hymns in the Key of 666</i>	Aporia
2	The Pack A.D.*	<i>We Kill Computers</i>	Mint	27	Groove Armada	<i>Black Light</i>	Om
3	Apollo Ghosts*	<i>Mount Benson</i>	Independent	28	Drive-By Truckers	<i>The Big To-Do</i>	ATO
4	The New Pornographers	<i>Together</i>	Last Gang	29	Fanshaw*	<i>Dark Eyes</i>	Mint
5	Caribou*	<i>Swim</i>	Merge	30	Heiki*	<i>Paper + Sound</i>	Paper + Sound
6	Frog Eyes*	<i>Paul's Tomb: A Triumph</i>	Dead Oceans	31	Hannah Georgas*	<i>This Is Good</i>	Hidden Pony
7	Jenny Omnichord*	<i>All Our Little Bones</i>	Label Fantastic	32	The Flaming Lips	<i>Dark Side of the Moon</i>	Warner
8	The Sadies*	<i>Darker Circles</i>	Yep Roc	33	The Ferocious Few	<i>Juices</i>	Birdman
9	The Vicious Cycles*	<i>Momma b/w No Good</i>	Teenage Rampage	34	Wooden Shjips	<i>Vol. 2</i>	Sick Thirst
10	Mark Sultan*	<i>\$</i>	Last Gang	35	Dum Dum Girls	<i>I Will Be</i>	Sub Pop
11	Collapsing Opposites*	<i>In Time</i>	Independent	36	Natalie Merchant	<i>Leave Your Sleep</i>	Nonesuch
12	Brasstronaut*	<i>Mt. Chimaera</i>	Unfamiliar	37	Woods	<i>At Echo Lake</i>	Woodsist
13	Loscil*	<i>Endless Falls</i>	Kranky	38	Unnatural Helpers	<i>Cracked Love & Other Drugs</i>	Hardly Art
14	Microbunny*	<i>49 Swans</i>	Independent	39	Evelyn Evelyn	<i>s/t</i>	11
15	Holy Fuck*	<i>Latin</i>	XL Recordings	40	The Slackers	<i>The Great Rocksteady Swindle</i>	Hellcat
16	Slam Dunk*	<i>s/t 7"</i>	Old Life	41	Male Bonding	<i>Nothing Hurts</i>	Sub Pop
17	Jandek	<i>Camber Sands Sunday</i>	Corwood Industries	42	The Brains*	<i>Zombie Nation</i>	Stomp
18	The Fall	<i>Your Future Our Clutter</i>	Domino	43	Stamina Mantis*	<i>There is a Right Way ... Made of Cobras</i>	Needs More Ram
19	Jamie Lidell	<i>Compass</i>	Warp	44	Yellow Swans	<i>Going Places</i>	Type
20	Old Man Luedecke*	<i>My Hands Are On Fire & Other Love Songs</i>	Black Hen	45	Grand Trine*	<i>Sunglasses</i>	Divorce
21	The Radio Dept.	<i>Clinging to a Scheme</i>	Labrador	46	Willie Nelson	<i>Country Music</i>	Rounder
22	Ghostkeeper*	<i>s/t</i>	Flemish Eye	47	Various*	<i>Musicworks 106</i>	Musicworks Magazine
23	Hot Chip	<i>One Life Stand: The Remixes</i>	EMI	48	Acarrasscauda	<i>Only the Dead See the End of the War</i>	Vice
24	Bocce*	<i>Disambiguation</i>	Dadmobile	49	Joanna Newsom	<i>Have One On Me</i>	Drag City
25	Harlem	<i>Hippies</i>	Matador	50	Moon Duo	<i>Escape</i>	Woodsist

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

ALL THE INGREDIENTS NEEDED FOR ZULU'S PICNIC IN THE PARK!



THE SOUNDS! New Releases now in stock!



THE HOLD STEADY – Heaven Is Whenever CD
DANIEL JOHNSTON – The Story of An Artist CD
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D.O.A. – Talk-Action = 0 LP
TEENAGE FANCLUB – Shadows CD/LP
REFUSED – The Shape of Punk to Come LP REISSUED!!
DEERTICK – The Black Dirt Sessions CD
EMERALDS – Does It Look Like I'm Here
NADA SURF – If I Had A Hi-Fi CD/LP
ROONEY – Eureka CD/LP
SLEIGH BELLS – Treats CD/LP
HARVEY MILK – Small Turn Of Human Kindness CD
HERE WE GO MAGIC – Pigeons
BORN RUFFIANS – Say It
MELVINS – The Bride Screamed Murder
WINTERSLEEP – New Inheritors CD
RATATAT – LP4 CD/LP
ARIEL PINK'S HAUNTED GRAFFITI – Before Today CD/LP
YO LA TENGO – Here to Fall CDEP/12"
KURT VILE – Square Shells CDEP/12"

THE RECENT TOP 10 PICNIC BASKET ADDITIONS:

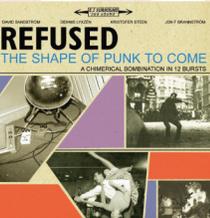
THE NATIONAL – High Violet CD/LP
PAVEMENT – Quarantine The Past CD/LP
THE NEW PORNOGRAPHERS – Together CD
LCD SOUNDSYSTEM – This Is Happening CD/LP
THE BLACK KEYS – Brothers CD/LP
JAPANDROIDS – No Singles CD/LP
BAND OF HORSES – Infinite Arms CD/LP
HOLY FUCK – Latin CD
DEAD WEATHER – Sea of Cowards CD/LP
FLYING LOTUS – Cosmogramma CD/LP

TICKET GIVE AWAY!! Get It TOGETHER with ZULU and THE NEW PORNOGRAPHERS!

Stop by the store and check out one of the best new releases from our own home town heavy hitters – THE NEW PORNOGRAPHERS! We have free posters to give away and you can also enter to win tickets to see them live! Wednesday July 14th or Thursday July 15th at THE VOGUE THEATRE!!!!



Teenage Fanclub Shadows



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 Sun 12:00 – 6:00