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DISORDER

HOT PANDA

BETTER THAN SOMETHING: JAY REATARD · SUMMER FESTIVAL PREVIEW PART TWO · THE NINES
V. VECKER ENSEMBLE · AUSTIN PSYCH FEST · GREEN BURRITO RECORDS & RYAN SMITH · SASQUATCH

EDITOR'S NOTE

Whether you are five or 35, June, July and August are three months when we, especially in this part of the world with distinct seasons, are compelled to do one thing, and do it a lot.

Get out of town.

As a kid, my parents ran a seasonal eco-tourism company that peaked in the summer, so we didn't leave home much between June and September. Even though visitors flocked in from Europe, Asia, and all over Canada and the United States, venturing outside of our North Island hovel was a highlight growing up. We usually took off for a week to go camping, and often ended up in Tofino, a metropolis compared to our boardwalk village. It wasn't exotic, but it was different.

The park in downtown Tofino had a mini zip line. We had an eclectic smattering of family friends named after crustaceans who kayaked often, and lived in houses resembling tree forts. My brother and I went boogie boarding (surfing for pansies) everyday. My head got plowed into the sand as often as I caught a wave to shore. These were all exciting things because they were condensed into that one week, in that one place, once per year.

While *Discorder's* palette is varied within our community, it made sense to venture outside our geographic boundaries in this issue. Promoting our local music scene and the artists that make it are what we do most and best. But with festival season in full swing and a plethora of contributors eager to share their adventures from Washington, Texas, and Calgary, it's the perfect time to push this little mag out of its comfort zone for a few months: a summer vacation for the publication.

Our first stop takes us south of the border to Sasquatch Music Festival

to explore the inner workings of its culture through the eyes of a festival veteran. Next, CiTR's Stereoscopic Redoubt host Darren Gawle takes us to Austin, Texas for a dusty, sun-dried foray into the three-day Psych Fest. Finally, we venture back into Canada for Calgary's Sled Island Festival, where three of us Discordians dove into non-stop music mania hosted at pool parties, house parties, theatres, and bars, for four days, uniting under the banner of promoting good tunes.

As much fun as it is to jump ship for a while, I admit there is no place like home. And fear not, that's still where *Discorder's* heart is. Part two of our Summer Festival Preview gives you a couple great reasons to stay put. In August, Vancouver also celebrates Pride Week, the second largest in Canada, with a slew of events that promote and support our vibrant and creative LGBTQ community.

In our local band scene, cover group Hot Panda chatted with us about hot sauce and hot animal sex. And if you are looking for something otherworldly while sitting right here, check out our feature on eight-piece instrumental powerhouse, V. Vecker Ensemble.

So now that I've completely confused you about staying or going—you've got plenty of reasons to do both—I assure you this: wherever your adventures take you this summer, you've got a soundtrack for them. And a darn good one at that.

Read on and stay rad,
Laurel Borrowman

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BETTER THAN SOMETHING: JAY REATARD (2011)

directed by
ALEX HAMMOND &
IAN MARKIEWICZ

by ARIEL
FOURNIER

illustration by
TYLER CRICH

Jay Reatard once punched an overzealous kid at a concert in Toronto, but this movie is not about that. *Better Than Something: Jay Reatard* takes a quieter look at a musician who was known for both amazing pop-driven punk and insane fits of rage onstage. In 2010 he had been signed to Mator Records and released one of his most poppy albums, *Watch Me Fall*, when he died at the age of 29. The Memphis native, born Jimmy Lee Lindsey Jr., lived hard and died young, but this movie allows itself the room to move away from just exploring that aspect of his character.

The challenge that *Better Than Something* is acknowledging the musician's troubled reputation, without dwelling on his less gracious moments. Directors Alex Hammond and Ian Markiewicz do a beautiful job of providing

OVER A SLICE OF APPLE PIE COVERED IN PROCESSED CHEESE HE BLURTS OUT, "I DON'T KNOW WHY THEY DON'T GET IT. I'M NOT JOAN-FUCKING-BAEZ."

insight into Reatard's musical process as well as a look into a thoughtful though obviously troubled person.

Originally conceived as an album promo video, the film focuses on one long-form interview with Reatard. It is surprising how candid Reatard is in the film, especially since his entire

life story is covered through a few conversations with the filmmakers. At first the film sets you up with what seems like an amateurish formula: outwardly asshole musician has heart of gold. It

opens with Reatard being interviewed by some poncy MTV-style hosts, and hating it. This is followed by a series of interviews with friends talking about how wonderful and how kind he

was deep down, so immediately you get the message that Reatard seemed like a snotty punker, but maybe there had a hidden well of tenderness inside. But the *Better Than Something* evolves into something much more subtle.

The film's best moments are when Reatard turns from a quietly reflective adult into an

outright juvenile. In one scene he tries to explain his principled devotion to noisy garage music. Over a slice of apple pie covered in processed cheese he blurts out, "I don't know why they don't get it. I'm not Joan-fucking-Baez."

His analysis in the film of his own music and what drives his work is elegantly interspersed with asides about his childhood, his performance style and his relationships. And the soundtrack, composed of Reatard's music, weaves together the narrative of his life nicely.

This is probably one of the best rock documentaries I have seen to date. It is a haunting look at Jay Reatard's life, and would be a deeply affecting portrait even if he had not died at 29. *Better Than Something* made me wish he lived to make more music, and gave me some unexpected insight into why he didn't.



SUMMER FESTIVAL PREVIEW PART TWO

VANCOUVER FOLK MUSIC FESTIVAL

July 13th to 15th

THEFESTIVAL.BC.CA

WHO: Dan Mangan, Geoff Berner and more.

BRING: Marijuana and the whole family!

FUN FACT: Though officially curtailed to prevent folk-related injuries, the B-500 (Birkenstock 500) used to kick off the Saturday of the fest in its early days. Eager folkies raced to get a good spot to lay their blanket for the evening concert, but now the official policy is (speed) walk—don't run.

35 years went by fast didn't it? Oh wait, were you not born when this festival started? Well, the Folk Fest can be young at heart and cool. So give it a chance.

The Folk Festival in recent years has been trying to rebrand itself as something a little younger and edgier with varying degrees of success. This year is bigger and arguably hipper (not hippier) than ever with Dan Mangan, The Barr Brothers and K'Naan. It has also become more international over the years, but the Vancouver contingent is still there. Klezmer punk Geoff Berner performs along with the super-young and charming Good for Grapes.

It's not cheap (\$80 a day, \$150 for the weekend), but it is fun as heck. Every stage has something different and it is totally appropriate to wander, stop for a bit, dance like a loon and then move on. People often lay their blankets in front of the stage so elaborately that it seems like they plan on starting a new life right there on the beach. And some probably would if they didn't get kicked out at the end of each day. The Folk Fest has a huge nostalgia factor and some of the performers have played almost every year. There is a strange camaraderie at the event and if you have the cash, it is definitely worth seeing first hand.

—Ariel Fournier

ARTSWELLS MUSIC & ARTS FESTIVAL

August 3rd to 6th in Wells and Barkerville, BC

ARTSWELLS.COM

WHO: Jasper Sloan Yip, Bidiniband, Rae Spoon, Fish & Bird, and a burlap-sack-full more.

BRING: Nine hours of road trip games and a sturdy lawn blanket.

FUN FACT: Barkerville, population 5000, was once the largest city north of San Francisco and west of Chicago.

Get out of town this BC Day long weekend. Skip



illustration by
[MARK HALL-PATCH](#)

the ferry-line chaos and peak season Provincial campground insanity. Pack up the car with your buds and your camping gear and hit Highway 97 to Barkerville and Wells (neighbouring towns, about two kilometres apart) for Artswells. Think all-encompassing weekend-long camping/music experience without the hipster headdresses and glowstick-wielding twenty-somethings.

Artswells includes over 100 music performances from folk, jazz, hip-hop, country, and roots genres on nine stages. There are workshops, film screenings, art exhibits, and even a play festival. An all-in weekend pass is \$110, and the camping is only twenty bucks for the whole weekend.

Try something new this August long weekend. Bring out your inner eclectic, soak in some BC history, bond with your friends, and do it to a fantastically colourful soundtrack at Artswells.

—Laurel Borrowman

NEW FORMS FESTIVAL

September 13th to 16th

NEWFORMSFESTIVAL.COM

WHO: Dan Bell, Von Bingen, Lief Hall and more.

BRING: An open mind and a book (for a little perspective on the bus ride home).

FUN FACT: Last year's New Forms Festival happened exclusively at the Waldorf Hotel.

There is nothing timeless about Vancouver's New Forms Festival (NFF). At NFF the year is

2012 and the culture is digital. Challenging your standard festival format, NFF is a traditionally eclectic celebration of electronic music and art. Running September 13 through 16 at the Waldorf Hotel, New Brighton Park and the Masters of Digital Media Building at the Centre for Digital Media, NFF highlights the talents of both local and out of town artists and musicians.

At NFF you can expect to have the progress of everyday life thrown back in your face as the modern world of entertainment and social media is creatively challenged. With both workshops and performances, NFF aims to promote the use of multi-media as a modern tool in both expanding and expressing art. Part of a broader, international movement, NFF will venture into its twelfth year focusing on "living labs." A dark and electronic affair, those not too drunk at NFF will find themselves increasingly conscious of their home in technology.

This year the line up of musicians includes Actress, Dan Bell, Veronica Vasicka, Von Bingen, Kodeg, Pilooski, Sinjin, Hawke, Larry James and Cloudface, with accompanying AV and exhibition artists Lief Hall, Nicolas Sassoon, Sean Arden, Patrick Cruz and Tyler Fedchuck, Rafael Puyana, and Merlyn Chipman. So leave your nostalgia behind and prepare to knock the mundane out of this science fiction world we live in. Tweet it, post it, text it. NFF is back.

—Alex de Boer

V ANIMALS

A SAD MAG SUMMER DANCE PARTY
WITH DJ JEFF LEPPARD & GUESTS
THURSDAY JULY FIFTH



COME FRIDAY

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WITH GUESTS
WEDNESDAY JULY EIGHTEENTH

LOS FURIOS & EASY BIG FELLA

SATURDAY JULY TWENTY FIRST



WOOLWORM & SNOQUALMIE

TOUR KICKOFF
WEDNESDAY JULY TWENTY FIFTH



illustration by JOEL RICH

THE NINES

by CHRIS YEE

A vacant property on the edge of Chinatown at Abbot and Pender, once a Budget Car Rental office, sits unused for three years, at the mercy of weeds and vandals, in dire need of rehabilitation.

Video artist and Chinatown resident, Mairin Cooley, had enough of it. So in June, the non-profit Dropout Video Arts Society (DOVA)—of which she is a founding member—took out a 16-month lease on the property. Cooley began fixing up the depressing “ugly” and “un-humanistic” collection of stumps—and not much else—in front of the building.

The result of Cooley’s work is the NINES, which she bills as a “Slow Food and Culture Club.” The NINES is a concert venue, a gallery, a classroom and meeting space. It will also house a cafeteria, which will serve locally-sourced organic meals.

Naming the space after its address at 99 West Pender Street, she enlisted the help of friends along the way, like boyfriend Patrick McManus, an industrial design student from Calgary, and local food writer Leanne Kriz.

A five-minute walk from Stadium-Chinatown Station, the NINES’ glassed-in lobby is open and inviting, affording views of the surrounding streetscape when it’s not covered in colourful translucent film for atmosphere and protection from prying eyes.

Graffiti-covered light boxes, which previously

marked the Budget office, face the street. Cooley hopes to use these for artwork, but for now they await a cleaning or new Plexiglas.

As the light boxes’ dilapidated condition might indicate, the NINES is still a work in progress. Cooley continues to repair a planter outside; there is now a small bench made out of driftwood affixed to the edge of the small concrete box, along with new saplings replacing its old tree stumps. Cooley says McManus will also paint an overhead sign for the space and make a pair of custom tables for the café.

The venue is an extension of Cooley’s artistic practice, of interventions in the urban landscape, and as she puts it, “a discussion to make things better” in the city.

“If you walk by something enough times, do you ignore it? Or do you decide that there’s some work to be done and [that] you want to do something about that?” she asks, and adds that this d.i.y. approach is common in Vancouver’s artistic community. Cooley also says that the NINES is an exercise in personal and community development.

“In Vancouver, we see lots of people starting up pop-up stores, galleries, and doing a lot of gardening around the neighbourhood, so I’m not the only person who feels this way,” Cooley says. “[The NINES] is as much of a project to learn what I want to do with my life as it is to set an example to other people [on] how they can start businesses and take advantage of property in the city.”

No stranger to entrepreneurship, Cooley

also runs the Lions Den gallery at 79 East Pender, and works as a freelance professional videographer. Cooley is already renting the NINES as a classroom, and a few customers have shown interest in the opportunity, including an ESL teacher who wants to use the space for his conversation classes.

Music Waste marked the NINES first shows, with Johnny de Courcy, Nam Shub and Gal Gracen (Patrick Geraghty) playing official festival shows on June 8, and Juice and Tight Mike playing a Go Your Own Waste gig on June 9.

The June 8 and 9 events also featured video projections from artists including Liz Van Allen Cairns, Ashlee Lú with Mel Paget, Tom Whalen and Chase Porter.

Later in June, the NINES hosted the works of Saskatoon-based artist Jon Vaughn, with a collection of ‘90s Canadian trash films, video art installations, drawings and collages, evoking the late-twentieth century ephemera of the artist’s childhood.

Upcoming events at the NINES include an unveiling party for McManus’s new sign and a summer concert series. Starting July, when the venue officially opens to the public, the NINES will be open for events from 6 to 10 p.m. on Wednesdays and Fridays. The café, open for brunch and dinner, will also open in July.

For more info, visit niners.ca.

To book the venue, call Mairin at 604-537-3549 or email 99pender@gmail.com.



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their original mash-up of just about every genre you could think of, the band's third album, *Go Outside*, surprisingly reveals the band's more focused side.

"It is the least eclectic record that we've done, but the songs are a little more interesting just themselves," says Connelly. "They don't need as many tricks, I feel. With a lot of our other songs it was almost like to make it more interesting we'd just switch it off in a crazy different direction... this time, things are a little more subtle and more thought out. The songs

themselves are richer without having to throw in a bunch of curve balls."

The result is a gritty, rock-pop album laced with funky bass lines and spastic David Byrne-inspired vocals. With a satisfying balance of bouncy dance tracks and mellower sonic blisses like the beautiful outro song "Boats," Hot Panda find their stride without relying on crazy genre changes or audacious lyrics like in "Fuck Shit Up/Hell Hey Hex," from their sophomore album, *How Come I'm Dead?*

But don't worry. Hot Panda still makes music they want to make, they haven't lost their charming spontaneity and ability to surprise fans. Just take a look at the album cover. The photo, taken by local photographer and *Discorder*-contributor Robert Fougere, is eye-catching, to say the least.

HOT PANDA

by ANGELA YEN

photos by VICTORIA JOHNSON

illustration by JOEL RICH

Nearly mid-June and pissing rain outside. Typical Vancouver, but for Mint Record's Hot Panda there are no dampened spirits because of the crummy weather, even after just returning home from a fun-filled two month European tour. They were in Barcelona a mere week before sitting down with *Discorder*. Though likely jet lagged and longing to bask in the sun again, all four members of Hot Panda cozy up at a local café, eager to talk about their upcoming album *Go Outside*, their dream music collaborations and finally, who would reign supreme in an ultimate panda showdown.

Chris Connelly (vocals, guitar), Maghan Campbell (drums, vocals), Catherine Hiltz (bass, vocals) and Heath Parsons (guitar, keyboards) are the four-piece eclectic group. Praised for



“Present yourself and who you are out there to the world. That’s a pretty good image to represent that idea. Just a guy jumping buck naked into a pool,” Connelly says. But who is the naked dude on the cover? Turns out to be a friend of a friend. “I don’t know if I could ever get to know him now,” says Connelly, amused at the idea of seeing him in person. “It would be weird... I know what his penis looks like.”

Hot Panda are a touring machine and have been on the road with an array of bands ranging from the Von Bondies to Art Brut. It made

Hot Panda draw inspiration from all sides of the musical spectrum. They embrace eccentricity and like doing things differently. They had their very own brand of hot sauce (apparently there may be one case left somewhere in Olympia, WA) and had a personalized food blog. Right now they’ve got a travel blog going where you can read about their tour and how Campbell managed to fall into River Esk in England, twice.

So as the afternoon comes to a close and coffee mugs are emptying, the interview ends with a question we thought the band would appreciate.

“Yeah, Hot Panda would just have sex with Kung-Fu Panda,” Parsons adds, “and then Kung-Fu Panda wouldn’t want to fight anymore. They’d just have babies and fall in love.”

It was settled. Hot Panda wins. And finds a romantic companion.

So whether it’s a panda with flames, a super sexual panda, or a talented, energetic quartet from Edmonton (with an infectious sense of humor to match) one thing is for sure—Hot Panda comes out on top.

"WAIT. ARE YOU TALKING ABOUT ACTUAL PANDAS, OR US FIGHTING THE BAND GOLD PANDA?" ASKS CONNELLY. "BECAUSE GOLD PANDA IS JUST A DJ. WE COULD TAKE HIM."

us wonder who’d they like to collaborate with. Parsons instantly suggests Flo Rida, which Connelly enthusiastically agrees with.

“Yeah it’d be great to have him guest on something. We’ll [also] get Nicki Minaj on the track.” Hiltz opts for the Beatles and Radiohead, creating a super-group collaboration, whereas Campbell, who contemplates for the longest, finally says Iggy Pop.

“He does some bad collaborations now though,” Connelly points out.

Campbell shakes her head, “No, no it wouldn’t be now. It would be Iggy Pop in the seventies. We’d transport ourselves.”

As eclectic as their sound, the members of

ciate. Who would win in a panda fight: A) Hot Panda B) Gold Panda or C) Kung-Fu Panda?

“Everybody dies,” Parsons says confidently. “Hot Panda on fire, lights the other two pandas on fire.” Not everyone is convinced though.

“Wait. Are you talking about actual pandas or us fighting the band Gold Panda?” asks Connelly. “Because Gold Panda is just a DJ. We could take him”

After some clarification and then careful consideration, Connelly has the answer, “Actually, pandas have a really tough time mating. They have to be shown like, panda porn, so they know how to do it. So I think if you actually had a panda that was hot and ready to go...”

The Waldorf Hotel hosts Hot Panda's Go Outside release party on July 14. Can't make it? The album is available in stores and online on July 17. Also, check out Hot Panda's tour blog at hotpanda.ca.



V. VECKER

E · N · S · E · M · B · L · E

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ALEX HEILBRON

V. VECKER ENSEMBLE

by JENNESIA
PEDRI

As this article goes to print, Vancouver will be wrapping up the 2012 International Jazz Festival. When I met up with Keith Wecker (a.k.a. V. Vecker) at his East Vancouver home, the Vancouver-based V. Vecker Ensemble are only a week away from kicking off the 10-day festival at Ironworks Studios.

“We’re stoked on it. It’s nice to be asked [to play at the festival], and not have to apply,” Wecker tells me between drags of his cigarette. With their new 12-inch set to be released on Majorly Records this summer, the group has been concentrating on getting ready for the live show.

Since his days studying visual art at Emily Carr, Wecker has spent more time writing music than oil painting. “I once had an art teacher who accused me of going to art school to start a band,” Wecker laughs, but at the time

he claims he had nothing but art on his mind. But when he discovered electrical outlets in the underground parking of Granville Island, Wecker dove head first into music. The parking garage, infamously known as “The Emergency Room,” was the breeding ground for **The Sex Negatives**, Wecker’s previous project, and later V. Vecker Ensemble.

Not long into our discussion, we’re joined by David Rogers, V. Vecker Ensemble drummer, who cracks open a can of Pabst Blue Ribbon and lights a cigarette. Noise from a nearby construction site dominates the conversation and when a firetruck speeds by, Rogers carries on as if this were merely background music at a dinner party.

“The Emergency Room was a place where everyone came together, even if they didn’t normally hang out in the same scene.” V. Vecker



Ensemble is but one by-product of this musical cross-pollination. The result is a “plethora of people playing different styles of music in their own bands, but together really pushing their boundaries musically to create something new,” Rogers describes.

The ensemble came together for the first time in 2010 as an incarnation of Wecker’s solo project. To date, the eight member ensemble comprises Corey Woolger (drums) from the **Cowards**, David Rogers (drums) who also plays with **Basketball** and **Aquanaut**, Liam Butler (bass) from **No Gold**, Andrea Lukic (bass) and Brody McKnight (guitar) from **Nü Sensae**, Daniel Presnell from **Von Bingen** (guitar) and Luka Rogers (santur), also a member of **Basketball**.

When asked in a recent interview what the V. Vecker Ensemble wants to accomplish, Wecker joked that their only goal is to be nominated for the Polaris Music Prize, “because only bands with six or more members win that thing,” he laughs.

But if there’s one thing Wecker is serious about, it’s ensuring that together the eight members create a sound different from their own bands. Re-lighting his cigarette, Wecker paraphrases band mate Presnell, who said that no one in our lifetime will ever make “new” music, “but if we weren’t trying to do something outside of the collective consciousness of the group, for me this would be redundant,” he explains. “I might as well go to a temp agency and get a desk job.”

David jokingly offers an unlikely alternative. “Or start a house blues band.”

The ensemble has found a place of their own, not intersecting with the member’s other projects. “I’m not going to start, all of a sudden, making everyone play something that would be like **Basketball** with V. Vecker playing organ or **No Gold** with V. Vecker playing saxophone,” Wecker adds.

Listening to the ensemble’s latest offering, *In the Tower*, it’s evident that Wecker took this vision seriously. The album, a 20-minute continuous track, was composed and arranged by Wecker.

The 12-inch was mixed and mastered by Josh Stevenson after a one-night recording session at the Media Club in Vancouver. The first half of the track is nimble and delicate, the santur giving a lyrical quality to the otherwise entirely instrumental piece. The subtle

addition of instruments, perfectly in key and in perfect time as Wecker calls each player in and out, creates a concentration of ever-escalating energy that builds up to the midway mark where things slow back down. The second half becomes less tonal as the energy builds again and the timing, more disparate. You sense the players losing themselves in a sort of head down, head banging kind of way that drives for *In the Tower*’s duration.

“The way the vinyl is cut is quite nice,” David describes the way the santur enters at the bridge of the movement’s second half, which will also be the beginning of the second side.

The camaraderie between David and Wecker is obvious, as they spit witty remarks back and forth, dropping the occasional inside joke about band mates who couldn’t make it to the interview.

Wecker admits coordinating all eight members is a challenge. But it looks like once the dust has settled from the Jazz Fest and impending album release, the ensemble will try to schedule a tour.

“It is a lot of people,” I say. Pausing for a moment, then in a mocking voice, Wecker rebuts, “Broken Social Scene did it, bro.”

V. Vecker Ensemble will hold the official release for *In the Tower* on July 27 at the Astoria.

AUSTIN PSYCH FEST

Austin, Texas, is a different kind of place. With climate like Alberta in a Dutch oven and liquor laws for which the words Neo-Calvinist don't apply—you can legally set up a bar on your front porch—Austin is almost spooky. And aside from the weird, half-buzz half-whistle calls of wild-eyed grackle birds in heat, it's unusually quiet. The sun filters through a layer of smoke drifting inexorably across the border from Mexico, bleaching sandstone buildings that seem to be prominent in the older part of the city.

Austin has a tradition of being different. It's a liberal oasis in a sea of bible-belt conservatism and it's that tradition which has given rise to the Austin Psych Fest. It's three days and almost 60 bands paying homage to the rebellious, psychotropic spirit of the mid '60s which midwifed local legends the **13th Floor Elevators**.

The staggered roster of bands played between two venues incongruously situated at either end of a strip mall by the Colorado River. The cavernous Emo's East could have housed a big-box retail outlet in a previous incarnation, and the ever-sparkly Beauty Ballroom, which was more diminutive. On Friday, a dynamic made itself apparent which remained through the weekend: with a capacity of 1700, Emo's might be too much venue for some of the more laid-back or inexperienced bands. Unfortunately, a lifeless **Psychic Ills** fell victim to this on Friday. On the other hand, Emo's size wasn't an issue for **Dead Meadow**, who highlighted the evening with a set akin to a greatest hits package, backed by the best light show of the weekend.

On Saturday, things didn't begin well for Vancouver-bred Steve McBean's **Pink Mountaintops**. Setup was a protracted affair, with apparent monitor problems for hired gun Gregg Foreman's sequencer. It cut well into the duo's allotted 45 minutes. When the venue's DJ packed it in long before the issues were sorted, it was even more uncomfortable for all concerned. The painful process played out for a restless audience, and there was little for McBean to do but stand and ruminate until the technical issues were sorted. But then, he blew the roof off the venue.

Once he got going, it was practically magical. No mean feat for two guys, a guitar, and a sequencer, but McBean is no beginner, and he commanded the crowd's attention. The set—while understandably shortened—was the intricate work of a journeyman performer and a showcase of what the power and legacy of great songwriting can accomplish. Unreleased track "You Can Dream" shimmered with added sitar, courtesy of Rishi Dhir of **Elephant Stone**, and "While We Were Dreaming," from 2009's *Outside Love*, got a brilliant reworking with something like the best organ sound this side of Notre Dame cathedral. The moment that brought it down to earth, though, was McBean's single statement between songs, a piece of smartass

sarcasm that anyone at any Vancouver venue, watching any band, could identify with: "Yeah. Maybe somebody could get me a beer?" It was a trying day at the office, and he needed a drink. We've all been there.

Over at Beauty Ballroom, there were more than a few pleasant surprises, such as Dallas's psych-country four-piece **The Cush** and **Deerhunter** spinoff **Lotus Plaza**. But the weekend belonged to a one-two punch from the Boston area: **MMOSS** and **Quilt**. **MMOSS** did their homework and recreated the sounds of obscure '60s bands like the **Freeborne**, while **Quilt** opted for a light, fetching sound that recalled the best moments of the **Grateful Dead**. At the end of Sunday night, Austin legends the **Golden Dawn** concluded the events with a performance of their classic 1968 album *Power Plant*, in its entirety.

Back at Emo's, Saharan African combo **Bombino** practically stole the show with their joy for being there, but it was the have-they-still-got-it anticipation for the **Brian Jonestown Massacre's** set that had the room on edge. Frontman Anton Newcombe sat to sing and strum for most of the set while micro-managing the band's tuning abilities, but guitarist Matt Hollywood—writer of older BJM tunes "Oh Lord" and "Not If You Were The Last Dandy On Earth"—was back with the band after 10 years and Joel Gion was up front and centre with his tambourine and an arsenal of one-liners. They captured the fractured, desperate, lonely beauty of the best of '60s folk rock, seemingly with ease.

It appeared that the BJM still had that elusive "it"—whatever "it" is—and were the perfect final note of the weekend.

PINK MOUNTAIN TOPS



by **DARREN GAWLE**

photo by
DARREN GAWLE
lettering by
DANA KEARLEY

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560

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- Friday July 6th **U-Tern at CIRQUE**
- Friday July 13th **Lord Lhus & Babylon Warchild**
***Early Show sponsored by CiTR & Discorder**
- Friday July 13th **Derrick May at CIRQUE**
- Saturday July 14th **Amanda Lepore at PONI**
- Friday July 20th **SKLA, Right Hand Barber, Pure Addiction and Rachel Sehl at CIRQUE**
- Friday July 27th **Adam F at CIRQUE**
- Wednesday August 1st **Scuba (U.K.) sponsored by CiTR & Discorder**
- Saturday August 4th **Lee Harris at PONI**
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- Sunday August 5th **Bearracuda Pride**

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UPCOMING SHOWS

JUL 20	THE PSYCHIC PARAMOUNT PHIL MANLEY, SINOIA CAVES	\$12 +S/C adv	tickets available online only at liveatrickshaw.com	+19 doors 8PM
JUL 27	PICKWICK THE HORDE AND THE HAREM	\$13 +S/C adv	tickets online: liveatrickshaw.com in store: Red Cat, Zulu	+19 doors 7:45PM
AUG 1	SLICK IDIOT MONA MUR/EN ESCH, STAYTE	\$10 +S/C adv \$13 door	tickets online: liveatrickshaw.com in store: Scratch Records	+19 doors 8PM
AUG 5	ANVIL TITANS EVE, SKULLHAMMER, DEAD ASYLUM	\$20 +S/C adv \$22 door	tickets online: liveatrickshaw.com in store: Scrape Records	+19 doors 7PM
AUG 7	FERAL CHILDREN PEACE, HOLZKOPF	\$8 +S/C adv	tickets available online only at liveatrickshaw.com	+19 doors 8PM
AUG 9	THE ENGLISH BEAT GUESTS TO BE ANNOUNCED	\$25 +S/C adv	tickets online: liveatrickshaw.com in store: Red Cat, Zulu	+19 doors 8PM
SEP 7	THE GROWLERS HALLOW MOON, COSMONAUTS, +GUEST	\$14 +S/C adv \$20 door	tickets online: liveatrickshaw.com in store: Scratch	+19 doors 8PM
SEP 27	ARIEL PINK'S HAUNTED GRAFFITI DAM FUNK, BODY GUARD	\$18 +S/C adv	tickets online: ticketweb.ca in store: Highlife, Red Cat, Zulu	+19 doors 8PM
JUST ANNOUNCED				
OCT 6	THEE OH SEES			
OCT 20	CALEXICO			
OCT 31	ANCHORESS			

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**WEDNESDAY
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Please visit our website to check the upcoming line up and schedule.

Art by ADAM FLOOD

Vancouver's Gay
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V-RAG MAGAZINE

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GREEN BURRITO RYAN SMITH

“THE GOAL ISN'T TO MAKE 500 CASSETTES AND HAVE 300 SIT SOMEWHERE, IT'S TO DISTRIBUTE MUSIC ON A REALISTIC SCALE”.



GREEN BURRITO RECORDS & RYAN SMITH by ALEX DE BOER

Long condemned by negative connotations, today the words “warbled” and “scratched” turn and wind with a certain charm. No longer deviants and escapees from the guards of clean recorded sound, the acquired qualities of aging music mediums find new hope in listeners as endearing characteristics. Vinyl records have been tremendously re-popularized. Praised for their analogue sound and audio warmth, they are also applauded for being first on the home-listening scene. But are records an anomaly? What about those funny plastic rectangles that survived into the '90s? The cassette tape, it would appear, is also making a comeback. Fifty cents at Salvation Army, one dollar at Value Village and five bucks on the merch tables of up-

and-coming bands, cassettes are suddenly something to reconsider collecting. With growing demand for this music medium comes significant space for creativity.

Vancouverite Ryan Smith's Green Burrito Records is what that creativity sounds like.

Arriving in Gastown at 8 Cordova Street, I find myself at a small, colourful bodega. The front window is splashed with comical signage advertising WiFi, Hot Coffee, White-Tees, Live Bait, Fortune Telling, Cheezies, and Legal Advice. Provided generously by local art supporter Scott Hawthorn, this nameless corner store is Smith's own business-shaped art installation. Decorated by his creativity until July 15, the bodega currently stands adorned by a

TA RECORDS



handful of Green Burrito produced cassettes, while a mixed tape sings in the background. Inside, Smith sets up for the day. With a variety of merchandise as random as the window advertising, Smith sits contently as shopkeeper, but only one topic of conversation seems appropriate: cassettes.

Smith loves them, and his fondness for them inspired him to launch a cassette label. Well, not an actual label, because the bands are unsigned, but a cassette production company called Green Burrito Records. Begun in 2010, he has produced cassettes for 12 Vancouver bands to date, including Johnny de Courcy, the Courtneys, Mac DeMarco, Weed and Two Towns.

“It was the love of home recording and the simple quality of making mixed tapes,” Smith says, which proved his compatibility with cassettes. This realization combined with his experience touring with Makeout Videotape and his discovery of tape duplication solidified Green Burrito Records as an official project for Smith. And when he found himself holding Green Burrito’s share of his first 50-cassette release for Capitol 6, he liked the way it felt.

Growing up in the time when tapes and CDs overlapped, Smith’s relationship with cassettes owes little to nostalgia. Like so many twenty-somethings, the allure of cassettes isn’t about reliving fading memories, but about having new ones in a fading context.

“The era of the cassette was super kick ass and then it disappeared,” Smith says. “Tons of good music was put on cassette first. That’s why you can find so many good albums on cassette.” It’s how an era of music was supposed to be heard. I ask Smith what it is that he loves about the sound of cassettes.

“There’s the analog hiss and, well, [that] is

the big thing. You can just hear the hiss and it’s got some cracks and warbles.” These characteristics produce, “a certain quality” that have charmed him.

But as times change, reproducing the past becomes an act of incorporating the present. Smith records music from digital form, into the tape deck and then records that music onto a new cassette. That’s his standard production method and it’s certainly not the way things were done 30 years ago.

“That’s just a sign of the times.” Aware it’s 2012, Smith continues, “It’s just like the white iPod headphone is the perfect headphone to test the music, in my mind. If it sounds good there, it will sound good played anywhere.” So both the recording and sound quality testing on Green Burrito Records are indebted to a digital era, but as long as the product is physical, Smith has no complaints.

Indeed, as much as Smith is pleased that new music is more accessible through sites like Bandcamp and Sound Cloud, he says music “should be heard live at a show or on a physical format.” Though empathetic, his thoughts on digital music remain that “it will never hold anything stronger than a record or a tape or a CD, or anything physical for that matter.” This motivates Smith to

find good music a home on hard copy.

So with permanence in mind, Smith continues making cassettes for local artists. After his first trial run of 50 cassettes, Smith upgraded, “100 was a good number to me. Not too little, not too much.” With 50 tapes given to the band and 50 tapes kept by Smith, Green Burrito cassette production does not mean mass production. The goal isn’t to make 500 cassettes and have 300 sit somewhere, it’s to distribute music on a realistic scale. So despite the fact that almost all his releases have sold out, Smith doesn’t expect to get rich with Green Burrito. “I’m not trying to make any money, just trying to jam out, have a good time,” he says.

That said, despite having made over 1,200 cassettes last year, Smith has no delusions about the popularity of his products. Though a growing niche among young people in the city, generally, “people don’t like them that much.” Their sound quality may be defective, but Smith isn’t too concerned about battling the subjective. With Green Burrito, his time is reserved “to have fun, make music and not think about it too much.”

Rich in debt, friendship, and great tunes, Ryan smiles and laughs. “Just let the good times roll.”

photos by
DANIEL THOMAS
WILLIAMS
illustration by
JOEL RICH



This year in Quincy, WA, The Gorge hosted what was rumored to have been the largest Sasquatch Music Festival to date. Last year, it was easy to see the growth approaching. Strictly regulated parking and camping along with a detailed count of cars were telltale signs of the upcoming capacity increase. Since 2007, I have not missed a Sasquatch and can tell you that there just simply isn't such a thing as "overflow" camping anymore. All land that could hold camping was accounted for. There was no extra room.

Sasquatch dealt with more people and vehicles than ever before. Funnelling through one entrance with staff checking each four-day pass became an obvious bottleneck and was abandoned. Thousands of people in hundreds of cars lined miles of roads. The need to get them in the campground became greater than the idea of checking for tickets. This was the first year I saw the line of cars grow so long that Washington police were forced to divert traffic, creating two lines, each holding festival goers in anticipation for hours.

Having eliminated the option to buy single day passes, many of the people I normally went

with stayed home. It was Sasquatch's most expensive bill, nearly doubling the \$170 price tag of only two years ago. To be fair, the festival has added an extra day, but with no option to pick and choose, it's no longer the poor-man vacation it was in the past. In my fifth year of making the pilgrimage over the Columbia River, we travelled with our smallest group yet, down to four from about 15.

So why is this happening? Why are the numbers climbing for music festivals? Maybe it isn't the real answer, but I want to say it's because the '70s are coming back. It's the promise of the year's first tan. The minimal issues with authorities and the resources to get over whatever anxieties you left at home. Long grass, dust-matted hair, group after group of smiling faces, freedom to dress and act like a complete idiot, and this year, a small tornado to toss plastic bags and tents alike.

The majority are still going for the bands. It's the same reason I used to go. The music. There are those of us however, who are going to participate in one of our generation's largest communal stages.

The days start early. The nights go late. Endless possibilities float through the air, you can smell it, wafting on the breeze and thrown about as the wind grows wild.

SASQUATCH

by DANIEL
THOMAS
WILLIAMS



With a 60 of cheap bourbon in hand, small crews can cause quite a stir. Smaller packs migrate through the herd and are easy to spot. Quickly, they enter and exit new scenes with new casts at will.

Ask a stranger sincerely, “Are you mad at me?”

Nine out of ten times the answer is no. “Why would I be mad at you?” they ask with genuine concern and confusion. Of course, they don’t know what you mean. Or maybe they do. It’s nonsense for the sake of nonsense. Individuals can be suss’d out almost immediately with vague interviews. New friends can be found almost as fast. Some people will detest this behaviour. The joke is lost

on them and you can move on.

The psychedelic mating dance continues. The soundtrack played at a far off stage, washed out and wavy, floating in an atmosphere thick with romance. We find each other.

It’s the festival mentality; a feeling akin to invincibility. Everyone has what they need with extra to share. You could incinerate American currency and leave your guilt on the shelf. Like traveling, you can be yourself as much as you ever could, like you’ve never felt shame.

I could tell you how the shows were. I could and I couldn’t. The way I see outdoor shows has changed. Bands I would have given anything to see five years ago, I can now watch from the back. I can hear them across the field in a way

I’ve never heard before, as a soundtrack to a larger event. The electric feeling, like summer, comes from all angles.

Jack White was remarkable. The man can play with Meg White, or he can play with 12 members, and still commands full attention. **Explosions in the Sky** again proved to be my favourite way to take in a sunset. If you can get past Zach Condon’s ego, **Beirut** puts on an amusing show.

If you ask me, the best music took place in the campground when Seattle duo **The Grizzled Mighty** set up an amp with a generator and full drum kit. Without the benefits of available electricity or a stage, the pair took us well

into the night and set the tone for the rest of the weekend. Their raw guitar and wrecking-crew female drummer drew comparisons to the **White Stripes** and the **Black Keys**, and sure it’s not off base to say, but it’s a lazy dismissal. The same as I saw Whitney Petty of The Grizzled Mighty, I’d love to see Meg, sitting at her drums in a crowd, having bourbon poured into her mouth by a fan, but that just won’t happen anymore. The Grizzled Mighty are still approachable, still looking for that break. It’s a sincerity that fleshes out their sound. Book more bands like this in Vancouver. I promise I’ll go.

If you ask me, the best show was the four day set. It was the times I could hardly tell if I was eight or thirteen or twice that.

JULY 2012



ALEX HELBRON, Stars & Ever, 11" x 14", pen on paper, February 2012

SUNDAY

1 **Watermelon**
@ Strathcona Park
Animal Nation, Supercassette, Atom Atom
@ the Railway

8

9 **Liars, Cadence Weapon**
@ the Biltmore

15

Folk Fest @ Jericho Beach

22

23

Fiona Apple
@ the Orpheum
Dirty Projectors
@ the Commodore

30 **Juicy J, Smoke DZA, Joey Badass & more ...**
@ Fortune
Skeleton Witch, Barn Burner, Baptists , Ancients
@ the Biltmore

MONDAY

TUESDAY

3

4 **Cinco Cinco**
@ the Cobalt
Justin Townes Earl
@ the Rio

10

11 **Cinco Cinco**
@ the Cobalt

17

Spray Paint, B-lines, Shearing Pinx
@ Zoo Zhop

24

Fiona Apple
@ the Orpheum
Dirty Projectors
@ the Commodore

31

WEDNESDAY

5

White Poppy, Village
@ Library Square
Oi Polloi, Bishops Green, Brady's Problem, Car 87
@ Funky Winker Beans

12

Fist City, Needles//Pins, The Courtneys
@ Antisocial
Chocolate Milk
@ Shine

19

Strung Out
@ The Biltmore
Chocolate Milk
@ Shine

26

Acres of lions, Rococode, Familia
@ the Biltmore
Jeff Mangum
@ the Vogue
Chocolate Milk
@ Shine

THURSDAY

6

Too High Crew
@ the Waldorf
Indie Pop Vancouver Series
@ 1143 Kingsway
Oi Polloi, Spectres, Systematik, Kozmar, Total War
@ The Ukrainian Cultural Centre

13

Folk Fest @ Jericho Beach
Young Magic, Quilt, Village
@ the Waldorf
Retro Electro Party
@ BLVD222 Nightclub
Indie Pop Vancouver Series
@ 1143 Kingsway

20

The Spits, Needles//Pins, B-lines
@ the Biltmore
Tyrannahorse
@ The Wise Hall
Indie Pop Vancouver Series
@ 1143 Kingsway

27

Indie Pop Vancouver Series
@ 1143 Kingsway

FRIDAY

7

Japandroids, Previous Tenants
@ the Biltmore

14

Folk Fest @ Jericho Beach
The King Khan and BBQ Show
@ the Biltmore

21

King Tuff, Jail, Nu Sensae
@ the Biltmore
Crystal Stilts
@ Electric Owl
Khatsalano Music Festival
@ West 4th

28

SATURDAY

CiTR 101.9 FM PROGRAM GUIDE

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

	SUN	MON	TUES	WED	THURS	FRI	SAT	
6am		CiTR Ghost Mix	Pacific Pickin' (Roots)	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	6am
7	CiTR Ghost Mix							7
8			Student Fill-in slot	Suburban Jungle (Eclectic)	End of the World News (Talk)	Friday Sunrise (Eclectic)		8
9	Classical Chaos (Classical)	Breakfast With The Browns (Eclectic)	Queer FM Arts Xtra (Talk)	Pop Drones (Eclectic)	Student Fill-in slot	Alternative Radio	The Saturday Edge (Roots)	9
10	Shookshookta (Talk)		Sup World? (Eclectic)		Relentlessly Awesome	Sounds of the City (Eclectic)		10
11		Ska-T's Scenic Drive	Morning After Show (Eclectic)	Student Special Hour (Eclectic)		Stereo Blues (Blues/Eclectic)		11
12	The Rockers Show (Reggae)	Synchronicity (Talk)			Duncan's Donuts (Eclectic)	It Ain't Easy Being Green (Eclectic)	Generation Annihilation (Punk)	12
1		Parts Unknown (Pop)	Inner Journey (Folk/Experimental)	TerryProject Podcast (Talk) Democracy Now (Talk)	We All Fall Down (Punk)	Hugo (Eclectic) Student Fill-in	Power Chord (Metal)	1
2			Give 'Em the Boot (World)	Extraenvironmentalist (Talk)	Ink Studs (Talk)	Radio Zero (Dance)		2
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	Student Fill-in slot	Prof Talk	So Salacious (Electro/Hip Hop)	Programming Training		3
4			The Rib (Eclectic)	Radio Freethinker (Talk)	Mantis Cabinet (Eclectic)	Thunderbird Eye	Code Blue (Roots)	4
5	Chips (Pop)	Student Fill-in Slot	News 101 (Talk)	The City	Arts Report (Talk)	Mantra (Eclectic)	Nardwuar Presents (Nardwuar)	5
6			Sore Throats, Clapping Hands (Rogue Folk, Indie S/S)	Flex Your Head (Hardcore)	R.T.R. Discorder	Butta on the Bread (Eclectic)	The Leo Ramirez Show (World)	6
7			Exploding Head Movies (Cinematic)		Sam-squantch (Ecl) Student Fill-in Slot	Are You Aware (Eclectic) Peanut Butter 'n' Jams (Eclectic)	Nasha Volna (World)	7
8	Rhythms (World) Techno Progressive		Inside Out (Dance)	Folk Oasis (Roots)		Stranded (Eclectic)	Student Fill-in slot	8
9	Bootlegs & B-Sides (Dance/Electronic)		Crimes And Treasons (Hip-hop)		Stereoscopic Redoubt (Experimental)	African Rhythms (World)	More Than Human (Electronic/Experimental)	9
10	Transcendance (Dance)	The Jazz Show (Jazz)		Sexy In Van City (Talk)	Live From Thunderbird Radio Hell (Live)	The Bassment (Dance/Electronic)	Synaptic Sandwich (Dance/Electronic/Eclectic)	10
11			CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)	Funk My Life (Soul/Dance)	Radio Nezate (Eritrian)	Randophonic (Eclectic)	11
12		Canada Post-Rock (Rock)						12
1	CiTR Ghost Mix	CiTR Ghost Mix				The Vampire's Ball (Industrial)		1
2					Aural Tentacles (Eclectic)			2
3			CiTR Ghost Mix	CiTR Ghost Mix			The Absolute Value of Insomnia (Generative)	3
4						CiTR Ghost Mix		4
5								5

SUNDAY

CLASSICAL CHAOS

(Classical) 9-10am

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

SHOOKSHOOKTA

(Talk) 10am-12pm

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

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays

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

SHAKE A TAIL FEATHER

(Soul/R&B) 3-5pm

Alternating Sundays

The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays

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

RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays

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

TECHNO PROGRESSIVO

(Dance) 8-9pm

Alternating Sundays

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

BOOTLEGS & B-SIDES

(Dance/Electronic) 9-10pm

TRANCENDANCE

(Dance) 10pm-12am

Hosted by dj Smiley Mike and dj Caddyshack, Trancendance has been broadcasting from Vancouver, BC since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnmoom, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence,

Whoop! Records, Tidy Trax, Plati-pus Records and Nukleuz. Email: djasmileymike@trancendance.net. Website: www.trancendance.net.

MONDAY

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

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

SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

SYNCHRONICITY

(Talk) 12-1:00pm

Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun!

PARTS UNKNOWN

(Pop) 1-3pm

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

THE RIB

(Eclectic) 4-5pm

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

NEWS 101

(Talk) 5-6pm

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

SORETHROATS, CLAPPING HANDS

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

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

EXPLODING HEAD MOVIES

(Cinematic) 7:30-9pm

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

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. July 2: Celebrating the Birthday of

pianist Ahmad Jamal. "Jamal at The Pershing". July 9: Newly discovered! "Stan Getz Live at Nalen". July 16: "To Sweden With Love" Trumpeter Art Farmer with guitarist Jim Hall. July 23: Tenor saxophonist Booker Ervin. "Heavy!" July 30: Guitarist Rodney Jones. "Soul Manifesto!" August 6: The father of the tenor saxophone Coleman Hawkins. "The Hawk Flies High" August 13: Tenor saxophonist Eric Alexander. "Summit Meeting" August 20: Guitarist Grant Green. "Grantstand". August 27: Celebrating the Birthday of "The President": tenor saxophonist Lester Young. "Lester and Oscar Peterson".

CANADA POST-ROCK

(Rock) 12-1:00am

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

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am

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

QUEER FM

VANCOUVER: RELOADED

(Talk) 8:00-10:30am

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

SUP WORLD?

(Eclectic) 10:30-11:30am

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

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. Hosted by Oswaldo Perez Cabrera.

INNER JOURNEY

(Folk/Experimental) 1pm-2pm

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

GIVE 'EM THE BOOT

(World) 2-3pm

Sample the various flavours of Italian folk music from north to south, traditional to modern on this bilingual show. givetheboot@gmail.com - <http://givetheboot.wordpress.com>

PROF TALK

(Talk) 3-3:30pm

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

RADIO FREETHINKER

(Talk) 3:30-4:30pm

Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

THE CITY

(Talk) 5-6pm

An alternative and critical look at our changing urban spaces. New website: www.thecityfm.org. New twitter handle: @thecity_fm.

FLEX YOUR HEAD

(Hardcore) 6-8pm

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

INSIDE OUT

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm

crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12:30am

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

WEDNESDAY

SUBURBAN JUNGLE

(Eclectic) 8-10am

Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. dj@jackvelvet.net

POP DRONES

(Eclectic) 10-11:30am

STUDENT SPECIAL HOUR

(Eclectic) 11:30-1pm

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

TERRY PROJECT PODCAST

(Talk) 1-2 pm

Alternating Wednesdays

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

DEMOCRACY NOW

(Talk) 1-2pm

Alternating Wednesdays

EXTRAENVIRONMENTALIST

(Talk) 2-3pm

Exploring the mindset of an outsider looking in on Earth.

Featuring interviews with leading thinkers in the area of sustainable economics and our global ecological crisis.

SO SALACIOUS

(Electro/Hip Hop) 3-4pm

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

MANTIS CABINET

(Eclectic) 4-5pm

ARTS REPORT

(Talk) 5-6pm

REEL TO REAL

(Talk) 6-6:30pm

Alternating Wednesdays

Movie reviews and criticism.

DISORDER RADIO

(Talk) 6-6:30pm

Alternating Wednesdays

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

SAMSQUANTCH'S HIDEAWAY

(Eclectic) 6:30-8pm

Alternating Wednesdays

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

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

(Eclectic) 10-11pm

Pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

RELENTLESSLY AWESOME

11am-12pm

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

DUNCAN'S DONUTS

(Eclectic) 12-1pm

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

WE ALL FALL DOWN

(Punk) 1-2pm
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. www.weallfalldown-citr.blogspot.ca

INK STUDS

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

THUNDERBIRD EYE

(Sports) 3:30-4pm
Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

MANTRA

(Eclectic) 4-5 pm
Playing various Mantra music, this show is about personal and global transformation through chanting and utilizing sound vibration for the development of higher consciousness. Hosted by Raghunath with special guests.

BUTTA ON THE BREAD

(Eclectic) 5-6 pm
It's like mixing unicorn blood with Christopher Walken's tears, and then pouring it into your ears.

ARE YOU AWARE

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

PEANUT BUTTER 'N' JAMS

(Eclectic) *Alternating Thursdays* 6-7:30pm
Explore local music and food with your hosts, Brenda and Jordie. You'll hear interviews and reviews on eats and tunes from your neighbourhood, and a weekly pairing for your date calendar.

STEREOSCOPIC REDOUBT

(Experimental) 7:30-9pm

LIVE FROM THUNDERBIRD RADIO HELL

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

FUNK MY LIFE

(Soul/Dance) 11pm-12am
Grooving out tunes with a bit of soul and a lot of funk, from the birth of rhythm and blues to the golden age of motown, to contemporary dance remixes of classic soul hits.

AURAL TENTACLES

(Eclectic) 12-6am
It could be global, trance, spoken

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

FRIDAY**FRIDAY SUNRISE**

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

ALTERNATIVE RADIO

(Talk) 9-10:00am
Hosted by David Barsamian.

SOUNDS OF THE CITY

(Eclectic) 10-11 am
Promoting upcoming live concerts and shows in Vancouver, be they local, national, or international acts.

STEREO BLUES

(Blues/Eclectic) 11am-12pm
Every Friday host Dorothy Neufeld sinks into blues, garage and rock n' roll goodies!

IT AIN'T EASY BEING GREEN

(Eclectic) 12-1pm
CiTR has revived it's long-dormant beginner's show *It Ain't Easy Being Green!* With the support of experienced programmers, this show offers fully-trained CiTR members, especially students, the opportunity to get their feet wet on the air.

HUGO

(Eclectic) 1-2pm
Alternating Fridays

RADIO ZERO

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

NARDUWAR

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

NEWS 101

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

STRANDED

(Eclectic) 6-7:30pm
Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

AFRICAN RHYTHMS

(World) 7:30-9pm
www.africanrhythmsradio.com

THE BASSMENT

(Dance/Electronic) 9-10:30pm
The Bassment is Vancouver's only bass-driven radio show, playing Glitch, Dubstep, Drum and Bass, Ghetto Funk, Crunk, Breaks and UK Funky, while focusing on Canadian talent and highlighting Vancouver DJs, producers and the parties they throw.

THE VAMPIRE'S BALL

(Industrial) 12-4am
Industrial, electro, noise, experimental and synth-based music. thevampiresball@gmail.com thevampiresballoncitr.com

SATURDAY**THE SATURDAY EDGE**

(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits! stevedge3@mac.com

GENERATION ANNIHILATION

(Punk) 12-1pm
On the air since 2002, playing old and new punk on the non commercial side of the spectrum. Hosts: Aaron Brown, Jeff "The Foat" Kraft. Website: www.generationannihilation.com. Facebook: www.facebook.com/generationannihilation.

POWER CHORD

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

CODE BLUE

(Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul. codeblue@buddy-system.org

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

MORE THAN HUMAN

(Electronic/Experimental) 8-9pm
Strange and wonderful electronic sounds from the past, present and future with host Gareth Moses. Music from parallel worlds.

SYNAPTIC SANDWICH

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

RANDOPHONIC

(Eclectic) 11pm-1am
Randophonic is best thought of as an intraversal jukebox programmed by a vast alien living intelligence system which has no concept of genre, style, nation states or even space-time relevance.

THE ABSOLUTE VALUE OF INSOMNIA

(Generative) 2am-6am
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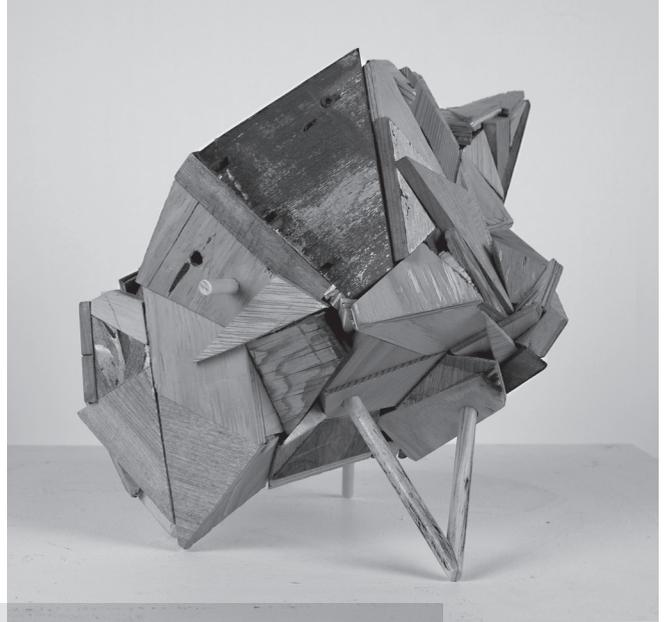
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ART
PROJECT

AARON
MORAN



↑
Upward Focus Path (detail #1)
found wood, acrylic,
house paint, graphite

←...
Upward Focus Path (detail #2)
found wood, acrylic,
house paint, graphite

Aaron Moran is from the Fraser Valley. He earned his BFA from Emily Carr University of Art + Design in 2007 and studied film and video at Simon Fraser University. Through assemblage and painting he explores themes of development, antiquity and the myth of progress. His work attempts to excavate the

history of location, using found materials while focusing on the result of growth in urban and suburban environments.

Currently, he is the artist in residence at the Ranger Station Art Gallery in Harrison Hot Springs, B.C. His next exhibition 'Development Proposal' opens July 27 at Blim. → AARONSMORAN.COM

→

GEOM Studies
(A Criticised Form /
Non Union Lot)
found wood, acrylic,
house paint,
graphite
21" × 17" × 12"



→

Artifact (Progress Sprawl)
found wood, acrylic,
house paint, graphite
19" × 12" × 18"



↑

Façade / System
found wood, acrylic, house paint, graphite
19" × 12" × 18"



↑ *Artifact (Tier 2),*

found wood, acrylic, house paint, graphite, varnish
10" × 13" × 14"

**AARON
MORAN**



† *Façade / System II* (above left and right)
found wood, acrylic, house paint, graphite
19" × 12" × 18"

fond of tigers kidnap kids! the oh wells nerve tubes fanshaw
 they shoot horses. don't they? the vancouver nights dandi wind
 3 inches of blood elizabeth black rice greenbelt collective
 you say party! mr. plow the winks aunts & uncles tyranahorse
 the mohawk lodge sleuth organ trail maow my project:blue
 hidden towers half chinese rock'n the jolts leah abramson
 kids these days the salteens collapsing opposites the nasty on
 clover honey trail vs. russia mt-40 the petroleum-byproducts
 the pack a.d. safety show hermetic humans thee ahs fun 100
 the organ witness protection program death sentence the ssris
 operation makeout the basement sweets karen foster adjective
 language-arts crystal swells bossanova the ewoks readymade
 the choir practice in medias res destroyer motorama the cinch
 mystery machine the r.a.d.i.o. the saddlesores brand new unit
 the parlour steps elias the living deadbeats the wintermitts
 vancougar the riff randells shane turner overdrive wizerdz
 japandroids the smugglers

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KEEP TIDY BUDSBUDS

(Pizza Pop Records)

Keep Tidy's second foray into the world of hardcore has everything you would expect, and something a tad out of the ordinary: restraint. Throughout Keep Tidy's first EP, *Basement Mold*, they relentlessly pushed the gas pedal to the floor with manic fury. *BudsBuds* retains the same kind of grit and sensibility of anarchy, but elects to present its weapons with a more strategic pulse than its previous cousin.

The lone and lead female of the four piece, Shmoo Richie, appears more confident and less fuzzed out in

and vocally they do on "Fuck It," but only for a brief moment as Richie's wail returns to a more subdued form. The changes from track to track in vocal delivery and overall feel keep things fresh and interesting and demonstrate the band's growth, but Keep Tidy remain at their best at full throttle.

"You're Awesome" tops the highlight list beginning with a quasi-tribal call and forging ahead with an intense array of speed coercing the listener into involuntary spinal spasms. Richie's cry of "1, 2, 3, fuckin' 4, 5, 6," is super infectious, and it becomes quite normal to count this way for a few hours after listening to the track. "You're Awesome" typifies what the band is all about: punchy guitar licks, aggressive lyrics and manipulated mayhem.

The sophomore effort from Vancouver's Keep Tidy serves notice that hardcore is alive and well. *BudsBuds* shows maturity and growth from their first effort, slowing down just enough to fully enjoy the energy and fury when the band truly lets it fly.

—Slavko Bucifal



SARAH JANE SCOUTEN MAGPIE WALTZ

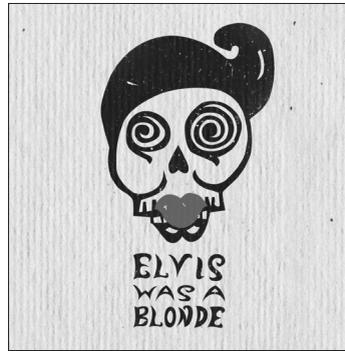
(Independent)

With a hint of Southern drawl and an old-time country feel, you'd never guess that this country-folk songstress actually hails from Montreal. Her roots in Bowen Island, B.C., indeed inspired some of her folk background. In classic country tradition, Sarah Jean Scouten's latest album has thoughtful lyrics that will make you long for sweet romance, but not before cursing the pain that it caused you first.

With influences from greats like Emmylou Harris and Gillian Welch, Scouten holds her own. Her vocals can be strong and fiery like on "Poverty Wind," and then make a complete turnaround and surprise you with a vulnerable and quivering voice like on "Bad Weather." Even on

BudsBuds than before. During the self-titled track, the guitars and drums unify under the banner of mayhem while Richie delivers the story with a slightly reserved aesthetic. The same can be said of the opener, "Follow Through," where Richie sings, "My deck is dealed/my fate is sealed," in a lower registry, following the contours of the guitar work.

There is a sense that things could explode at any moment on *BudsBuds*,



the lighter "Until the Wheels Come Off" followed by the bass thumping, "Twenty Dollar Bills," Scouten's clever and blunt lyrics maintain her distinct personality. But, it is most clearly on "Ballad of the Southern Midwife," which tells the tale of a rebellious woman who escapes her traditional and sheltered upbringing, that Scouten's song writing comes alive and reveals an old, wise soul.

Along with Scouten's rich and provocative vocals/lyrics, the album's string arrangements drive the album. Her band, which includes mandolin, violin, guitar and bass, provide a stripped down feel making each guitar buzz, shaky vocal or screeching violin note audible. It's raw and honest and impressively executed by what could only be a group of seasoned musicians.

We've heard it from artists like the *Secret Sisters* and the *Omaha Sound Gang*, both dabbling in classic, old-timey Americana roots. Like these peers, Scouten isn't just a nostalgic feeling. Her point of view is personal and relevant, and reminds the listener why the genre so beautifully exposes one's deepest emotions, out there for our yearning ears to grab on to.

—Angela Yen

ELVIS WAS A BLONDE ELVIS WAS A BLONDE

(Independent)

The first twenty times that I listened to this album, I didn't realize what all the fuss was about. Then I realized I'd listened to it twenty times, and had to concede that the boys behind the now-defunct *Women of*

Britain have something here.

Hazily described as psychedelic cabaret dance-punk, the first release from *Elvis Was a Blonde* is four songs of in-your-face, conjuring a little bit *Pixies*, a little bit dirty tequila bar. Opener "Gin" is a smart, sub-two-minute introduction to the group's interesting gypsy instrumentals and Alex Smith's melodramatic yelping. The song

itself might be about over-imbibing (the wacky, off-kilter tempo certainly lends to the idea) but the real theme of the track is one that perpetuates itself across the whole EP: these songs don't take themselves too seriously, and shouldn't be enjoyed without dancing shoes on.

"Funeral Jack" gets off to a slow start with ragged, bar-room-piano plinking and stop-start verses, and never really picks up enough steam beyond its cantankerous vaudevillian beat to be as massively entertaining as the other tracks on the EP.

Considering the album was recorded mostly live and mixed by the band, everything on the self-titled debut sounds remarkably good, especially in closer "Walking Wolf" and its dirty, surfy guitar crunch. *Elvis Was a Blonde* have a raunchy, off-the-rails summer hit on their hands.

—Fraser Dobbs



HARD FEELINGS DRBC

(Independent)

At long last Vancouver's *Hard Feelings* have released their second slab of poignant punk rock. Named for

their late drummer Devon Clifford, DRBC takes the sounds and ideas from the band's gritty 2009 self-titled release and expands and refines them into seven precise, intelligent punk rock tracks.

DRBC opens with the explosive "Ah Snake," a reworking of one of the strongest tracks on *Hard Feelings*' earlier self-titled release. When comparing the two tracks, one can quite easily notice that the quartet grew immensely between the two recordings. While both manifestations of the song share the same guts and aggression, the newer version is huge in comparison to the former. It is not just a difference in production; it is a difference in musical maturity. DRBC's version (a minute longer than the original) is thick with swarming riffs, driving rhythms and urgent vocals that set the pace for a dynamic and progressive album.

With DRBC, *Hard Feelings* take a passionate journey through the diverse world of punk rock, melding influences into a sound very much their own. While every track stands tall on its own, the same care and

attention to detail, and the same dose of unrefined emotion in each unifies them into a complete statement. It is always refreshing and exciting to hear an energetic album like DRBC, and there is a satisfying sense of pride knowing the album was made by a bunch of guys that call Vancouver home.

Most importantly however, DRBC serves as a righteous testament to the memory of dedicated and talented musician.

—Mark PaulHus

PURITY RING
SHRINES

(4AD)

Shrines—Purity Ring's debut—has been a long time coming, and the Montreal-based duo have kept us waiting, releasing Internet tracks for over a year to rabidly waiting fans and critics. Three of their songs have earned approval from indie tastemaker Pitchfork, and this year they signed to the prestigious label 4AD, played Primavera festival and headlined shows across North America. After all

the anticipation, their album does not disappoint.

Musically, Purity Ring have been rightly compared to the *Knife*, but they also share qualities with fellow Montreal and 4AD artist Grimes.



It's grim electro-pop, noir-with-a-smile. "I'll stick red toothpicks in my dirt-filled heart," sings Megan James on "Grandloves," in a deceptively feminine voice. Lyrically, the album is full of eye sockets, dead birds, sweet flesh and skulls, all while Corin Roddick's electronic beats roll like a bent bicycle wheel: disorienting, but with momentum. Most of the praise for this band

seems understated. Their music is so big and dark that you can crawl inside and live there. If it wasn't for my iTunes play count, I wouldn't be able to say how many times I've listened to *Shrines* in a row (three and a half, for the record.) If you need convincing, put on the standout single "Fineshrine." Its catchy melody is laid over a stuttering beat, casually creating a lush sonic environment.

This is not a varied record, and the lyrical content is almost always violent and tactile. The rhythm rolls and the vocal melodies shift the mood similarly on every song, but that uniformity is warranted by the gorgeous style in which it's all done.

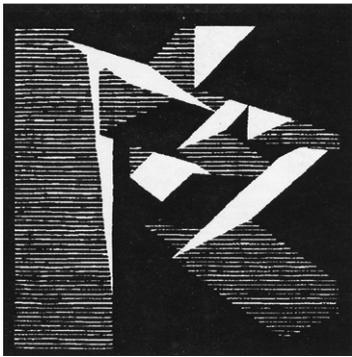
Now, go see if this album really does live up to all this hype. Then sing along with James: "Get a little closer, let fold/Cut open my sternum, and pull." But, maybe you shouldn't sing that too loud, even if "Fineshrine" makes you want to.

—Jeremy Stothers

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HOT & COLD BORDER AREA LP

(Moniker Records)

Hot & Cold is a band of two brothers, Josh and Simon Frank, but if you put the album on, you will hear up to four or even five instruments. How could they ever do that? Especially at a live show? The answer is that they use a method called looping that loops a sound bite so that it repeats, potentially endlessly.

Sarcasm aside, this looping is done to the extreme; usually in rock music it is a tool, but Hot & Cold have almost made it a genre in itself and the result is monotonous. Each song's structure is the same, it starts with a short bass riff which repeats through the song. The beats and vocals are introduced early, one at a time, low in the mix. Keyboard or fuzzy distortion, when present, play against the bass and serve to take up space. It's a bluesy, original kind of post-rock that doesn't offer itself to simple comparisons.

The most redeeming track here is "No Dreams Tonight," where the bass almost seethes and the simple repeated lyrics sound like they are hiding something deeper. The following song, "Vanish," is a little darker, a little sparser and just as intense. But from there, the record goes downhill.

At best, a few songs here feel like a prolonged sneer, but most settle for being an ambivalent shrug; they rest on a bass riff that can't support their weight. The main problem here is actually not that the music is simple and repetitive. Instead, it's that the riffs lack depth that would support

their repetition. And the only thing that can make a tepid four-second riff any worse is to hear it continuously for three long minutes.

—Jeremy Stothers

NO GOLD NEW RECIPE

(Independent)

Even though it would be easy to classify No Gold's latest EP, *New Recipe*, as simplified house music with lo-fi sampling for after-hours enthusiasts, equal parts German techno and Brooklyn noise, there is more to it than that. The EP's seventeen primitive minutes blends these elements to create what could easily be mistaken for 8-bit micro-house, whose samples have been taken from early Super Nintendo games. Uncomplicated and engaging, *New Recipe* gets by on a spartan selection of noises and stripped down beats that rarely evolve.

The Vancouver trio's second effort plays with raw analog noises that are liable to send any paleontologists' imagination into a Pavlovian slobber. And since scientists haven't yet discovered how to reproduce the sounds dinosaurs once made, *New Recipe*'s instrumental repertoire is the next best thing, as the EP's abrasive samples render visions of a dusty canyon where dinosaurs square off in the battle for paleolithic prowess.

Reminiscent of **Black Dice**'s *Broken Ear Record*, No Gold have gone in a completely different direction from the tropicali of last year's self-titled release. The trio has abandoned their sense of rock 'n' roll and done away with vocals entirely, replacing them with snappy hi-hats, roaring delay pedals and subtle bass beats.



The basic sounds No Gold work with and the way each fits with the splashes of abstract noise makes for a very strange, very good, late night dance party.

—Robert Catherall

COLD WARPS SLIMER

(Noyes)

Based between Halifax and Ottawa, four-piece band Cold Warps have found a striking balance with their new seven-inch vinyl, *Slimer*, in a messed up time warp that has '60s surf pop overwhelmed by garage rock riffs that prove to be addictive, memorable and probably popular.

"Slimer," the first of the two songs, pays homage to the transitory period when punk rock arrived in California in the mid '70s. First enters the punk influence, the **Ramones**-style electric guitars with solid, simple hooks from Dominique Taylor on guitar and Ryan Allen on bass. Then the clean collar lyrics come in, clearly twisted by the sounds and sentiments of the d.i.y. ethic. This song is roughed up, and with vocalist Paul Hammond's **Weezer**-esque lyrics resonating sounds of the **Beach Boys**, it's easy to mumble your way through the indiscernible bits and catch on quickly to the chorus.

The second song, "Dream Creepin'" is right on cue with the times. The guitar sounds feel typical to the local Halifax garage scenes: gritty, simple, and hard. It's a **Misfits** on downers kind of sound that feels both clean and dirty, in perfect harmony. It's sound is comparable to **Nirvana**'s "Breed," but in a clearly unique manner. Lance Purcell's drums aren't overly complicated, but they're done well and give the song a strong backbone.

Cold Warps are aware of their target audience, choosing to release their lo-fi songs on tape and vinyl, and the zine-like cover art completes the time warp of this release, referencing late '50s cinemagraphic interests in science-fiction horrors, like wads of slime and giant blobs. While Cold Warps have

room to grow, this release is a great summer vinyl.

—Monika Lovenmark

PLANTS AND ANIMALS THE END OF THAT

(Secret City Records)

Don't let your first listen of *The End of That* fool you. This isn't a country album, despite the first third of the record's attempts to convince you of the contrary. The title track's checklist of western music clichés—twangy tube-driven guitar riffs, **Johnny Cash**-esque rumbling and percussive walking bass—are all ticked off, but the tracks become progressively deeper as the LP progresses. This is an indie-rock record for the softer-spoken, a humble but anthemic tribute to changing seasons and sunshine.

"Song For Love," with lines like, "The mountains in the distance look so fake/ I can't believe it's not real mountains," is a poetic masterpiece backed by simple instrumentation and a welcome brisk drum clap. It's not often I can get sucked into the lyrical delivery of a tune, but guitarist Warren Spicer has a great rhythmic method to his singing that fits as *The End of That* evolves.

Standout track "Lightshow" (Superbowl-commercial epic) is followed by "Crisis!," a murky number better suited for an over-40s bar, with an almost honky-tonk chorus. Even if the first act of *The End of That* varies in quality, the rest of the album makes up for it in grandiose set-pieces and almost-humble bright-lights indie rock.

—Fraser Dobbs



EACH OTHER
photo by
STEVE LOUIE

REAL

LIVE

ACTION



SLED ISLAND 2012

June 20–23 · Calgary, AB

Like a prairie dust devil, Sled Island swept through Calgary again this year and evoked a paradise-oasis of music, art and debauchery in a city typically known as a cultural black sheep. Even in its sixth year, Cowtown is still an unexpected host for the crowds who traveled there to bask in the brilliance of their idols and to discover new favourites.

Since 2007, for four days in late June, a palpable wind of energy has caught hold of the city's inhabitants, buzzing them around like ions and propelling them from venue to venue as they try, often desperately, to see and hear everything. This was my first trip to Sled Island, and I traveled with two of my fellow Discorder editors. I slept on a floor only once and discovered that it's possible to be drunk on three separate occasions—no more—in a given day and still be functional.

Thankfully Calgary is a great city to see music. Most venues are centrally located and close enough

together to see an opening band at Broken City, catch the middle two sets at Dicken's and watch a headliner at #1 Legion. Most of them are great venues, a fact that frequently made me pause to reflect on Vancouver's lively but cloistered music scene. This is what it feels like to be in a city that's wholeheartedly immersed in its own cultural scene, and for a few days, dusty Calgary is an Austin, Portland or Montreal.

Although I missed some headliner shows like **Timber Timbre**, **Thurston Moore** and **Feist**, it was always at the cost of seeing something equally mind-blowing. **Hot Snakes**, **Boris**, **Cousins**, **Each Other** and **Shabazz Palaces** each played amazing shows, some of them back to back in a single day. And after the club shows were the all-night house parties where bands, often right after playing a scheduled set, set up shop in packed living rooms, on decrepit back decks or in sweaty basements, creating an atmosphere of activity that was palpable as bitumen.

While this maelstrom of activity

occurred, however, I also realized that the streets of Calgary aren't entirely paved with gold during Sled Island. Undoubtedly, the homegrown festival is still in its infancy and will face some growing pains as it tries to find its comfort zone. For example, the number of bands booked this year was reportedly lower than in previous years, and there certainly wasn't any visible press hanging around, snapping photos and interviewing the minor celebrities that could be seen hanging outside the Fairmont, where most of the artists stayed. Also, I noticed a single thematic vein could be traced through the long list of bands that represented a rootsy, rock 'n' roll or hardcore punk sound, revealing a lot about the city's culture. It was why I wasn't as shocked as despondent at how few hip-hop acts were booked; although, Shabazz Palaces alone filled the space of a dozen others.

But these are minor gripes. Sled Island, despite all odds, is fantastic for western Canada. Being immersed in Calgary's music scene was a genuine

pleasure, that for me, occurred within the haze of alcohol; floated 525 ft in the air on a glass floor, and was felt in the vibrations of the walls; it was a blissful glee that was felt until the last resonance of the final note.

—Jordan Ardanaz

THE WIND UP RADIO SESSIONS / THE NEVER SURPRISE / JASPER SLOAN YIP

June 6 · The Railway Club

On an evening where the opener would garner more attention than the headliner, the Railway Club seemed relatively uninterested in the upcoming events. The red motif of draped sheets and luminescent bulbs cast the dying light of the windows away, and marked the stage with a glowing ember. The lackluster audience helped little to stoke that ember, and it would be up to the performers to keep the flame alight.

Although they had traveled across the country to be here, the Wind Up Radio Sessions headlining bill would fall short in popular opinion to that

of opener Jasper Sloan Yip. Not only a talented guitar player, but also a gifted vocalist, Yip's recent live absence, predicated by his current work on new material, has evidently left his committed following clamouring for his next performance.

Granting the audience what they were waiting for, Yip and his band started off strong with a new song titled "I Don't Know What to Say to You About Me." Yip's charm, bordering on the overzealous, marks him as a competent frontman with the ability to work the gallery. But despite his personal charisma and tuneful, Yip's backing band is as crucial to the music as he is. The next song, "Today," had pumping bass drum and beautifully placed cello, intertwined with Yip's soothing voice to complement his songwriting. While his unaccompanied bout "Lie to Me" fell short of the solitary captivation he had intended, it became clear that what makes his sound so approachable is not merely his artistry, but the aggregation of instrumentation on stage.

The end of Yip's set left only a portion of the audience behind, so the Wind Up Radio Sessions had a much less boisterous audience to handle. Despite the lack of fanfare, the Montreal group proved to be anything but disappointing, and eased the room into tranquility. At times reminiscent of local legends **Spirit of the West**, it is hard to imagine such a folk-induced sound emanating from the trendy streets of Montreal and not our very own in Vancouver. Performing their new album, *Bird Eyes*, the multi-instrumental arrangement of each member proved the group's understanding of the music they conducted. Lead singer Dan Kiely, on both guitar and drums alongside brother Marc (guitar), showed more than just a duel skill set: he accompanied and controlled the band.

And with Matt Lazenby switching from bass to guitar to tom drum, and Dave Crosbie from guitar to slide, it was crucial for all four members to maintain meticulous synchronicity. Playing the first song, "Little Bird," off the new album, one could grasp all this and more. The power emitted

through such a gentle song was palpable, and the down-to-earth nature of their folk roots created nostalgia that is not necessarily a part of one's own past. When the unexpectedly rock-driven "Nairobi" roused the audience to attention, they proved their musical versatility. Although the Wind Up Radio Sessions celebrity has not traveled west, their sound and passion imparted a celestial feeling that suggested they have gone unnoticed in a city they could very well have captivated.

As opener The Never Surprise concluded the show, having been asked to perform last, the crowd had all but completely disengaged, and the stage's ember faded black.

—Sam Hawkins

THE ALASKA / VIOLET AGE / SWANSONA

June 21 · Joe's Apartment

Joe's Apartment is like the Jersey Shore of the Granville Strip: fake, brainless, and dumbed for the masses. I knew what I was in for as soon as I saw the red carpet and velvet rope barring the entrance, but the chance to see local shoegaze, post-rock and prog on a single bill was enough to get me past the doors. Just make sure you have equally good reason if you ever venture inside.

For a club on the Granville, the lineup for their Summer Solstice Festival was pleasantly alternative. Swansona opened promptly at 8:30 p.m. with a beautiful set of crescendo rock. Icicle-like, tremolo-picked leads and massive waves of echoing power chords made up the bulk of Swansona's set, ebbing in and out of spurious climaxes. The group was obviously weaned on a steady diet of **Explosions In The Sky**, **Godspeed You! Black Emperor** and **Mono**, and they play well within the post-rock genre. For a band with more effects pedals than teeth, the quartet never sounded muddy or overpowering—impressive dynamics considering how much noise was going on in their set. Even if Swansona aren't breaking new ground, their wall-of-guitar energy and epic 15-min-

ute sonatas are a welcome addition to Vancouver's instrumental scene.

Violet Age provided the pleasant surprise of the evening. Described as "the poppier side of shoegaze," their performance dripped with '90s nostalgia with a lush, reverb-backed nod to **My Bloody Valentine** or the dronier side of **Yo La Tengo**. Jason Wong, guitarist and singer, has a completely unobtrusive, dreamy way of inserting mellow lyrics into each track that float on top of beautiful, if sometimes cacophonous, instrumental progressions. Even when the four-piece clicked on all the overdrive, their music never lost its peaceful sense of pace and flow.

The Alaska, a prog-rock band from Abbotsford, had a lot of good hype behind them, but despite their obvious talent the performance felt forced. Sunny Banipal (vocals, guitar) seemed insincere as a frontman, whose singing only got in the way of the rest of the band. Songs trended towards **The Mars Volta** with too many palm-muted breakdowns and axes-to-the-sky dad-rock riffs. There's nothing wrong, per se, with The Alaska's live act, except a disconnect between them and the bands like **Tool** that they sometimes tried to emulate. A little too much bro-rock adrenaline had me edging towards the door by the end of their set.

—Fraser Dobbs

HOW TO DRESS WELL / BABE RAINBOW

June 13 · The Waldorf

The air of anticipation before How To Dress Well's Vancouver performance was thick. Though Tom Krell—the man behind the R&B project—is a native of Brooklyn-via-Chicago, the midweek show at the Waldorf was akin to a homecoming after five dates on the East Coast. After all, it's here in Vancouver over the past month where Krell first teamed up with locals Cameron Reed of **Babe Rainbow** and multi-instrumentalist **Aaron Read** to rehearse and work out the kinks for a secret June 1 show, also at the Waldorf, prior to the tour.

The practice practically made perfect as How to Dress Well offered

up a transcendent set of what may be the best voice to belong to a philosophy grad student. Backed by an array of violins and synths, Krell stood before a transfixed crowd, wearing an oversized Elite Gymnastics shirt, and offered a dissertation on early '90s R&B and maybe even 21st century gospel.

He started off testy, quibbling with the engineer over the lights, but it was just his perfectionism that permeated the whole show, from the floor-to-ceiling visuals to his second mic designed to sound like an echo in a canyon. Belting out melodies with his eyes closed and one hand up his shirt, Krell had a clarity not quite found on previous How to Dress Well recordings.

Mixed with the older stuff came new songs like "Running Back," featuring an Ashanti sample that looped and danced around the beat, appropriately ghostly. Another new song ended with Krell repeating a laundry list of lost loved ones from Andrew to Micky to Donna to Jamie that was perhaps the emotional high-point the show. The crowd stood still, dead silent and entirely devoted; for the encore, Krell treated them to a solo performance of "Decisions," one last soulful treat before his fans were flushed back into the real world. Yet, you could see sadness in Krell as though he realized he had to return to reality after the song was over. As much as the audience had been transported and reformed, so had Krell, and both were temporarily lost when the house lights came back up.

If it's true that this tour was a prelude to How to Dress Well's much bigger tour after the release of *Total Loss*—his sophomore full-length slated for release in the fall—then word of mouth might put Krell in a bigger venue than the Waldorf when he strolls through Vancouver again.

—Richard Hodges

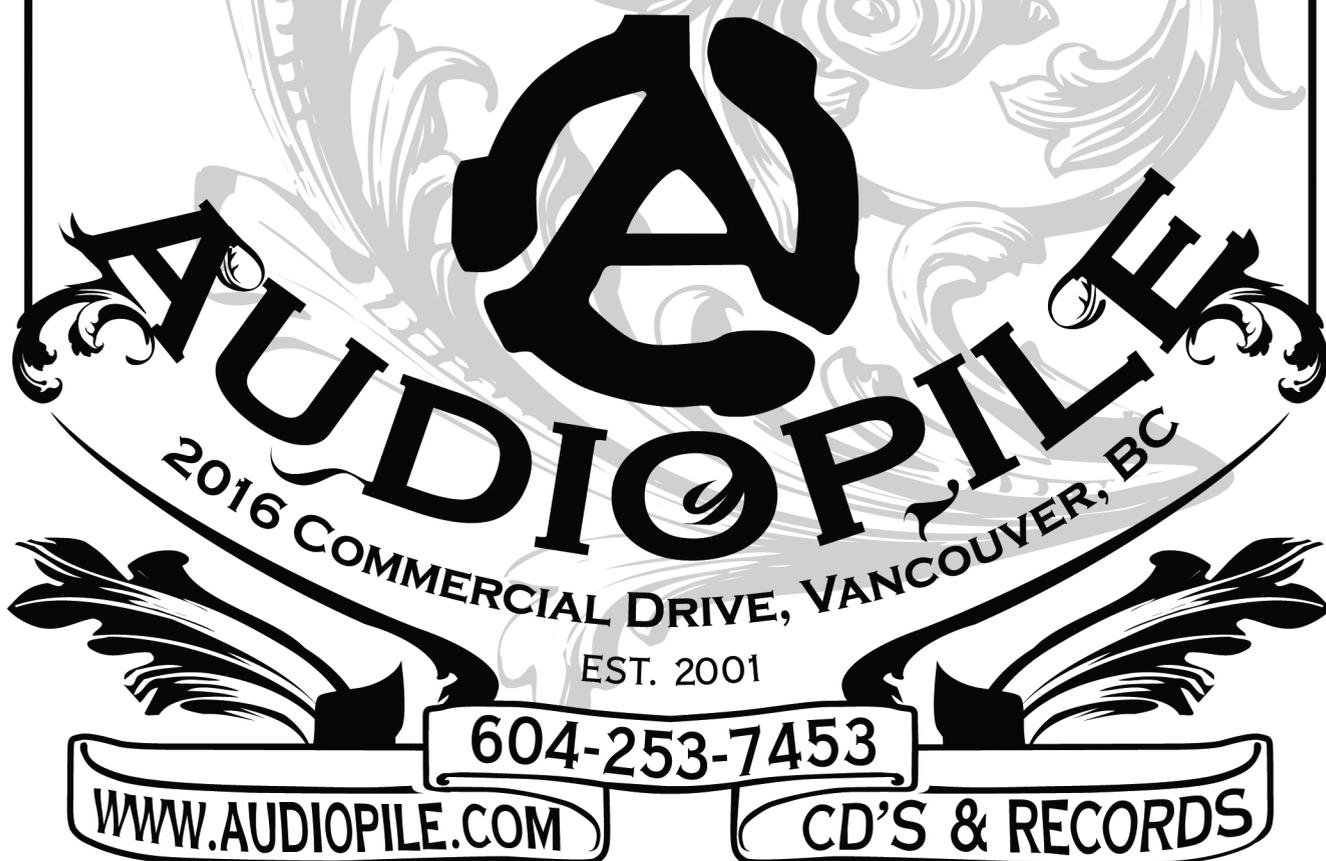
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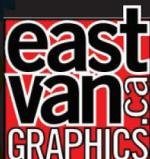
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SUN	MON	TUE	WED	THU	FRI	SAT	
1 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRAXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	2 MONGO BINGO HOSTED BY LUKE MEAT + THE KNIGHTS OF THE TURNTABLE NO COVER!	3 TBA	4 TLC TROPICAL LOVE CONNECTION DJs Robbie and Peter FROM HUMANS! WOBANGS BASEDGOATH DJ BEE	5 PING PONG CLUB NIGHT ROUND-THE-WORLD STYLE DANCE FLOOR ELIMINATION PONG PRIZES! TIMES! CHEAP DRINKS! PADDLES - BALLS INCLUDED!	6 MASTER MUSICIANS OF BUKKAKE BASKETBALL + TRAIL OF BROKEN TREATIES	7 JAPANDROIDS THE BITMORE & NO EXCLAIM PRESENT: PREVIOUS TENANTS LATE SHOW: COLOR MAGAZINE & ANTISOCIAL PRESENT: GLORY DAYS WITH MY(GAY)HUSBAND! + SINCERELY HANA + RICO UNO	
8 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRAXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	9 LIARS CADENCE WEAPON TIMBRE PRESENTS:	10 SIMON JOYNER THE RENDERERS SEALED WITH A KISS PRESENTS:	11 TLC TROPICAL LOVE CONNECTION DJs Robbie and Peter FROM HUMANS! WOBANGS BASEDGOATH DJ BEE	12 VICIOUS CYCLES SLOW LEARNERS THE RADII! PREVIOUS TENANTS SOLIDARITY ROCK, STEAM WHISTLE AND THE BITMORE PRESENT:	13 EAST VAN SOUL CLUB ALL VINYL SOUL DANCE PARTY WITH DJS SLIM ROY + JONNY WAS	14 KING KHAN AND BBQ SHOW + GUESTS TIMBRE PRESENTS: LATE SHOW: COLOR MAGAZINE & ANTISOCIAL PRESENT: GLORY DAYS WITH MY(GAY)HUSBAND! + SINCERELY HANA + RICO UNO	
15 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRAXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	16 FIREWORKS FACTORY COMEDY SHOW! SEALED WITH A KISS PRESENTS:	17 TOONIE TUESDAY 3 BANDS - \$2 COVER! TATTOO UNION, PHILLIPS BREWING, DISCODRUM MAG AND THE BITMORE PRESENT:	18 TRUST WITH GUESTS + TLC DIS SEALED WITH A KISS PRESENTS:	19 STRUNG OUT WITH GUESTS PERRYSCOPE CONCERTS PRESENT:	20 THE SPITS NEEDLES/PINS + B-LINES LATE SHOW: ICE CREAM SOCIAL DANCE PARTY! ALL 50s + 60s	21 KING TUFF JAILL + NU SENSAL EARLY SHOW: SEALED WITH A KISS PRESENTS: LATE SHOW: COLOR MAGAZINE & ANTISOCIAL PRESENT: GLORY DAYS WITH MY(GAY)HUSBAND! + SINCERELY HANA + RICO UNO	
22 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRAXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	23 CLOUD NOTHINGS +WHITE LUNG SEALED WITH A KISS PRESENTS:	24 SLIM CESSNA'S AUTO CLUB + BIG JOHN BATES THE BITMORE AND BEARROUTE MAGAZINE PRESENT:	25 TROPICAL LOVE CONNECTION DJs Robbie and Peter FROM HUMANS! WOBANGS BASEDGOATH DJ BEE	26 ACRES OF LIONS ROCOCODE FAMILIA STEAM WHISTLE PRESENTS:	27 PEAKING LIGHTS + GUESTS TIMBRE PRESENTS:	28 MAGIC TRICK + FOXGEN EARLY SHOW: THE BITMORE AND BEARROUTE MAGAZINE PRESENT: LATE SHOW: COLOR MAGAZINE & ANTISOCIAL PRESENT: GLORY DAYS WITH MY(GAY)HUSBAND! + SINCERELY HANA + RICO UNO	
29 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRAXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	30 SKELETON WITCH BARN BURNER BAPTISTS ANCIENTS THE BITMORE PRESENTS:	31 MY OWN CHAOS LETHAL HALO + IRON KINGDOM THE BITMORE PRESENTS:	31 <i>Featured Shows:</i>				

African Rhythms
with DJ David “Love” Jones
intro, interview and photo
by CHIRAG MAHAJAN
lettering by TYLER CRICH

DAVID LOVE JONES



The moment after David Jones heard the first record he bought in the early '70s, he must have known music would become his life. Now older and wiser, David has gone from owning records to running Vinyl Records, a great place to buy some of the most soulful grooves on vinyl in Vancouver. But if radio is your thing, you might know that DJ David “Love” Jones has long been airing all this soul and funk, along with the rarest of grooves, on CiTR’s *African Rhythms* since 1994. And just like the first hit record he bought, *The Sound Of Philadelphia* by MFSB—the most famous theme song of the 35 year-old American TV show *Soul Train*—it seems David “Love” Jones is on a smooth soul train himself, one that will keep on spinning.

Discorder: Where did your name get its “Love” from?

DAVID “LOVE” JONES: I used to work at Manhattan Books, a bookstore on Robson, where I met this gentleman named Dennis Mills who was the lead singer of the *Jazzmanian Devils*, a local jazz and funk band. I made them a rare groove funk tape, and so Dennis asked me to DJ for them in between their sets. That became one of my first professional gigs. Dennis said we needed to have a name for me and so, out of the blue, he said “Love Jones!” At first I was weirded out; I didn’t want to call myself “Love” because people would think I’m a Casanova [laughs]. But Dennis was all about the entertainment and knew that being called David Jones was not enough. So I went along with it and, over time, it just became a part of my persona.

You have a long history with vinyl: you worked at your first record store at the age of 17; you joined Odyssey Imports in '82 and started DJing underground events; you started *African Rhythms* in '94 and took over Vinyl Records in '99. After all these years, what does the sound of vinyl mean to you?

I think I’ve always been sensitive to the sound and quality of vinyl records and that has always

been meaningful to me. Early on, I learned how different types of records can enhance the sound differently, and I began to appreciate the unique soundscapes of one country’s pressing over another. For example, British pressings from the '60s had fantastic dynamic range from certain labels. So, in my life, as a purveyor and a DJ and a radio host, the quality of the vinyl means the world to me.

How did you start *African Rhythms*?

When I was working at Odyssey Imports, as far back as 1984, I met Mike Johal, who was a CiTR host on Friday nights. He invited me to CiTR to do a spotlight on his show. I thought that was great since I wanted to do my own show, too. After I did two or three of those spotlights, Mike encouraged me to go further. I also knew Don Chow who was also on CiTR’s Friday nights at that time. Around 1993, Don told me about a spot on CiTR that was opening up and he encouraged me to go for it. I definitely remember my first show: a friend of mine, Bill Reiter—a famous radio voice who started the show *Groovin’ Blue* [on CKLG-FM] in the late 1960’s, playing R&B, Soul, Funk, Jazz, and Blues—was actually on my first show, along with Don and Nardwuar. From day one, Nardwuar was really supportive of what I did. It definitely helped to have such people as mentors, because they cared enough to facilitate my creative energies here.

What has been your most memorable on-air moment?

There are two instances that have been highlights of my radio life. One of them was a three hour Black History Month special with guests **Riley Inge**—a local soul singer who was formerly with the **Temptations**—and Andre Benjamin, both of whom sang and read poetry on air. It was a magical

moment. I would also have to mention **Bobby Taylor & the Vancouvers**. Bobby was a famous local soul singer. He once invited me to his gig to interview him. At one point, in the dressing room, I got him singing Marvin Gaye’s “What’s Going On,” something even he hasn’t recorded. I worked hard to put together that interview for my show, by adding his music and overlays. I gave Bobby a copy of that and he said I did a great job. It felt good to hear that from him.

If you could only bring one album to a deserted island, which one would it be?

That would be *The Show Must Go On* by **Sam Dees**.

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

I definitely look to **Nardwuar** [on *Nardwuar the Human Serviette Presents*] for inspiration. I enjoy his humour, his angles, his preparation, and his post-production work.

What does the future hold for *African Rhythms*?

When you’ve been doing a show for 18 years, there are moments when you start to lose your momentum, or moments when you find it hard to have the same inspiration. It can be intimidating, but I always find ways to get around such things, especially by keeping connections with the local and international community. They make it worth putting all the hard work into making shows that will be heard for years to come.

// CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF JUNE

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Humans*+	Traps	Hybridity	26	Magic Bullets	Much Ado About	Mon Amie
2	Apollo Ghosts*+	Landmark	You've Changed	27	Andre Williams & The Sadies	Night and Day	Outside
3	White Lung*+	Sorry	Deranged	28	The Deadly Hearts*	The Deadly Hearts	Transistor 66
4	Hard Feelings*+	D.R.B.C.	Self-Released	29	Best Coast	The Only Place	Mexican Summer
5	Japandroids*+	Celebration Rock	Polyvinyl	30	Doldrums*	Egypt	Arbutus
5	Beach House	Bloom	Sub Pop	31	Evy Jane*+	Evy Jane	King Deluxe
7	Brasstronaut*+	Mean Sun	Unfamiliar	32	From Birch to Yew*+	Whisper in the Trees	Self-Released
8	Twin River*+	Rough Gold	Light Organ	33	King Tuff	King Tuff	Sub Pop
9	Capitol 6*+	Pretty Lost	Light Organ	34	maQLu*+	Futureghosts	Self-Released
10	Chris-A-Riffic*+	Bible Beats	Self-Released	35	Lemonade	Diver	True Panther
11	Hellaluya/Cartoons*	Hellaluya/Cartoons Split	Daps	36	Needles/Pins*+	12:34	Mammoth Cave
12	Hermetic*+	Civilized City	Self-Released	37	Mount Eerie	Clear Moon	P.W. Elverum & Sun
13	Liars	WIXIW	Mute	38	White Poppy*+	I Had a Dream	Not Not Fun
14	Grass Widow	Internal Logic	HLR	39	Dent May	Do Things	Paw Tracks
15	Teen Daze*+	All Of Us, Together	Lefse	40	Fanny Bloom*	Apprentie Guerriere	Grosse Boite
16	Lower Dens	Nootropics	Ribbon	41	The Ketamines*	Spaced Out	Mammoth Cave
17	The Courtneys*+	K.C. Reeves	Green Burrito	42	The Wind Up Radio Sessions*	Bird Eyes	Self-Released
18	Pow Wows*	Nightmare Soda	Get Hip	43	Ty Segall Band	Slaughterhouse	In The Red
19	Diamond Rugs	Diamond Rugs	Partisan	44	Cold Warps*	Slimier b/w Dream Creepin'	Fundog
20	Facts*+	Like A Living Being	Self-Released	45	Father John Misty	Fear Fun	Sub Pop
21	Broken Water	Tempest	Hardly Art	46	Mode Moderne*+	Strange Bruises	Light Organ
22	Chains of Love*+	Strange Grey Days	Dine Alone	47	Gossip	A Joyful Noise	Columbia
23	Weed*+	Gun Control	Cruising USA	48	Spiritualized	Sweet Heart, Sweet Light	Fat Possum
24	Hey Ocean!*+	Is	Nettwerk	49	Nam Shub*+	Cascadia	Self-Released
25	Willis Earl Beal	Acoustmatic Sorcery	XL Recordings	50	The Mynabirds	Generals	Saddle Creek

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

30 BANDS+ 10 BLOCKS +1 FREE STREET PARTY

THE ZOLAS+BEND SINISTER+JEREMY FISHER
+THE MATINEE+KATHRYN CALDER+LADYHAWK+
BLACKOUT BEACH+COUSIN HARLEY
ACTIONAULTS+ALI MILNER+REDGY BLACKOUT+CINDERPOP+SISKIYOU+
NU SENSÆ+SHEARING PINX+DEAD GHOSTS+PORTAGE AND MAIN
+OH NO! YOKO+41ST & HOME+PEACE+
THE HIGH DROPS+LIQUOR KINGS+WEED
+BUMMER HIGH+THE BALLANTYNES+
AARON READ+SLOW LEARNERS+JUVENILE HALL
+MANY MORE! CURATED
BY ZULU
RECORDS



/khatsahlano

JULY 21

Music+Art Festival



MUSIC+ART+FOOD+SHOPPING+SATURDAY  JULY 21 NOON TO 8PM ON WEST 4TH AVE!



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SATURDAY AUGUST 25TH
THE TRAGICALLY HIP
CHROMED - THE SHEEPDOGS - LIGHTS
BEATS ANTIQUE - WINTERSLEEP - CHARLES BRADLEY
BRETT DENNEN - CURRENT SWELL - ROCOCODE - GOLD & YOUTH - HUMANS
AND MORE

SUNDAY AUGUST 26TH
CITY AND COLOUR 
MOTHER MOTHER - THE AIRBORNE TOXIC EVENT
KATHLEEN EDWARDS - PLANTS & ANIMALS - THE PACK A.D.
MARK FARINA - MAT THE ALIEN - THE RURAL ALBERTA ADVANTAGE - LP - YES NICE
AND MORE

Friday Night
HOOTENANNY AUGUST 24TH
RICH HOPE & THE BLUE RICH RANGERS
WASHBOARD UNION
THE MATINEE
GOOD FOR GRAPES
NO SINNER

