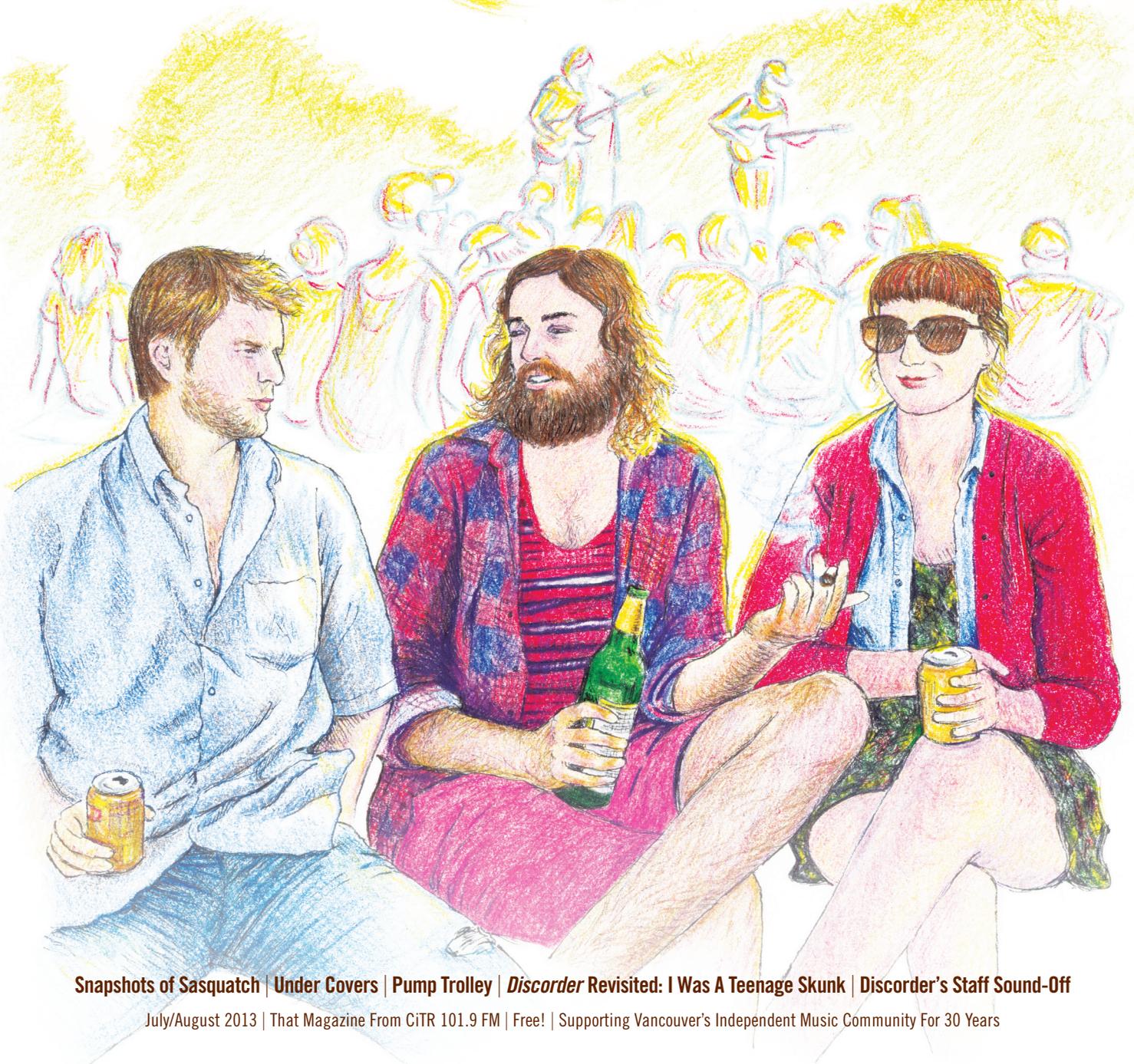


# DISCORDER

RE-EXPLOSION OF THE MUSIC FESTIVAL



Snapshots of Sasquatch | Under Covers | Pump Trolley | *Discorder* Revisited: I Was A Teenage Skunk | *Discorder's* Staff Sound-Off

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Additional show listings, ticket info, band bios, videos and more are online at: [www.liveatrickshaw.com](http://www.liveatrickshaw.com)

## EDITOR'S NOTE: WHEREIN I BID YOU FINE FOLKS FAREWELL

I've been pacing around my apartment and staring out the window and typing and deleting words hoping to have an epiphany that will make this the best editor's note the world has ever read. One that will encompass the breadth of knowledge I've gained in my time at the helm of this beautiful publication. One that will impart wisdom to inspire writers to write, musicians to jam, and eagles to soar. One that will make you laugh. One that will make you cry. One that will make you hurl. It must! Because it's my final editor's note for *Discorder*, and I have to show you everything I've done and learned and sum it up in 500 words or less.

But that's not how life goes. Momentous events don't just come to an epic climax then get wrapped up in a neat little package and tucked away. I've learned that life is a series of one anti-climactic event after another. That big moment comes and goes and sure enough you're standing there going, "Huh. Well. I guess it's over then," wondering why so much emphasis was placed on that one moment.

It's silly because every single thing you've done your entire life has been leading up to that moment; it's the stuff in between that matters. So inevitably there's an annoying cliché to illustrate my point: It's not the destination that counts, it's the journey. Annoying but true. Or perhaps Ferris Bueller said it best: "Life moves pretty fast. If you don't stop and look around once in a while, you might miss it."

My time here has indeed been a journey, and seeing writers grow, bands explode, and artists flourish with *Discorder* as their vessel has been remarkable.

The opportunities I've had working here are countless; things that I dreamt of as a writer, editor, and music-lover, became reality. I'm going to miss this magic carpet ride of magazzinery and the people behind it quite a bit.

Of course, I wouldn't leave on anything but the highest of notes, and if I may say, this oh-so-summery issue is packed with butt-loads of awesome reads and looks. From cover to cover, we're embracing the season like a kid with a Slurpee and discussing music festivals galore in cover story "The Re-Explosion of the Music Festival," in a trip to 'Merca in "Snapshots of Sasquatch," and in our preview of Vancouver's newest multi-day D.I.Y. music and arts extravaganza, Shout Back! Festival. We also trot down to Secret Location to chat with grunge-gloom trio DIANE in another edition of Jam Space, get the giggles with Pump Trolley Comedy, and get Skunk-punk on-set in a flashback to 1980 in the final edition of our odes-to-*Discorder*-past in "I Was A Teenage Skunk." Just to name a few.

On that note, I bid you fine folks farewell. Have a happy summer, listen to lots of music, go to all the live shows, dance yourself clean, eat, drink, nap, and be as merry as you may. See ya at the beach.

Read on and stay rad,  
Laurel Borrowman

Ps: Stay tuned to find out who the new editor is! I'll be co-editing with him/her for a very special "slashie" September issue.

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**16—Pump Trolley Comedy** Find out how this Vancouver sketch troupe is making communism hilarious again. *by Evan Brow*

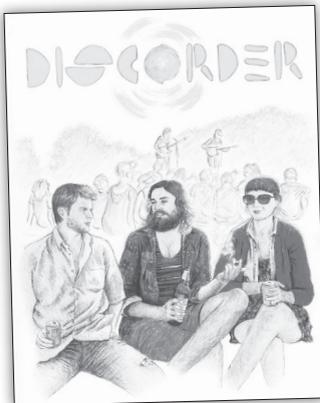
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**38—Discorder's Staff Sound-Off** Remember that first album you paid your own allowance for? We do. Here's our staff and contributors' first-ever hard-copy musical investments, and what they're stoked for this summer.

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† Cover illustration by  
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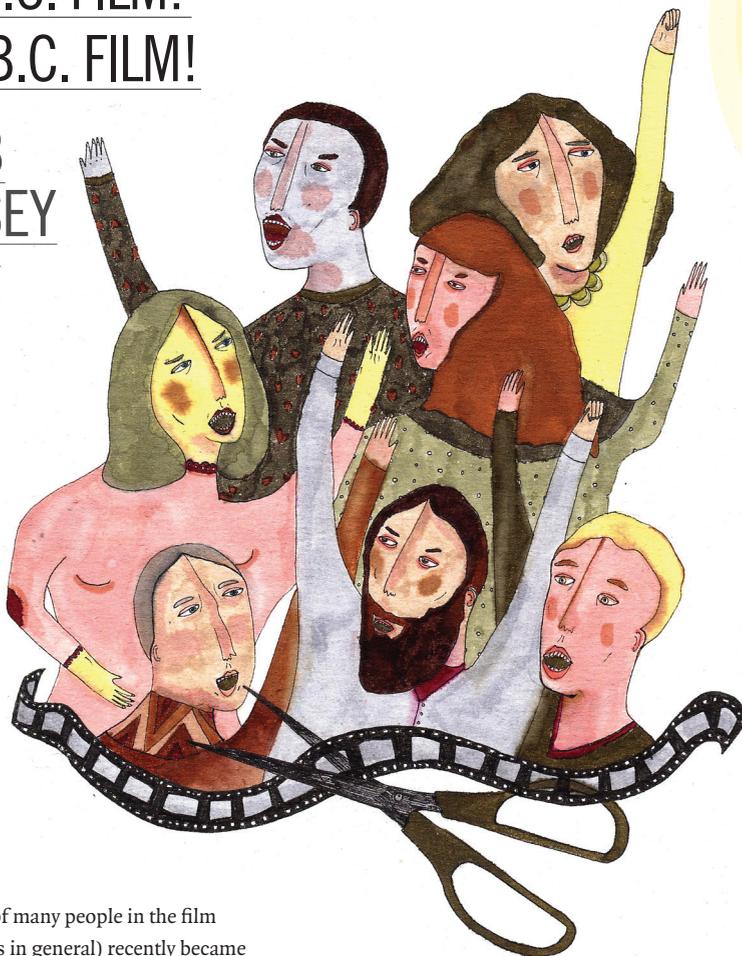
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HERE'S THE THING...

## SAVE B.C. FILM? MAKE B.C. FILM!

by **BOB  
WOOLSEY**

illustration by  
**DANA KEARLEY**



The worst fears of many people in the film industry (and arts in general) recently became reality. The B.C. Liberals won another term as our government. In the social media melee that followed the election results, I noticed a number of my independent filmmaker friends pointing out that if you're relying on government money as an indie filmmaker, you're basically shooting yourself in the foot right out of the gate. Not that a film-friendly government wouldn't have benefited them, but this win by the Liberals hasn't really changed anything. It's true, but it's also kind of the problem.

The loudest voice against the B.C. Liberal's policies towards film has been the Save B.C. Film movement. However, that organization is really centered on the American film industry that shoots here. With the B.C. Liberals refusing to match tax incentives of other provinces, productions go elsewhere and their union paying jobs go with them. So, it's not really B.C. film they're trying to hold on to; it's American film made in B.C.

Sure, these large productions have benefited the B.C. film community in many ways. Every indie producer I know has gotten a deal

on gear, facilities, or some other aspect of production because of the infrastructure built with American production money. Not to mention our talented workforce that's been trained to work on sets funded by that same Uncle Sam cash.

The issue of these jobs is an important one, but the title of "Save B.C. Film" seems to assume that this workforce, assembled by and sustained by American money, makes up the entirety of B.C. filmmakers. It ignores the struggling independent writers, directors, and producers striving to make films here that actually tell B.C. stories about B.C. characters in B.C. situations. These filmmakers don't make any money off of this so-called "B.C. Film." What's the last film you saw that was shot in Vancouver and actually set in Vancouver?

It took me a while to think of one too.

Unfortunate as it is, the reality of the situation has relegated anyone who wants to make movies about Vancouver, or B.C. at large, to hobby status. Despite the increasing ease

**"WHAT'S THE LAST FILM YOU SAW THAT WAS SHOT IN VANCOUVER AND ACTUALLY SET IN VANCOUVER?"**

**IT TOOK ME A WHILE TO THINK OF ONE TOO."**

associated with low cost cameras and editing software you can use at home, it still costs a lot of money to make movies. So much money that even if a young intrepid storyteller raises enough funds to make a feature length film, they almost certainly don't make another one. Can you name any up-and-coming Canadian directors?

Sarah Polley and ...

If you can even still consider Sarah Polley an up-and-coming director. Not to mention the fact that she's based in Toronto. We have a serious lack of visible content about Vancouver and British Columbia available to any kind of wide audience. It's troubling. Not only because we aren't seeing ourselves represented on screen, but also because the problem is so systemic that there can be no easy solutions. Even if B.C. had elected a government that opened up the province's wallet and doled out cash for B.C. films, it doesn't necessarily mean that anyone would see them, largely due to the American stranglehold on our theatres.

With such an ingrained system, tax credits and Canadian content laws can only do so much. At the end of the day the change has to come from the filmmakers in the form of great content. Indeed, the only thing that ever changed the filmmaking business was outrageous profit and the desire to copy it. Here's the thing: we have everything we need to make world-class films right at our fingertips, but we lack the success story that changed everything. The only way to get to that point is to keep making stuff. So keep on keeping on, B.C. filmmakers. It's only a matter of time before our voice is heard—unless we allow defeats like the recent election to have any effect on our ability to do what we love.

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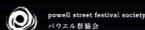
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We also acknowledge the financial support of the Province of British Columbia.



## DIANE

photo by  
SYLVANA D'ANGELO

by MATHIEU  
YODAN

DIANE, the grungy, feedback-saturated gloom queen, is on a first name basis with East Vancouver's music community. Featuring Mel Zee and Ben Goldberg of Phonocalls, and Katie Gravestock who played with Goldberg in Bad Fate, they provide years of experience and unique compositions to the Secret Location, one of Vancouver's most unique underground studios. Hosting Zee's art space, local recording label Nite Prison, and the rehearsal rooms of DIANE, Aquanaut, Mormon Crosses, Ahna, and many others, the Secret Location, once a premiere after hours, now hosts the most interesting collaborations in the city.

"[Secret Location] has really good politics. They're an anarchist feminist space," Zee says while describing the initiation requirements for her collective. "You have to sign a waiver (before rehearsing here) saying 'I'm not a Nazi' when you go in there. I really respect them for that." In addition to their amplifiers, the space is cluttered with keyboards, patch cables, and posters, as

well several feet of menacing razor wire packed in to the skylight.

"We were broken into so many times. Then [the thieves] got smart and realized you could come in through the skylights," Zee remarks. "They broke into Jesse [Taylor, Nite Prison]'s studio and put all his stuff on craigslist. Jesse met up with them and he got it all back," recalls Zee before offering up a challenge to would-be burglars. "Since we put razor wire and bars on, we haven't had a single break in."

Zee, Goldberg, and Gravestock forged DIANE out of the remnants of personal conflicts within previous acts. After years of playing with their respective bands, Phonocalls and Bad Fate, they had a collective hiatus that wouldn't last. "I was listening to Wire every day and thinking I just want to be in a punk band and [air drums]," Goldberg reminisces. "So Mel and I talked about who we wanted to play with, and bounced a few names around when she asked, 'What about Katie?'"

I sent Katie a text and she replied 45 seconds later with, 'Yes absolutely!'" This resulted in a gloomy and hectic band, just as influenced by goth rockers the Cure of the '80s as it was by experimental no wave reformers, such as Sonic Youth a decade later.

The newest product of their creativity in the Secret Location is a currently unreleased 12-inch with Mormon Crosses. Recorded by Taylor at Nite Prison underneath their own jam space, it showcases a year worth of honest communication and collaboration. "We're all willing to tell each other if we don't like what they're doing, to offer suggestions," Gravestock says of their creative process. "No one gets insulted or offended and I think we end up writing way better songs. We build ideas until we're all really happy with our parts. We do have fake fights though."

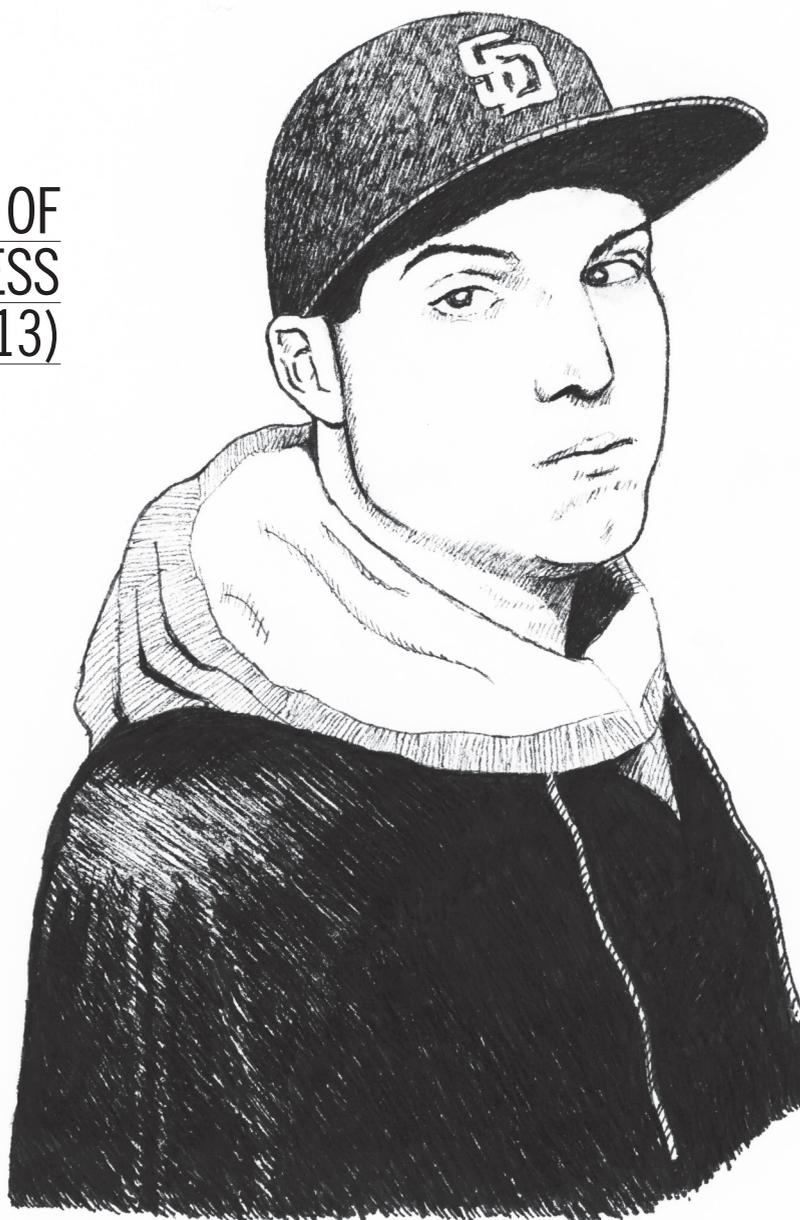
The Secret Location has been DIANE's creative home for only six months, a well decided solution to their troubles with both of Renegade

rehearsal space's locations. "We barely saw anyone at Renegade. They would stay in their rooms," Zee contrasts of her previous roommates, "This place is more of a community. People are always collaborating and talking about music, art, whatever." These collaborations include MT-40, Zee's debut on synthesizer, and a new recording studio set up by Reginald Bowls and Adam Cathey. Yet there's little more reason to stay than the simplest passions, as Zee summarizes, "This is my second home, I'm always here. You can just sit around and hear amazing bands play."

---

*Diane's EP Phantoms is out on Green Burrito records now. Catch them at Pat's Pub for their tour fundraiser July 6, with Defektors, N213, Group Visions, and Mormon Crosses.*

IN MEMORY OF  
TIM MCGUINNESS  
(1975-2013)



by **MARK  
PAULHUS**

illustration by  
**BRITTA BACCHUS**

The Vancouver music community recently said goodbye to a great friend, Tim McGuinness (Mete Pills, Allstate Champion, Last Plague, Cascabella, Seismic). McGuinness passed away unexpectedly on May 20, leaving behind a trail of heavy hearts. McGuinness was well-known and loved, especially in the punk and hardcore scenes; a jovial, friendly character, who always seemed happy to see you and seemed to know everybody. Music was McGuinness's life; he was always a proud ambassador of Vancouver music whether boasting the greatness of bands he grew up with, like Sparkmarker and BNU, or eagerly checking out current local favorites and upstarts.

The only thing he loved more than watching a good band was being on stage with a guitar strapped to his shoulder.

As soon he began playing, he was a man happily possessed, giving himself to every note, unable to stand still as he was consumed by the riffs he created. McGuinness was a passionate musician, dedicated to whatever project he was a part of, eager to create, and constantly striving for perfection. While McGuinness unabashedly wore his influences on his sleeve, over the years he managed to bring them together with his own ideas to create a unique guitar sound that culminated in his work with Mete Pills. His resonant, atmospheric riffs became an extension of his being and though he may be gone, he will live on in his music.

Goodbye Tim. Though we miss you dearly, we will always have the terrific memories and your transcendent riffs. We can find peace in knowing that if there is a rock 'n' roll heaven, you have already started a band.

# SNAPSHOTS OF SASQUATCH

by TRACY STEFANUCCI

lettering & illustrations by  
TIERNEY MILNE  
photos by  
TRACY STEFANUCCI  
& ELEANOR WEARING

Seattle-based Jherik Bischoff's orchestral arrangements are the perfect way to begin a music festival—instrumental music that summons anticipation as well as indulgence in the open skies and the buzz of cheap American (pre-drunk) beers. He wears a suit and bow tie, and his stage banter is endearingly self-conscious. When the drunk guy in short shorts sitting next to us stops yelling, "You are beautiful!" at every hot girl that walks by, I stretch out on my blanket to savour Bischoff's voice as it finally joins the swelling melodies.



We are surrounded by barely-21 girls in high-waisted denim shorts, plastic flower-covered headbands and face paint, posing with cigarettes and tall cans of Rolling Rock.



We can see the rain coming down on the other side of the gorge as Timothy Showalter of the folk-infused indie rock act Strand of Oaks bellows against a driving bass that makes my entire body vibrate.



Built to Spill's we-don't-give-a-shit-what-we-look-like vibe is refreshing against the crowd's festival wear. I can't help but be reminded of a bobble head while watching Doug Martsch sing, but it is pretty incredible to hear his iconic voice live.



The sky is pink when Youth Lagoon begins. From the hill across from the Yeti stage we watch the crowd throw inflatable dalmatians and fire hydrants into the air. Trevor Powers addresses the audience as "Sasquatch." Just by being here we *are* Sasquatch, one larger organism, a forest of trees swaying to Powers' atmospheric music. The energy rises with "Cannons" and those standing start to dance. When "17" begins, the audience becomes so still that its silence feels like an audible part of the performance. Each time the music builds, arms sway: "Don't stop imagining, the day that you do is the day that you die..."

↑  
Youth Lagoon.



←←  
Devendra Banhart  
at the Honda  
(Bigfoot) stage.  
←← ←←  
Anonymous girl,  
standing nearby the  
Yeti stage.

It is not comfortable to watch any show at the Honda stage (I can never remember the actual name for this stage, only the branded one—I am simultaneously impressed and disappointed by this marketing success). I wish Venezuelan-American singer-songwriter Devendra Banhart had been scheduled for the Yeti or Sasquatch stage, where his eclectic brand of folk music could have been epic. Instead, I feel like I am watching a concert at Rogers Arena: A tiny Banhart is visible in the distance through all of the heads in the audience, the sound quality is pretty bad and I can't stop watching the Jumbotron.

→→  
(opposite page,  
bottom corner)  
Edward Sharpe &  
the Magnetic Zeros

Backstage, Ben Shemie of Montreal's Suuns addresses the meaning of the song they opened with "Music Won't Save You," which covers themes complementary to Dirty Projectors' "Irresponsible Tune": Keep playing music. The music doesn't have to make a difference to the problem. It just has to make a difference to you.

.....

We make out to keep warm during Sigur Ros. It's so windy up on the hill, looking out into the blackness of the Columbia River Gorge at night. The Icelandic group's music is haunting, melancholic even, yet intricate and beautiful. The 11 members are little dots amidst a green light show. Out-of-focus camera work plays on the Jumbotron, reminding us that we are here to *listen*.

.....

At night, the El Chupacabra tent is my claustrophobic nightmare: white plastic walls and ceiling encasing everything, flashing coloured lights, hundreds of sweaty bodies writhing together. A tangle of limbs pulsing with beats, booze, and party drugs. I feel 100 years old.

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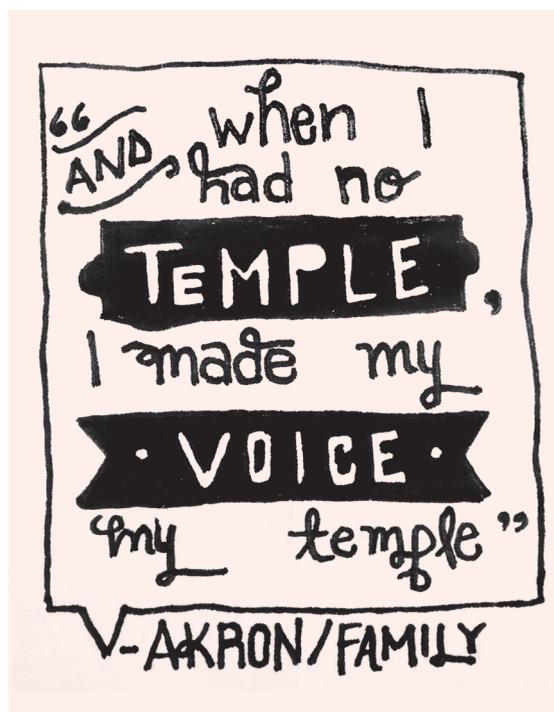
Vancouver-based, two-person guitar and drums act Japandroids play the Honda stage and the guitar part is barely audible. Half of the sound is a lot to lose, no matter how energetic Brian King and David Prowse's performance is.

.....

We drink cans of Tecate through a beer bong before Edward Sharpe and the Magnetic Zeros, whose last two albums—*Up From Below* and *Here*—have endured as personal favourites. It is golden hour at the Sasquatch stage, and we dance and sing amidst the crowd from the first song, "Janglin'," to the last, "Home." Encouraged by the light-hearted music, I begin to enjoy being a part of something bigger than myself.

.....

Despite Montreal-based and Vancouver-born Claire Boucher's well-crafted songs, the sound is so bad at the Honda stage—her voice almost impossible to hear—that the crowd at Grimes' set starts chanting "Turn it up!"



Turn it up! Turn it up!" The tighter the crowd packs, the more my buzz turns to nausea. I crouch to vomit, hoping not to hit any feet. Below waist level is so quiet, peaceful even, a thicket of legs and feet as far as I can see in every direction.

.....

Postal Service—whose only album, *Give Up*, was released in 2003—is the final act of Sasquatch. Their new songs are disappointing, glossy pop tracks and Ben Gibbard seems to have gotten an image makeover: thinner, cheesier stage banter. Thousands of people dotting the garbage-strewn hill applaud as Gibbard thanks us for staying until the end of the festival. I close my eyes and sing along to all the old songs, at once nostalgic and disconnected from the person I must have been when these lyrics resonated with me.

## NICK OFFERMAN'S 10 TIPS FOR PROSPERITY



- 1 ENGAGE IN ROMANTIC LOVE
- 2 SAY "PLEASE + THANK YOU"
- 3 USE A HANDKERCHIEF
- 4 EAT RED MEAT
- 5 GET A HOBBY
- 6 GO OUTSIDE (≠ REMAIN THERE)
- 7 AVOID THE MIRROR
- 8 MAINTAIN A RELATIONSHIP WITH JESUS CHRIST (IF IT GETS YOU SEX)
- 9 USE INTOXICANTS!
- 10 PADDLE YOUR OWN CANOE





Last summer one of the most exciting festivals happened completely under-the-radar. Shout Back! Festival took place in punk houses and parks throughout East Vancouver on one August weekend. The all-ages, pay-what-you-can festival showcased almost 50 indie bands, including local acts Screaming Queens, Lunch Lady, Dead Soft, and Cris Derksen. This summer, from August 23 to 25, Shout Back! Fest enters its second year.

What exactly is driving this festival? In a nutshell, Shout Back! is radical, queer, and D.I.Y. in spirit, and celebrates anarchy-feminist and anti-capitalist principles. The goal of Shout Back! is to bring the idea of inclusivity to the forefront of music by showcasing musicians who may feel underrepresented and left out of current indie and popular culture.

“The intent is to connect different scenes, and to connect music with politics, which maybe doesn’t happen that often in Vancouver,” says Shout Back! organizer and local musician Marita Michaelis.

In addition to live music, workshops and dialogues round out the festival. Last year’s workshops included “Safer Spaces in Punk Communities,” “Zine-making,” “Anarchy is Queer,” and “Capitalism and Patriarchy.” This year’s fest will see similar sessions as well as a return of the bizarrely appetizing

“BECAUSE  
WE AGREE THAT  
PATRIARCHY HURTS  
EVERYONE! BECAUSE WE  
AGREE THAT MUSIC- AND  
NOISE-MAKING ARE A FORCE  
FOR GENDER LIBERATION!”  
—SHOUT BACK! FEST  
WO/MANIFESTO.

“Waffles and Noise” breakfast show. The Pacific Northwest has a strong history of feminist response to the male-dominated music industry, starting with the Olympia-based Riot Grrrl movement made popular in the ‘90s by bands like Bikini Kill. Girls Rock Camps have spread across the world, with Girls Rock Camp Vancouver now in its fifth year. Over the last few years, a number of D.I.Y. queer festivals have sprung up. FOC Fest and Not Enough Fest have their roots in Portland, Oregon, and have inspired other cities from Winnipeg to New Orleans to host their own events. Most recently, MoWave, Seattle’s first annual queer music and arts festival, took place in April, with a goal to “challenge the status quo, to push cultural boundaries, to redefine and set global definitions of art and music.”

Like these festivals, Shout Back! Fest is going one step beyond the “ladyfests” inspired by Riot Grrrl by not only showcasing female artists, but rather by expanding feminist principles to give voice to *everyone* who wishes to challenge dominant heteronormative and patriarchal values. The aim of Shout Back! is not to play identity politics as much as it is to challenge mainstream gender binaries that perpetuate deep-rooted stereotypes and inequality.

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Shout Back! is on at various venues throughout East Van from August 23 to 25. To volunteer, play a show, submit artwork, or help define its mission, get in touch at [shoutbackfest.tumblr.com](http://shoutbackfest.tumblr.com) or [shoutbackfest@gmail.com](mailto:shoutbackfest@gmail.com)!

by SELINA  
CRAMMOND

illustration by  
DANA KEARLEY

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# UNDER COVERS



When Juliana Moore returned to Vancouver from New York in December 2010 she moved into the Waldorf Hotel. The condition, set by her friends who had reopened it, was that she help with planning the venue's creative programming.

Taking cues from New York's notorious underground party scene and her eclectic network of performer friends, Moore decided to initiate a night of mish-mash performances from local musicians, magicians, poets, and weirdos. It grew into an event that packed the Waldorf full two Sunday nights per month throughout 2011. In 2012, Moore tweaked the program to focus on collaborating musicians. The self-professed "Bob Dylan nerd" decided they should do a Dylan covers night. The response was overwhelming. "All kinds of weird and wonderful things happened on this night," Moore says.

The success of the Dylan songbook, as it was called, was soon followed by a Neil Young songbook and a Lou Reed songbook. These cover nights united about a dozen Vancouver musicians who each spent about 10 minutes playing tributes to their favorite artists in front of a packed room of their peers.

"Everyone got two songs and they selected them in advance," explained Moore. "If two artists wanted the same song, they have to fight it out. There was one time when Rich Hope and Eric Campbell wanted to play the same Neil Young song, 'Revolution Blues.' Hope ended up giving the song to Campbell on the stipulation that he would mow his lawn the following week."

Ian Browne, drummer in rock 'n' soul blues act No Sinner, played all three nights at the Waldorf, as well as a Nirvana cover night at Fortune on April 5, the anniversary of Kurt Cobain's death. "One of the best things about these nights was that you could get

together with some other people, from a bunch of different bands and say, yeah we're going to make this thing happen." According to Browne, "It shows a level of maturity and openness in the scene that I'm really encouraged by; that we're all collaborating and that we're all students of great music and great songs."

Grunge-inspired three-piece War Baby also played three songs for the Nirvana night, but despite their originals being compared to the Seattle sound, they found the event a bit stressful. "I was honored to do it and am not opposed to a night like that once in a while, but overall I think covers are kind of lame. It's just not what I'm into," says Jon Redditt.

Girls Rock Camp, a non-profit society that helps to build self-esteem in female youth through music creation, recently hosted a special evening of covers. On International Women's Day, they invited camp participants and established local artists to play covers for their fundraiser at the Russian Hall. Sarah Buchanan, one of the organizers, said they decided to do a more accessible covers night, despite teaching girls in their program to be creative and original with their performances.

"For a lot of musicians, it was a really liberating experience. Folks had been playing in bands for a while, and then on this night, got to play stuff they'd played around the campfire or around the piano with their friends. And do something really interesting with it."

Browne hopes that despite the Waldorf's closing, the songbook series will continue. "Learning great songs and playing them is maybe the best way to actually learn how to write great songs... You actually get down and figure the little nuances and how people are doing something. It's like a light bulb goes on."

Moore appreciates both the educational and collaborative aspect of these events, and has a few ideas for potential cover nights including Tom Waits, Patti Smith, and Paul McCartney & Wings songbooks. "I'd produce these nights again in a heartbeat if with a group as enthusiastic and weird as the Waldorfians were."

While the songbook series is on permanent hiatus, there is an obvious appetite for more tribute nights in the city. For Vancouver's musicians, music fans, and producers like Moore, there are still a myriad of musical influence left to explore.

---

## Who would you like to cover most?

**Ian Browne, No Sinner:** "Graham Parsons. John Lennon would be fucking awesome. Or Waylon Jennings."

**John Nesbitt, War Baby:** "*Time Passages* over and over again by Al Stewart. Otherwise, don't call us."

**Sarah Buchanan, Girls Rock Camp:** "I once hosted a Dolly Parton/Linda Ronstadt covers night in my shed, and I would happily repeat that over and over again."

by **JORDAN  
WADE**

illustration by  
**MOSES MAGEE**



# RE-EXPLOSION OF THE MUSIC FESTIVAL

## FROM TAN LINES TO GOOD TIMES, THE RISE OF SUMMER MUSIC FESTIVALS

by JACEY  
GIBB

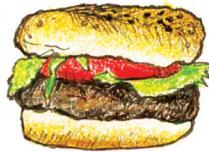
lettering & illustration by  
BRITTA BACCHUS  
photos by  
RAZ DONG & JONATHAN EVANS

Summertime. It's the season for sun burns, getting drunk outside and just-because temporary romances. For those with a few extra dollars in the bank and a friend with a car, the summer months used to mean it was time to fill up a vehicle with tents and Frisbees and take in some music festivals. But thanks to an increase in popularity, folks looking for a good time can now enjoy the merriment of music festivals—all while staying inside the city limits.

Vancouver Folk Music Festival. Burnaby Blues + Roots Festival. Uptown Live! Music Waste. Shout Back! Fest. Khatsahlano! Music + Art Festival. The number of festivals taking place this summer throughout the Lower Mainland is almost exhausting to keep track of—and that's not even counting the special one-off events, like the upcoming two-day celebration of Stanley Park turning 125-years-old—but the growing numbers aren't just a coincidence either.

Music festival attendances all over are on the incline, with old favourites like Coachella and Sasquatch now encompassing two weekends each a year. Even in our own backyard, a shindig like the Squamish Valley Music Festival saw its attendance increase 37 per cent between 2011 and 2012, going from 16,600 head-bangers to 22,700 last year.

So what's the reason behind this influx of music festivals? Where does the desire to trade off healthy ear drums for good times and good music come from?



## SO WHAT'S THE REASON BEHIND THIS INFLUX OF MUSIC FESTIVALS? WHERE DOES THE DESIRE TO TRADE OFF HEALTHY EAR DRUMS FOR GOOD TIMES AND GOOD MUSIC COME FROM?

Avenue in Kitsilano, and while the reason why people enjoy the festival so much will vary between each of the 80,000 attendees, Davies is confident that the communal aspect is essential. “To be present in witnessing or sharing this unique experience with just a few or a few thousand other people—connects each one of us, and creates these great memories, to remind us that ‘we were there.’”

But while organizers like Davies see these festivals as a “community-building exercise,” the people attending sometimes have a different perspective. “The thing about this smorgasbord of festivals going on this summer, and especially the free ones, is they’re a great way to see a bunch of rad bands share the same stage,” says Eric Wilkins, a frequenter of local festivals come the summer time. “I don’t always

The main driving force behind having so many music festivals during the summer months is simple: there’s a demand for it. Festivals, even the day-long ones, bring with them an atmosphere and a *je ne sais quoi* unlike any other musical experience. As Gwen Kallio, Public Relations Manager for the Vancouver Folk Music Festival, tells *Discorder* in an email interview, “Music festivals offer folks the chance to share in the joy of music performance with other music lovers, have a live, authentic and immediate experience of music-making that doesn’t come to them through headphones or via a YouTube video on a monitor. Put that together with the social factor, and a kind of alchemy is created.

“I think the concept of ‘festival’ is part of the fabric of social and cultural life,” Kallio continues. “Festivals bring people and communities together, they provide a place for folks to gather and share an enjoyable, inspiring, interesting live experience together.”

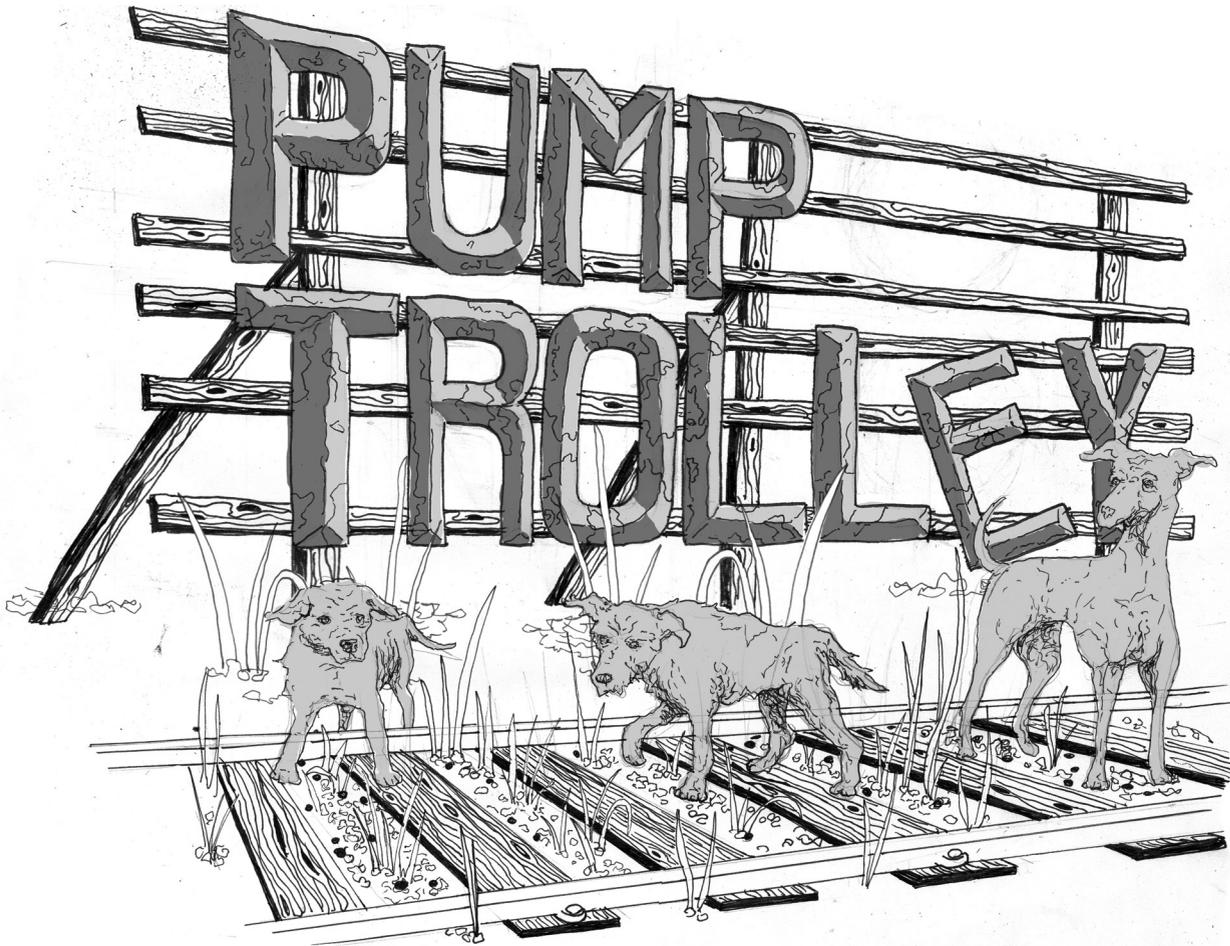
The idea of a music festival fostering a sense of community is far from a modern concept. A temporary unification of people under the guise of hearing their favourite band, music festivals create the perfect opportunity to come together. Russ Davies is the founder of the Khatshahlano! Music + Art Festival, a free annual event now in its third year on West 4th

have the money or the time to buy a festival ticket and set aside a weekend to go somewhere. Events like these are my musical oasis in the urban desert.”

Despite the waterfall of positive feedback that local festivals have been enjoying, it isn’t always crowd surfing and vitamin D for organizers. With each passing year, the obvious next step for festivals is to get bigger and better—a mentality that can cause a festival’s undoing. The demise of Vancouver’s Olio Festival earlier this year came when the organizer’s decided to end the festival while going out on a high note. Run primarily by volunteers and seen as a “passion project” by co-director Jason Sulyma, the amount of time and energy needed to put on the festival had grown along with the festival’s popularity. Olio’s passing is an unfortunate reminder that while the number of local festivals has ballooned in recent years, we’ve lost a few along the way.

On a brighter note: the Vancouver park board recently approved a handful of liquor licenses for several upcoming events throughout the city, with a trio of first-time licenses being approved for day-long concerts at fan favourite Crab Park. One can assume that these licenses are a gesture of good faith from the city and a sign that, at least for summer music festivals in the Lower Mainland, the future is looking sunnier than ever.





Comedy has this image of being a lazy art form. It's all catch phrases, fart jokes, and people who sleep in and get day-drunk. But for Vancouver eight-piece Pump Trolley Comedy, they approach humour from the other end of the spectrum. They work hard. For the group, who performs monthly sketch shows at the China Cloud Theatre, a rigorous work schedule has always been commonplace.

"We meet once a week. Week one is pitch meeting, where we pitch the first round of sketches, read them, give notes," says Tegan Verheul, the lone member I sit down with. "Week two is where we pitch the second round of sketches, read them, take notes. Week three we meet, have all the rewrites done, read all the straggler sketches, and then choose the lineup for the show, start rehearsing, organizing dress rehearsal, and at the same time we're also planning fringe shows, festival applications, stuff like that."

This routine means there can't be any egos involved. The group, comprising Tom Hill, Nik Bunting, Alex Hudson, Ember Konopaki, Devin Mackenzie, Tegan Verheul, as well as members Warren Bates and Nick Harvey-Cheetham currently on "sabbatical," acts as a collective in every sense, from changing lines to changing venues.

"We're essentially a bunch of comedy pinkos," says Verheul, who goes on to state that the group, who has been together for over three years now, acts as a "creative juggernaut machine." This semi-communistic approach to comedy has led to all of the group's big decisions, including what type of shows to put on as well as how many shows they would do.

"We were originally a 12-piece and we did weekly shows, which we call the 'dark years.' Not the best quality, but tons of fun and it really helped us get into the groove of writing, writing, writing, writing, hammering stuff out, figuring out what our aesthetic theory was, and shaping our own comedic taste," says Verheul, pinpointing the group's multi-faceted creative approach. "I think we do, in the group, have really distinct voices, and a lot of the time people will come up to me after the show and say, 'Okay, you wrote that sketch, Devin wrote that one, Ember wrote that one, Tom wrote that one.'"

For the group, one of their biggest assets is their venue, the much-adored (and seemingly rowdy) China Cloud Theatre.

"We'll go there to hang out. Devin will use it as a writing space. I'll use it to practice for my auditions. It's our home now," says Verheul, grinning as she leads into the venue's juicier aspects. "It's also a great place

by **EVAN BROW**

illustration by **TYLER CRICH**  
photos by **EVIL PATRICK**



to party. On more than one occasion, I've watched the sunrise from the roof just too wasted to stumble out and go home. Sleeping over there, people have definitely crashed, barfed in the hallways. It can get pretty crazy. Especially in the summertime when it's hot out and people go on the roof. It's a lot of fun. I don't want to incriminate anyone. I've got a lot of stories."

Of course, at the heart of Pump Trolley are the sketches. Usually about two to four minutes in length, self-described as "weird but funny and hopefully charming," some sketches can strike in a brief half-minute.

"In our History of Canada show, Devin wrote a sketch about Terry Fox where he walks on-stage and says, 'And now a moment of silence for the fact that we can never make fun of Terry Fox.' There's a moment of silence, of course everyone's laughing, but then after about thirty seconds, a fart noise plays over the P.A. and he just walks off," says Verheul. "That's the whole sketch. Thirty seconds long."

And as to how the name "Pump Trolley" came about? Even the group had a hard time remembering. It took a Facebook message to Tom Hill to finally figure it out.

"We settled on Pump Trolley because it's got that old-timey fun, but also you can't operate a pump trolley (the cart) with just one person," says Hill. "We were creating a leaderless, democratic comedy group so that idea appealed to us."

But for the group, Pump Trolley is more than a comedy group.

"I like to think we're all friends first," says Verheul. "Pump Trolley are my friends."

---

*Pump Trolley will tour History of Canada at the Vancouver and Victoria Fringe festivals.*

Visit [pumptrolleycomedy.com](http://pumptrolleycomedy.com) for news about upcoming shows.

## EACH MEMBER OF PUMP TROLLEY, AS DESCRIBED BY TEGAN VERHEUL:

**Warren Bates:** "Adorable. Kind of like the White Rabbit."

**Nik Bunting:** "Handsome and charming. I don't know why he doesn't have a wife yet. The Robert Redford of the group."

**Ember Konopaki:** "Sarcastic. Very passionate about what she does, but she can also be very blunt and say something like, 'Guys, this is shit. We have to do this tomorrow.'"

**Nick Harvey-Cheetham:** "His nickname is DJ Kitten Who Loves Milk. He's a bit of a lone wolf. He'll go off on solo camping trips with nothing but a canoe and a hatchet."

**Tom Hill:** "I hesitate, but I would say that he's kind of a Don Draper."

**Alex Hudson:** "Honestly, he belongs in the eighteenth century. Very erudite, intellectual, verbose, but at the same time loves sci-fi novels and Lord of the Rings."

**Devin Mackenzie:** "He's super handsome and a charmer and a ladies man, but he's also just the biggest dork. I know the whole outside world sees him as 'Oh my god. So handsome. What a catch,' but he sends me Snapchats of his poop."

**Tegan Verheul (herself):** "The weird one. Darker humour. Awkward. Loud."



by **ERICA  
LEIREN**

lettering by  
**DANA KEARLEY**  
photos by  
**BEV DAVIES**

It was a big deal for us when the “Skunk Movie” was being filmed here. Unlike now, movies were hardly ever filmed in Vancouver in the early ‘80s. We heard about it on CFUN, announced by one of our favourite radio DJs, Ellie O’Day, who said this movie would be shot at the newly-opened Coquitlam Centre Mall, and that there would be a band in the movie with several unnamed members from the biggest and coolest groups at that time. And they needed young extras. By keeping the celebrity identities quiet, the casting crew ensured that the mind of every kid in the Lower Mainland would run wild envisioning their ideal musical lineup, guaranteeing an big turn out for extras. It worked.

Two of my sisters, my best friend Colleen, and I decided we wanted to be a part of the excitement. Colleen and I were the oldest at 18, while my younger sisters Annette and Michelle, were 16 and 12 respectively.

We had a rough idea of how they wanted us to dress for the movie. Since this was to be a “punk rock version of *The Rocky Horror Picture Show*” with the same producer (Lou Adler) we felt we were in good hands. We arrived in our own versions of the punk rock uniform called for, in my case, construction worker steel-toed boots, fishnets, ripped denim shorts, a white men’s shirt and an old fur coat on top of it all. My mom, an artist with

a bohemian streak, had wisely steered us towards the second hand stores around town.

Inside the mall, at one end of the sparkling-new food court, rumbled an imposing set of escalators. These gave the location a metallic gleam-of-the-future, like the movie *Metropolis*. This was the main staging area for the mall-filmed portion of the movie; appropriate, since our costumes and make-up were meant to look futuristic.

We extras were herded into the food court seats for our first briefing by Adler. When the bearded dark-haired Los Angeles director spoke, he was pretty showbiz to us young Vancouverites. He told us the movie’s working title, *All Washed Up*, was about the adventures of the lead singer in a punk rock group (a young Diane Lane, in her first lead role) and her rabid followers who emulate her. The adoring teenage fans (us) all dress with the same colour theme for hair, clothes, and makeup: black, white, and red. The name of her band was the Stains and we were to be the Skunks.

The hair and makeup crew asked for volunteers to dye and cut their hair into a skunk-punk style. I liked the idea, and asked mom if she thought I should go for it. To me it seemed somehow appealing, but a bit scary.

She didn’t really discourage me, she just said how nice my long



← The Looters performing at the PNE Gardens on set. Left to right: Steve Jones (guitarist of the Sex Pistols); Ray Winstone (actor, *Quadrophenia*); Paul Simonon (bassist of the Clash).

↓ Paul Simonon and Ray Winstone

← Skunk extras

golden auburn hair looked the way it was. In hindsight, it might have been nice to be one of the main skunks. We would have been in more scenes and close-ups and maybe even had a line or two, but we had a lot of fun just being the lesser skunks that we were.

I think we earned two dollars an hour, but we were happy. That was twice as much as babysitting at the time, for doing basically nothing and getting to hang out with my sisters and friend. Plus, we got White Spot hamburgers for lunch and the attention of the makeup crew to apply our extreme red and black eye makeup and dark red lips each morning. So exciting!

The Coquitlam Centre shoot lasted about a week before we were to move on to filming the band performance scenes at the second location in the PNE Gardens. However, mid-way thru the first location filming at the mall, we were suddenly in an exploitation film! Not to exaggerate. It wasn't like we were being asked to behave like Tura Satana as Varla, the biker girl in *Faster Pussy Cat, Kill, Kill, Kill!* but it was definitely taking advantage of our youth and naivety.

It was part-way thru the rehearsals for the mall scenes. We were riding the escalators up and down in a big Skunk crowd scene. The direction we were given was to look surly and beautiful, ride to the top of the up escalator, and then turn the corner and ride the other one down again. So we oscillated by the cameras in a big u-shape, trying to look louche, bored, and vaguely threatening all at the same time.

Then the wardrobe people suddenly rolled out racks and racks of these tops that they told us to put on. There were enough red shirts on hangers for everyone, and they were being handed out quickly. Someone had definitely thought this out beforehand. The blouses were red and filmy, made from a single layer of chiffon. We were instructed to replace whatever tops we'd brought from home with the red blouses and we could see, as they were being distributed to each of us, that they were *very* see-through. We were encouraged not to wear anything underneath the tops, and to feel free to pose on the escalator with our coats open or thrown over our shoulder. All this was put to us as if it was fun and definitely no big deal.

We were surprised. There had been no mention by the movie people of supplying us with any part of the costume before this. Thinking back, they must have timed the request to allow us to settle in and be comfortable with the scene (and for our parents to disperse) before they sprung this extra little thing on us.

By this point, we still hadn't seen or heard details of the alleged

supergroup, and we were getting pretty excited to find out who the musicians were that we would be screaming for at the next location: the PNE Gardens.

We were supposed to be the audience at a gig where our favourite band, the Stains, led by Diane Lane, were playing on a bill with their rivals, the Looters. There were a lot of us, all dressed as Skunk followers of the Stains, and we were instructed to boo and give the finger to this other band while they tried to play a song called "We are Professionals." They played one snippet over and over: "We are professionals / Join the professionals / Join the professionals today!" while we yelled on from the floor.

So who were the four Looters who we were doing this whole thing for? Each contenders and individually, no doubt, very cool people: Steve Jones and Paul Cook, the guitarist and drummer from the Sex Pistols; Paul Simonon, the bass player for the Clash; and actor Ray Winstone, who played the head Rocker in *Quadrophenia*.

But like most supergroups, they didn't live up to the expectations. They didn't "gel," the way a real band should. For us, it was anti-climactic after the big build up from who we thought they might be to who they actually turned out to be. We Vancouverites were not impressed.

It wasn't a masterpiece, but we were still happy that we got to say, "We were in the Skunk movie!" By the time it was finally released in 1982, the name of the film became *Ladies and Gentlemen, The Fabulous Stains!*

Did we learn anything? I'm not sure. We were just innocent kids, for the moment confident, incorruptible, young, and beautiful.





## MONDAY

1  
**Art Bergmann**  
@ The Wise Hall

2  
**Seahags**  
@ The Railway Club

3

8  
**Bob Log III, The Beladears**  
@ The Biltmore Cabaret

10

15  
**Shawn Mrazek Lives**  
@ The Biltmore Cabaret

16  
**Rogue Wave, Hey Marseilles**  
@ The Biltmore Cabaret

17

22  
**Courtney Love, Starred**  
@ The Commodore

23  
**Alabama Shakes, Hurray For The Riff Raff**  
@ The Orpheum

24

29  
**Queer Arts Festival**  
@ various locations

30  
**Queer Arts Festival**  
@ various locations

31

**Queer Arts Festival**  
@ various locations

## WEDNESDAY

4  
**Prince Rama, Koban**  
@ The Electric Owl  
**White Poppy, Waters,**  
**Sea Oleena, Norvaiza**  
@ Lion's Den

5

11  
**The Oblivians, Sex Church**  
@ Rickshaw Theatre  
**Deep Magic, Barnaby Bennett,**  
**Sun Araw**  
@ The Electric Owl

12  
**S.N.F.U., Out Of The Ruins,**  
**Thus Far**  
@ Funky Winker Beans

13

**Girls Rock Camp Showcase**  
@ The Rio  
**Khatsahlano Festival**  
@ West 4th Ave

## FRIDAY

5  
**The B-52's**  
@ River Rock

6

**Mormon Crosses, DIANE,**  
**Defektors, N.213 Group Vision**  
@ Pat's Pub  
**Gothic Tropic (LA), Tough Age,**  
**MovieLand**  
@ The Astoria

14

**By Divine Right, In Medias Res,**  
**Hot Panda**  
@ The Cobalt

19

**Phil Western, The Passenger,**  
**Ace Decade, CZW**  
@ 855 E Hastings  
**Freak Heat Waves**  
@ Vancouver Art Gallery  
**Folk Festival**  
@ Jericho Beach

20

**Black Flag, Good For You,**  
**Piggy, Vacant State, Lié**  
@ Chinese Cultural Centre  
**Folk Festival**  
@ Jericho Beach

21

**Mi'ens, Sontag, True Crush**  
@ SASStorimos  
**Folk Festival**  
@ Jericho Beach

26

**EL-P, Killer Mike**  
@ The Biltmore Cabaret  
**Needs, Cowards,**  
**Mormon Crosses**  
@ 855 E Hastings  
**Queer Arts Festival**  
@ various locations

27

**Queer Arts Festival**  
@ various locations

28

**Queer Arts Festival**  
@ various locations

## SATURDAY

## SUNDAY

**JULY 2013**

Khatsahlano!

Folk Fest

Queer Arts Fest

Image: *Combined Landscapes*. Kodak Portra 400, double exposed. Photo by Sylvana D'Angelo, 2013. In the photo: Papaya, balloon, leather belt, canvas, ear muffs, tickle-me Elmo, chains. Model: Emily Denton.

# CiTR 101.9 FM PROGRAM GUIDE

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

	SUN	MON	TUES	WED	THURS	FRI	SAT		
<b>6am</b>								<b>6am</b>	
<b>7</b>	Bepi Crespan Presents... (Difficult Music)	Good Morning My Friends	Pacific Pickin' (Roots)	Tweets & Tunes	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	<b>7</b>	
<b>8</b>									
<b>9</b>	Classical Chaos (Classical)	Breakfast With The Browns (Eclectic)	Queer FM Vancouver : Reloaded (Talk)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Student Fill-in Slot		<b>9</b>	
<b>10</b>	Shookshookta (Talk)								
<b>11</b>		Ska-T's Scenic Drive	Mind Voyage (Ambient)	Pop Drones (Eclectic)	Rocket from Russia (Punk Rock/Pop Punk)	Sounds of the City (Eclectic)	The Saturday Edge (Roots)	<b>11</b>	
<b>12</b>		Synchronicity (Talk)	Morning After Show (Eclectic)	Student Special Hour (Eclectic)	Relentlessly Awesome	Stereo Blues (Blues/Eclectic)		<b>12</b>	
<b>1</b>	The Rockers Show (Reggae)	Parts Unknown (Pop)	Mantis Cabinet	TerryProject Podcast (Talk)	Democracy Now (Talk)	Definition Soundwave (Rock/Folk)	Skald's Hall (Drama/Poetry)	<b>1</b>	
<b>2</b>					Give Em The Boot	Extraenvironmentalist (Talk)	Ink Studs (Talk)	Radio Zero (Dance)	<b>2</b>
<b>3</b>	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	The All Canadian Farm Show	Programming Training	Butta on the Bread	Programming Training	Code Blue (Roots)	<b>3</b>	
<b>4</b>				The Leo Ramirez Show (World)		Radio Free Thinker		Sne'waylh	Thunderbird Eye
<b>5</b>	Chips (Pop)	Student Fill-in Slot	News 101 (Talk)	The City	Arts Report (Talk)	Simorgh (Persian Literacy)	News 101 (Talk)	<b>5</b>	
<b>6</b>	So Salacious (Electro/Hip Hop)		Neil's Hidden Tracks (Korean Music)	Arts Project	UBC Arts On Air	Are You Aware (Eclectic)	Peanut Butter 'n' Jams (Eclectic)	Stranded (Eclectic)	Nasha Volna (World)
<b>7</b>	More Than Human (Electronic/Experimental)			Exploding Head Movies (Cinematic)	Flex Your Head (Hardcore)	Sam- squantch (Ecl)	Sup World?		La Fiesta (World)
<b>8</b>	Rhythms (World)	Techno Progressivo	Inside Out (Dance)	Folk Oasis (Roots)		Stereoscopic Redoubt (Experimental)		African Rhythms (World)	Student Fill-in Slot
<b>9</b>	Bootlegs & B-Sides (Dance/Electronic)		The Jazz Show (Jazz)	Crimes And Treasons (Hip-hop)	Sexy In Van City (Talk)	Live From Thunderbird Radio Hell (Live)	The Bassment (Dance/Electronic)	Synaptic Sandwich (Dance/Electronic/ Eclectic)	<b>9</b>
<b>10</b>	Trancedance (Dance)								
<b>11</b>			Student Fill-in Slot	Hans Von Kloss Misery Hour		Student Fill- in Slot	Canada Post-Rock (Rock)	Randophonic (Eclectic)	<b>11</b>
<b>12</b>									<b>12</b>
<b>1</b>	CiTR Ghost Mix	CiTR Ghost Mix							<b>1</b>
<b>2</b>				Vampire's Ball (Industrial)		Aural Tentacles (Eclectic)			<b>2</b>
<b>3</b>			CiTR Ghost Mix				CiTR Ghost Mix	The Absolute Value of Insomnia (Generative)	<b>3</b>
<b>4</b>									<b>4</b>
<b>5</b>									<b>5</b>

## SUNDAY

### BEPI CRESKAN PRESENTS...

*(Difficult Music)* 7-9am

Bepi Crespan Presents... CiTR's 24 Hours Of Radio Art in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general Crespan© weirdness. Twitter: @bepicrespan Blog: bepicrespan.blogspot.ca

### CLASSICAL CHAOS

*(Classical)* 9-10am

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

### SHOOKSHOOKTA

*(Talk)* 10am-12pm

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

### THE ROCKERS SHOW

*(Reggae)* 12-3pm

Reggae inna all styles and fashion.

### BLOOD ON THE SADDLE

*(Roots)* 3-5pm

*Alternating Sundays*

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

### SHAKE A TAIL FEATHER

*(Soul/R&B)* 3-5pm

*Alternating Sundays*

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

### CHIPS WITH EVERYTHING

*(Pop)* 5-6pm

*Alternating Sundays*

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

### SO SALACIOUS

*(Electro/Hip Hop)* 6-7pm

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

### MORE THAN HUMAN

*(Electronic/Experimental)* 7-8pm

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

### RHYTHMSINDIA

*(World)* 8-9pm

*Alternating Sundays*

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

### TECHNO PROGRESSIVO

*(Dance)* 8-9pm

*Alternating Sundays*

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

### BOOTLEGS & B-SIDES

*(Dance/Electronic)* 9-10pm

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

### TRANCENDANCE

*(Dance)* 10pm-12am

Hosted by DJ Smiley Mike and DJ Caddyshack, Trancendance has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platiplus Records and Nukleuz. Email: djsmileymike@trancendance.net. Website: www.trancendance.net.

## MONDAY

### GOOD MORNING MY FRIENDS

*(Upbeat Music)* 6:30-8am

### BREAKFAST WITH THE BROWNS

*(Eclectic)* 8-11am

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

### SKA-T'S SCENIC DRIVE

*(Ska)* 11am-12pm

### SYNCHRONICITY

*(Talk)* 12-1pm

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

### PARTS UNKNOWN

*(Pop)* 1-3pm

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

### THE ALL CANADIAN FARM SHOW

*(Pop)* 3-4pm

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

cross-country road trip!

### THE LEO RAMIREZ SHOW

*(World)* 4-5pm

The best of mix of Latin American music. leoramirez@canada.com

### NEWS 101

*(Talk)* 5-6pm

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

### NEIL'S HIDDEN TRACKS

*(Korean Music)* 6-7pm

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

### EXPLODING HEAD MOVIES

*(Cinematic)* 7-9pm

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

### THE JAZZ SHOW

*(Jazz)* 9pm-12am

Vancouver's longest running prime-time Jazz program. Hosted by Gavin Walker. Features at 11 p.m. July 1: A classic meeting of two Jazz Masters: vibist Milt Jackson and tenor saxophonist John Coltrane. "Bags and Trane". July 8: Some great Jazz Funk with alto saxophonist Lou Donaldson: "Everything I play is Funky!" July 15: Tonight a Happy Birthday to one of the greatest Jazz drummers, Philly Joe Jones. "Philly Joe's Beat". July 22: One of the finest pianists on the planet Dr. Denny Zeitlin. "Carnival". July 29: Tenor saxophonist Booker Ervin with trumpeter Woody Shaw. "Textbook Tenor". August 5: Creative big band Jazz with trombone master J.J. Johnson. "J.J.!" August 12: Multi-instrumentalist Yusef Lateef and his Quintet. "Live At Pep's". August 19: Trumpeter Lee Morgan and his group. "The Last Session". August 26: Legendary alto saxophonist Art Pepper. "Art Pepper in Japan 1981".

## TUESDAY

### PACIFIC PICKIN'

*(Roots)* 6-8am

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

### QUEER FM

### VANCOUVER: RELOADED

*(Talk)* 8-10:30am

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

### MIND VOYAGE

*(Eclectic)* 10:30-11:30am

Mind Voyage presents cosmic tones of celestial counterpoint on CiTR! Experience weekly encounters of synth, ambient, witchy and new classical items in one-hour with DJ Tall Jamal.

### MORNING AFTER SHOW

*(Eclectic)* 11:30am-1pm

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

### MANTIS CABINET

*(Eclectic)* 1-2pm

### GIVE EM THE BOOT

*(World)* 2-3pm

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

### PROGRAMMING TRAINING

*(Talk)* 3-3:30pm

### RADIO FREE THINKER

*(Tunes)* 3:30-4:30pm

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

### DISORDER RADIO

*(Tunes)* 4:30-5pm

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

### THE CITY

*(Talk)* 5-6pm

An alternative and critical look at our changing urban spaces. New website: [www.thecityfm.org](http://www.thecityfm.org). New twitter handle: @thecity\_fm.

### FLEX YOUR HEAD

*(Hardcore)* 6-8pm

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

### INSIDE OUT

*(Dance)* 8-9pm

### CRIMES & TREASONS

*(Hip-hop)* 9-11pm

[dj@crimesandtreasons.com](http://dj@crimesandtreasons.com)

## WEDNESDAY

### TWEETS & TUNES

*(New)* 6:30-8am

We practice what we Tweet!

Showcasing local indie music and bringing bands, artists and fans together through social media. Website: [tweetsandtunes.com](http://tweetsandtunes.com) Twitter: @tweetsandtunes.

### SUBURBAN JUNGLE

*(Eclectic)* 8-10am

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

### POP DRONES

*(Eclectic)* 10-11:30am

### STUDENT SPECIAL HOUR

*(Eclectic)* 11:30am-1pm

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

### TERRY PROJECT PODCAST

*(Talk)* 1-2pm

*Alternating Wednesdays*

There once was a project named Terry. That wanted to make people wary. Of things going on in the world that are 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.

### SNE'WAYLH

4-5pm

In many Coast Salish dialects, "sne'waylh" is the word for teachings or laws. The aboriginal language-learning program begins with the teachings of the skwxwu7mesh snichim (Squamish language). Originally aired on Coop Radio CFRO 100.5 FM in Vancouver, Tuesdays 1-2 p.m.

### ARTS REPORT

*(Talk)* 5-6pm

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

### ARTS PROJECT

*(Talk)* 6-6:30pm

*Alternating with UBC Arts On Air* Stay tuned after the Arts Report for Arts Project Interviews, documentaries and artsy stuff that doesn't fit into CiTR's original arts hour.

### UBC ARTS ON AIR

*(Talk)* 6-6:30pm

*Alternating with Arts Extra!*

On break from June-September 2013.

### SAMSQUANTCH'S HIDEAWAY

*(Eclectic)* 6:30-8pm

### Alternating Wednesdays

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

### SUP WORLD?

(Eclectic) 6:30-8pm

### Alternating Wednesdays

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

### FOLK OASIS

(Roots) 8-10pm

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

### SEXY IN VAN CITY

(Talk) 10-11pm

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

### HANS VON KLOSS' MISERY HOUR

(Hans Von Kloss) 11pm-1am

Pretty much the best thing on radio.

### THE VAMPIRE'S BALL

(Industrial) 1-5am

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

## THURSDAY

### END OF THE WORLD NEWS

(Talk) 8-10am

### ROCKET FROM RUSSIA

(Punk Rock/Pop Punk) 10-11am

Hello hello hello! I interview bands and play new, international and local punk rock music. Great Success! P.S. Broadcasted in brokenish

English. Hosted by Russian Tim. Website: <http://rocketfromrussia.tumblr.com>. Email: [rocketfromrussiacitr@gmail.com](mailto:rocketfromrussiacitr@gmail.com). Facebook: <https://www.facebook.com/Rocket-FromRussia>. Twitter: [http://twitter.com/tima\\_tzar](http://twitter.com/tima_tzar).

### RELENTLESSLY AWESOME

11am-12pm

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

### DUNCAN'S DONUTS

(Eclectic) 12-1pm

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

### DEFINITION SOUNDWAVE

(Rock/Folk) 1-2pm

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

### INK STUDS

(Talk) 2-3pm

Underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

### THUNDERBIRD EYE

(Sports) 3:30-4pm

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

### MANTRA

(World) 4-5 pm

Kirtan, Mantra, Chanting and Culture. There's no place like Om. Hosted by Raghunath with special guests. Email: [mantradioshow@gmail.com](mailto:mantradioshow@gmail.com). Website: [mantraradio.co](http://mantraradio.co).

### SIMORGH

(Persian Literacy) 5-6pm

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

### ARE YOU AWARE

(Eclectic) Alternating Thursdays 6-7:30pm

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

### PEANUT BUTTER 'N' JAMS

(Eclectic) Alternating Thursdays 6-7:30pm

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

### STEREOSCOPIC REDOUBT

(Experimental) 7:30-9pm

### LIVE FROM THUNDERBIRD

#### RADIO HELL

(Live Music) 9-11pm

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

### AURAL TENTACLES

(Eclectic) 12-6am

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

## FRIDAY

### MOON GROK

7:30-10am

### SOUNDS OF THE CITY

(Eclectic) 10-11 am

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

### STEREO BLUES

(Blues/Eclectic) 11am-12pm

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

### IT AIN'T EASY BEING GREEN

(Eclectic) 12-1pm

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

### SKALD'S HALL

(Drama/Poetry) 1-2pm

Skald's Hall entertains with the spoken word via story readings, poetry recitals, and drama. Established and upcoming artists join host Brian MacDonald. Interested in performing on air? Contact us: @Skalds\_Hall.

### RADIO ZERO

(Dance) 2-3:30pm

An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood, and whatever else. [www.radiozero.com](http://www.radiozero.com)

### NARDDUAR

(Nardduar) 3:30-5pm

Join Nardduar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo! [nardduar@nardduar.com](mailto:nardduar@nardduar.com)

### NEWS 101

(Talk) 5-6pm

See Monday for description.

### STRANDED

(Eclectic) 6-7:30pm

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

### AFRICAN RHYTHMS

(World) 7:30-9pm

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

### THE BASSMENT

(Dance/Electronic) 9-10:30pm

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

### CANADA POST-ROCK

(Rock) 10:30pm-12am

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

## SATURDAY

### THE SATURDAY EDGE

(Roots) 8am-12pm

A personal guide to world and roots music—with African, Latin, and European music in the first half,

followed by Celtic, blues, songwriters, Cajun, and whatever else fits! [steveedg3@mac.com](mailto:steveedg3@mac.com)

### GENERATION ANNIHILATION

(Punk) 12-1pm

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

### POWER CHORD

(Metal) 1-3pm

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

### CODE BLUE

(Roots) 3-5pm

From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul. [codeblue@buddy-system.org](mailto:codeblue@buddy-system.org)

### MOON GROK

5-6pm

### NASHA VOLNA

(World) 6-7pm

News, arts, entertainment and music for the Russian community, local and abroad. [nashavolna.ca](http://nashavolna.ca)

### LA FIESTA

(World) 7-8pm

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

### SYNAPTIC SANDWICH

(Dance/Electronic) 9-11pm

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

### RANDOPHONIC

(Eclectic) 11pm-2am

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

### THE ABSOLUTE VALUE OF INSOMNIA

(Generative) 2-6am

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

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*RM Williams*

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www.bandmerch.ca

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**Beatstreet Records**

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10% off

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6138 SUB Blvd.

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**Bonerattle Music**

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10% off

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10% off

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3431 W Broadway

10% off

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644 Seymour St.

10% off

**Fortune Sound Club**

147 East Pender St.

No cover Saturdays (ex-  
cluding special events)

**Fresh is Best Salsa**

2972 W Broadway

10% off

**Gargoyles Tap+Grill**

3357 W Broadway

10%

**Highlife Records**

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10% off

**Hitz Boutique**

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clothing and shoes

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10% off

**Lucky's Comics**

3972 Main St.

10% off

**Nepton Records**

3561 Main Street

10% off used, \$1 off new

**Pacific**

**Cinémathèque**

1131 Howe St.

1 free bag of popcorn

**People's Co-op**

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ton with purchases over \$5

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**Temple of the**

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# ART PROJECT

Photos by

YU SU

ANDREW  
VOLK

ANDREW  
NEDIMYER

KATAYOON  
YOUSEFBIGLOO



↑  
**Yu Su**  
*Yān.*  
Seagull DF-1,  
Fuji Pro Plus II 100.

→  
**Andrew Volk**  
*Sharon.*  
Nikon F4s, 50mm (expired).





↑  
**Katayoon Yousefbigloo & Andrew Nedimyer**

*Combined Landscapes I: Sea Lions/Horizon.*

Nokia FM2, Kodak Portra 400, double exposed.

Featured in *Combined Landscapes*, June 27-July 17 at Rainbow Connection, 855 E Hastings St.

→

**Andrew Volk**

(top right, this page)  
*Gambling in Point Roberts.*  
Olympus XA, President's Choice film.

(middle right, this page)  
*Yard in Strathcona.*  
Yashica T4.

(right)  
*Yellow flowers.*  
Olympus Pen F.





↑  
**Katayoon Yousefbigloo &  
 Andrew Nedimyer**  
*Combined Landscapes II:  
 Melissa/Parachute.*  
 Nokia FM2, Kodak Portra  
 400, double exposed.

Featured in *Combined  
 Landscapes*, June 27-July 17  
 at Rainbow Connection,  
 855 E Hastings St.



↑  
**Andrew Volk**  
 (top right)  
*Building.*  
 Yashica T4, fake XP2.  
 (middle)  
*Whippet on Sidewalk.*  
 Pentax UC-1, fake XP2.  
 (bottom)  
*Limo Flasher.*  
 Yashica T4, fake XP2.

# UNDER REVIEW—JULY/AUGUST

## JAY ARNER

S/T

(Mint Records)



Without a doubt, the most impressive thing about Jay Arner's self-titled solo LP is that it's about as "solo" as you can get. With every instrument played and recorded by the man himself, each of the ten tracks on the album is a testament to old-school D.I.Y.

Arner hasn't been known to stay rooted too deeply in one vein—and his experience playing with and recording a variety of projects has lent itself tremendously to the rather broad strokes covered on his new project. With an overarching fuzz-pop vibe that dips sparingly into post-punk ("Midnight On South Granville") and funk ("Broken Glass"), Arner won't appeal to everyone, but pop junkies and recording engineers alike will find plenty of hooks to sink their teeth into. Lyrics deal with standard pop tropes, sacrificing poeticism for accessibility. The verses in each track are as ageless as Arner's analog synths and pulsating basslines.

While this solo venture is a relatively wide-sweeping bullet out of the Mint Records shotgun, it's also a remarkably interesting collection of songs. Working out each particular sound on a track, and the reasons for them being included, is the sort of fixation that's kept high-production pop



records from yesteryear relevant today. Jay Arner could be another one of those records tomorrow.

—Fraser Dobbs

## THE BALLANTYNES

FAITH/VELVET

(La-Ti-Da Records)

The latest seven-inch from Vancouver's greatest garage-soul-rock band (is there even any competition?) continues the precedent established by their previous releases over the past few years: the tracks burst with crazy, infectious energy.

Though the Ballantynes hail from our very own raincoast, their music never dabbles with depressive elements. Instead, they have no trouble accomplishing their goal of rewinding the clock 40 years to the great era of soul, all the while coercing us to dust off our dancing digs. Even "Misery," a track off their previous seven-inch, does little to appease its title and instead provides ample opportunity for involuntary rhythm-based spasms.

That high-octane vibe continues with *Faith/Velvet*, recorded once again with the familiar Phil Spector-like ambience provided by the venerable Felix Fung. "Faith" features an incredibly contagious chorus and an overall aesthetic that sounds like a mutant cross between Aretha Franklin, Sly & The Family Stone, and a collection of east-side punks. The B-side is only a term of reference and not at all indicative of the role "Velvet" will play on your psyche. The finish is brilliant on this one, with rock 'n' roll lunacy destined to ignite what would already be a frenzied crowd, should this be heard in a live setting.

*Faith/Velvet* captures The Ballantynes' lively spirit from their stage show, which is an experience not to be missed. Their unpretentious brand of pick-me-up is destined to once again jingle and jangle its way into our ears and hearts, and the format they choose is perfect delivery. *Faith/Velvet* is the third single from this sprightly seven-piece band and it's a needed departure from Vancouver's other more morose (but brilliant) offerings.

—Slavko Bucifal

## BLACK WIZARD

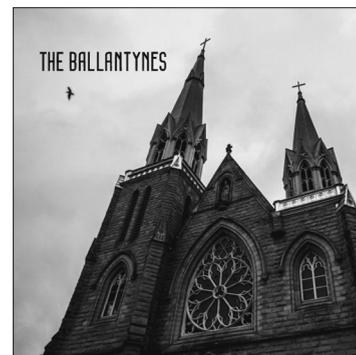
YOUNG WISDOM

(War On Music)

Whatever the band's original intention to title their second album *Young Wisdom*, it seems befitting of their musical approach: there's a youthful exuberance to their stoner rock/classic metal jams and a feeling that rather than shooting for something

that is too serious or cerebral, they instead play from the gut.

Aside from a killer bunch of riffs and some very



strong and succinct songwriting, one of the main things that sets Black Wizard apart from the rest of the pack is the voice of Adam Grant. Where many singers in the genre are flat, characterless or just shout a lot, Grant carries a tune with a gritty style that recalls a more melodious Jonny Bell of Crystal Antlers. He demonstrates his vocal ability to great effect on standout track "Appetite," and shows his versatility with an eerie quasi-falsetto on the partially acoustic psychedelia of "Danger Dances."

That is not to say that Black Wizard is a one-man show—far from it. The rhythm section holds down some serious grooves with commendable dexterity, while Kenny Cook (also of Ancients) fleshes out the riffs with some expressive and stylish lead guitar that goes well beyond stock shredding.

Retro bands such as Black Wizard are often criticized for being overly derivative, but such a criticism is really missing the point. It takes bravery to so closely emulate their influences (Black Sabbath, Thin Lizzy, et al) as it unavoidably invites comparison with the masters of the form, thereby setting themselves a far greater challenge than bands who attempt to eschew a direct relationship to their antecedents. Fortunately for Black Wizard, and their listeners, *Young Wisdom* stacks up very favourably against the greats.

—Will Pedley

## DEAD GHOSTS

CAN'T GET NO

(Burger Records)

Fuzzed up, lo-fi, and loud, Vancouver's garage junkies Dead Ghosts return with their second LP having found a new home at Burger Records.

Some bands know how to chew up a record



collection and spit it out in just the right way. On *Can't Get No*, as the Stones-inspired title would suggest, Dead Ghosts make no bones about it. Invoking the spirit of the golden age of rock 'n' roll, surf, doo-wop, girl-group pop, and psychedelia, a raw enthusiasm burns through each of the 12 tracks. Saluting heroes along the way, from the heartfelt ode to the 13<sup>th</sup> Floor Elevators' tragic genius on "Roky Said," to the tongue-in-cheek salute to Link Wray on explosive instrumental "Tea Swamp Rumble," a lot of cornerstones of '60s garage are touched upon.

The primal urgency of lead singer Bryan Nicol leads the charge with infectious melodies over a raw rockabilly stomp. By turns obnoxious and frustrated ("I Want You Back"), nonchalant ("You

Don't Belong"), heart-wrenching ("I Sleep Alone") and downright ecstatic ("B.A.D.") the visceral delivery of the vocals render the fact that the lyrics are largely indecipherable beside the point. The low fidelity nature of the recording captures the energy of a band having too much of a good time to care about such small matters. And the feeling is contagious.

Recorded on an old eight-track tape machine, the key here is in the performances. Relentless freakbeat drums, chunky driving basslines, reverberating distorted guitars and the occasional bursts of boogie-woogie piano and head-trip organ—delivered loud, energetic and ramshackle—drives the wall of sound into the red.

Dead Ghosts don't attempt to disguise their influences; they embrace their heroes with a cavernous howl on a bed of fuzz and show us a rollicking good time in doing so.

—Stephen White

## GALIANO

S/T

(Independent)

*Galiano* is a concept album that has been playfully misconceived. Its island motifs are location-inspired (it was recorded on Galiano), though the rainforest they reference has never sounded so

dusty. Arid instrumentation contrasts with lush lyrics, culminating in a pastel pop frontier tale of B.C.'s west coast. The four-track EP has the singe of a spaghetti western, albeit one that was not shot on location.

Out of a darkling ambience, "The Weekend" takes shape. A half minute into the tune, deep-voiced guitar riffs bring distinct structure and timely parallelism, while vocals strike syllables like chords. Bouncy unity abounds. The exactness is precise without being severe. Only in the end does the song's spring turn to a saunter, with wandering chords and electronic scorches providing a perfect segue into the second track.

"In that Island Sun" is the boldest segment in this tale. The scene opens with determined hands



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patting thick leather and fingers climbing acoustic strings; a chivalrous figure enters the frame. Dark, electric, he moves towards the desert sunrise. With the click of a boot heel, the camera swoops. There flies a hawk with glitching shriek. Its gaze finds, again and again, a rattlesnake stirring up dust. The hero walks forward in a landscape of fuzzy mirage, his confidence compounded by a chorus wordlessly, non-diegetically championing his cause.

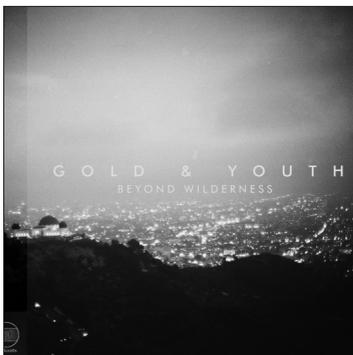
The second half of the album is especially light-hearted. Pendulous strumming gives “Carnival Talk” an open-ended intro which might have gone a number of ways. Eventually, buoyant pop is the path chosen. Blindingly sunny, the tune’s warmth is pleasant, but without much depth. “No Fun” is really more of a skit than a song. The chanting chorus is cute and so is the voice of everyday, trying to spread his appreciation of “another day in paradise” to his kids.

These last two tracks prove Galiano is more avocation than ardent application. The efforts of Brent Freedman and Rolla Olak are, however, impressively conceptual, and the result is well-structured pop.

—Alex de Boer

## GOLD & YOUTH BEYOND WILDERNESS

(Arts & Crafts)



Dance music and post-punk never really sat together that easily. The dourness of the latter often gets the better of any impulsiveness of the former.

That said, Gold & Youth’s full-length debut, *Beyond Wilderness*, splits the difference. It plays out like a reluctant dance album, invoking imagery of club dance floors in the woozy hours when few remain. The mood is similar to the retro-nostalgia of Chromatics’ Italo-disco or the movie *Drive*’s glossy aesthetic. It spurs a cathartic kind of movement coming from a state of comfort and weariness.

Musically, the focus of *Beyond Wilderness* is texture. All of Gold & Youth’s elements wash together into a seamless stroke where foreground

is background and vice versa. Coruscating guitar lines shine through thickets of synths while the gothic croons of Louise Burns and Matthew Lyall float just above the surface.

Occasionally the main vocals sink into the glaze as means of concluding songs (see “Come To Admire” and “Time To Kill”). Other stand-outs include the instrumental “Cut Lip” and the single “Jewel,” in which the beat works to surge the dense layers of melody and texture forward. *Beyond Wilderness* is successful because the mix provides clarity and space for each element in the finely crafted sonic tapestry.

Taken as a whole, *Beyond Wilderness* is a trial of reconciling the disparate. It is equal parts pop melody and ambiance, contemporary instrumentation and classic band form, optimism and resignation. Burns sums it up just before she soars into the chorus of “Jewel”: “I thought I saw a place I’d never seen before / It opened up my arms and opened up my eyes / Once more.” The song’s speaker then gives in to doubt: “Oh, God, will someone tell me what am I to do? / Down on my knees, nothing to lose.”

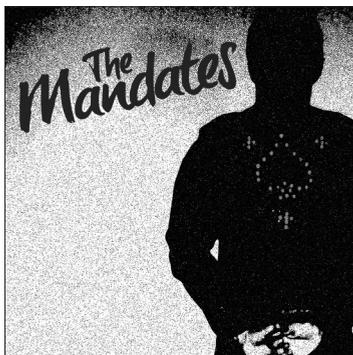
As the title and cover art would suggest, Gold & Youth are combing through the synthetic world for something real. Even if they doubt they found what they’re looking for, it sure sounds like they did.

—Max Wainwright

## THE MANDATES

S/T

(Mammoth Cave)



If the Mandates were a slice of pizza, they would be a greasy slab of ham and pineapple: quality New York deli meat and sweet, sundrenched pineapple on top of a well-worked crust covered in a classic sauce and all held together by just enough good cheese.

The Mandates’ self-titled debut is a hot, gooey wedge of east coast-style power pop, and considering their pedigree (Knucklehead, the Throwaways, the Tension Slips, SIDS), it is not surprising that the four leather-clad Calgary boys are able to pull

off such convincing swagger. Their vivacious, guitar-driven style of punk rock is alludes to greats like the New York Dolls, the Dictators, the Dead Boys, and the Ramones.

Things get off to a running start on “Is She Coming Back?” as a solitary riff builds into a roaring punk rock riot, setting the pace for the entire record. Brady Kirchner and Matt Wickens provide a plethora of nonstop meaty riffs song after song, while their saucy vocals spout sweet lyrics about girls, video games and being a “Terminal Teenager.” All this is held together by Jimmy Sixx’s gooey basslines and Warren Oostlander’s piping-hot beats. As everyone knows, though, it would all be just another drab piece of cheap cardboard if it weren’t for the carefully worked songs, crisp-yet-pliable structures that make this record whole. The Mandates have cooked up a genuine 12-inch slab of fun, New York style punk rock that will definitely leave you hungry for more!

—Mark PaulHus



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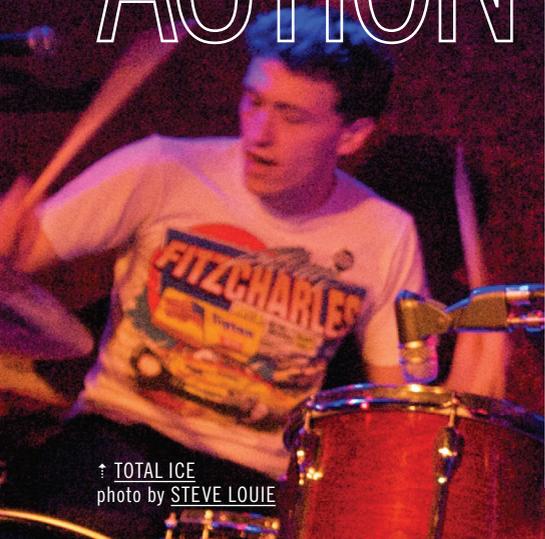


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# REAL LIVE ACTION



↑ TOTAL ICE  
photo by STEVE LOUIE

**MUSIC WASTE KICKOFF  
DIANE / BESTIE / JUVENILE HALL /  
GIRLFRIENDS & BOYFRIENDS /  
DIRTY SPELLS /  
PHOENIX THUNDERBIRD / TOTAL ICE /  
STÖRC**

The Electric Owl / June 6

Fueled by only the tiniest bit of resentment for those in charge of the Vancouver music scene, day one of Music Waste Festival saw the Electric Owl play host to a last minute bill that was double the expected size. On account of city bylaws enforcing various fire and electrical precepts, the Zoo Zhop was promptly closed the week before, forcing either a relocation or cancellation of all impending events. It was due to the magnanimity of the Electric Owl that both shows could coincide under the one roof.

Within the bounds of the Owl's asylum, it appeared as if some of Vancouver's most notable acts were cornered in one of the last remaining musical refuges. Although nothing had been noticeably altered, upon filing downstairs into the basement, one would find the de facto Zoo Zhop and the artists who had originally been commissioned to play there. On this evening, eight

bands played two stages simultaneously, and the fire regulations that saw the Zoo Zhop suspended would become all too real of an issue, as tempers flared in moments of great expression.

Störc, a three-piece punk rock outfit, stoked the downstairs room into a violent sweat. Heaving out darkened tunes with an attitude that suggested an even darker place their city could go, Störc let off the steam that built since their decampment. They were passionate and aggressive, and full of aroused hostility. The audience responded appreciatively.

Back upstairs was an entirely different exhibition. At 10 p.m., on came Total Ice, a two-piece band that could only be considered as an arranged noise. Although both musicians showed flashes of brilliance, proving to have an enigmatic cohesion, their breed of sound at times was distasteful, if not wholly unlistenable, as its discordant nature became all too distracting.

But the following act, Dirty Spells, were a collision of post-rock and indie beauty, led by a whimsical electric-violin and a duo of bass guitars. While many onlookers were caught up in the anecdotes of their own lives, many turned, stunned by the mellifluous sounds reminiscent of Mogwai and Godspeed You! Black Emperor. →

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**FRIDAY, JULY 19**  
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**SUP FLU? SATURDAYS**  
JULY 20  
MARLON J ENGLISH - JAY SWING  
TONE - TOMMY K

**SATURDAY, JULY 20**  
Marlon J English  
Jay Swing, Tone  
Tommy K

**THURSDAY, JULY 25**  
Timbre Concerts Presents  
Strfkr  
w/ guests

**THURSDAY JULY 25TH**  
**MONOPHONICS**  
CTR  
SAN FRANCISCO

**THURSDAY, JULY 25**  
Monophonics  
at Electric Owl  
w/ guests

**R.A. THE RUGGED MAN**  
NORTHWEST DIVISION

**FRIDAY, JULY 26**  
Early Show  
R.A. The Rugged Man  
Northwest Division

**DUKE DUMONT**  
Wmnstudios, Lisa Delux  
Killing Time

**SUNDAY, JULY 28**  
Duke Dumont  
Wmnstudios, Lisa Delux  
Killing Time

**HUMANS**  
Presented by Spit

**THURSDAY, AUGUST 1**  
Pride Kickoff Party  
Humans  
Presented by Spit

**SUNDAY, AUGUST 4**  
Pride Closing Party  
Honey Dijon  
w/ guests

**SUNDAY, AUGUST 4**  
Pride Closing Party  
Honey Dijon  
w/ guests

Meanwhile downstairs, Phoenix Thunderbird pounded the audience with their beloved form of thrash metal. Grant Minor (bass), who plays more of a secondary role to Jordan Ardanaz (guitar/vocals) in the intoxication that is Thunderbird, graced the stage again right after as front man in *Girlfriends & Boyfriends*. With their amalgamation of guitar, bass, dual keyboards, and drums, the group reminded us of new wave bands from the early '80s, and why bass guitar kicks so much ass.

The final act in the basement set saw Juvenile Hall deal with the most raucous crowd of the evening. It might not have been just their conventional pop-punk sound that trashed the room, but the combination of booze and power chords nearly uprooted the subterranean crypt that housed more live than dead.

The final two acts on the main stage could not have been more different. BESTiE, a technically stunning beach rock group with a flair for falsetto fit the season perfectly. With their somewhat commercial edge, they made the audience swoon.

But as the night wore on and the concluding act DIANE took the stage, it was easy to tell that the extended nature of that night's show had begun to take its toll on both audience and musician alike. While DIANE kicked into gear, the chugging bass and voice of lead singer Mel Zee capturing all those who remained, the room began to clear.

Despite the temporary demise of the Zoo Zhop, no regulations could douse the fire of those present at the Electric Owl on the first night of Music Waste.

—Sam Hawkins

## KOKO / AARON READ / THE HIGH DROPS

Burrard Hotel / June 15

For one brief, ludicrous moment, the Burrard Hotel wasn't simply a '60s deco motor inn in the extra-sanitary heart of downtown Vancouver—it was the Waldorf 2.0. For one night only, its giant courtyard held two massive just-built skateboard ramps, and its many empty hotel rooms had been stripped bare and replaced with art installations. The Burrard's parking garage turned into a sizable stage and every nook and cranny was packed with apathetic hipsters looking in on the action in considerable awe.

Kicking things off early were the High Drops, who played to a tiny and extraordinarily unenthusiastic crowd. Even though the audience's focus was intermittently focused on whoever was falling off their skateboard at the moment, this quartet played like dynamite. Sun-slicked surfer tones funnelled through "I Am The Walrus"-era psychedelic revelry. Though no one realized it at the time, the High Drops started the trend for the evening

of four-piece rock acts with one energetic, and one studious, guitarist. While Alexi Baris tended towards a mad-eyed stare and frantic chords, Mitch Charron was bent over his instrument like a mathematician with a calculator.

Aaron Read and his energetic ensemble are a summer band. This isn't to say that Read's excellent brand of fuzzy high-fructose pop is aimed squarely at the beach crowd, but that it's impossible to imagine feeling quite the same way about the foursome's melodies when dressed in jackets and toques. The night marked the release of a split seven-inch between Aaron Read and headliners Koko, so it was interesting to see the markedly quieter "Teeth Are All Somewhere" come up late in the group's set. Read played the part of frontman well, radiating a genuine humility that felt at odds against the party atmosphere bubbling just behind the first lines of the crowd.

It was a special treat to see Koko play, even if it was a "one last time" sort of thing. Heavy-lidded frontman Konner Whitney did the fashionable thing and moved to Montreal, so getting to see his Vancouver ensemble again wound the clock back a few years at least. The ramshackle band could draw parallels with the Strokes' *Is This It*, with biting pop lyrics hiding right in front of punk-rock chord progressions. Koko handled the surrounding party the best of the three bands, poking casual fun at everything around them while moving in and out of a stream of material both new and old. For a band who definitely didn't have a lot of time to practice before this show, Koko handled themselves well before quietly ending their set and letting the skateboarders take centre-stage once again.

—Fraser Dobbs

## KETAMINES / WARM SODA / THE BALLANTYNES / ZEBRASSIERES / TOUGH AGE

Rickshaw Theatre / June 15

Ketamines and warm soda are great together. The bands combine pretty well, too. This Saturday night show at the Rickshaw, headlined by the Toronto/Lethbridge-based Ketamines with their ever-in-flux lineup, was pretty fantastic all the same. The theatre's setup was perfect: big speakers and high ceilings made it feel bigger than it was, and the entire lineup demanded that big-rock-show type feeling. While the crowd was thin—"Hello forty people!" was how Tough Age put it—none of the bands slowed for a second.

Local foursome Tough Age kicked the night off with some fuzzy rock, a lot of energy, and some sort of quip about us being trees. The band, formed by members of Sightlines and the now-defunct Korean Gut, to name a few, is fairly new and already

have a six-track album and a digital single released so far this year. They're definitely one to watch, and complemented the sounds of Warm Soda and Ketamines nicely.

Zebrassieres was kind of like seeing the Ketamines. Literally. The band share the same members, but playing different instruments. If you're not familiar, Zebrassieres is a plan for the Ketamines founders Paul Lawton and James Leroy to get paid twice for the same show. And it's worth the price of admission. Zebrassieres have a touch more mania, and played faster and more frantic. Plus, you get to see Lawton lose his shit on a keyboard.

If I had one criticism though, it would be don't let the Ballantynes open for you, because they will try and steal the whole show. It's an inescapable law of Vancouver music, even more evident when their garage soul sound felt slightly out of place—but not at all unwelcome—with the rest of the lineup. They brought all the energy from their recordings to the performance, and are just so much damn fun to watch live. That's not to say there was anything lackluster about the rest of the show. Oakland quartet Warm Soda picked up the pace with their softer, yet somehow louder, garage pop and long interludes that had the crowd nodding their heads like people do when they don't know how to dance.

Towards midnight, Ketamines got up to finish the show, Lawton trading keys for guitar and the mic. One of the nicest things about having the stage and floor at the same height is that you get a whole new level of audience interaction. The sense of humour and fun ran high as they messed around with friends in the crowd and each other in between killer songs, ranging from garage to punk to fuzz. It's always a great feeling to see a band really enjoy what they're doing.

—Tristan Koster



↑ BESTIE  
photo by STEVE LOUIE



↑ JUVENILE HALL photo by STEVE LOUIE

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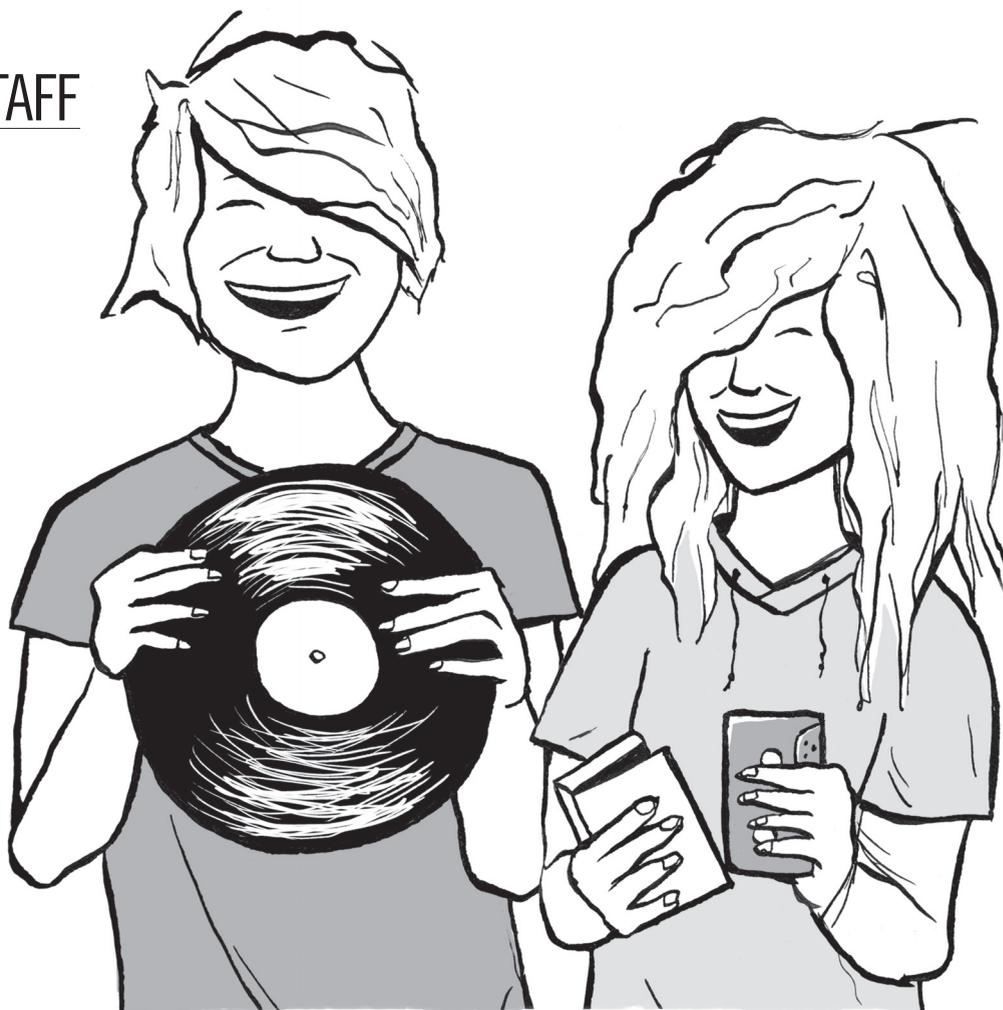
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SUN	MON	TUE	WED	THU	FRI	SAT
<b>7 KITTY NIGHTS</b> NYC STYLE BURLESQUE & COMEDY HOSTED BY: THE PURRFESSOR DJ CHERRY ON TOP	<b>1 MICHAEL BERNARD FITZGERALD</b> +JP MAURICE	<b>2 CLOSED</b>	<b>3 CLOSED</b>	<b>4 PRIVATE EVENT</b>	<b>5 ICE CREAM SOCIAL</b> 50'S & 60'S DANCE PARTY	<b>6 LAUREN MANN &amp; THE FAIRLY ODD FOLK</b> RUFFLED FEATHERS + RIO BY NIGHT COLLEGE INVITATION & ANTI-SOCIAL PRESENTS:
<b>8 BILTMORE RECORD CLUB</b> WITH GUESTS SKINNY KIDS	<b>9 SWARK PRESENTS: BOB LOG III</b> +THE BELADEANS	<b>10 CISE 90, 1PM &amp; ZULU PRESENTS: BILTMORE PING PONG CLUB NIGHT</b>	<b>11 PERSPECTIVE PRESENTS: LARRY &amp; HIS FLASK</b> +GUESTS	<b>12 EAST VAN SOUL CLUB</b> DIS SLIMROY & JONNY WAS	<b>13 BILTMORE PRESENTS: TIM HEIDECKER &amp; NEIL HAMBURGER</b> COLOR MACHINERY & ANTI-SOCIAL PRESENTS:	<b>14 KITTY NIGHTS</b> NYC STYLE BURLESQUE & COMEDY HOSTED BY: THE PURRFESSOR DJ CHERRY ON TOP
<b>15 BILTMORE RECORD CLUB</b> WITH GUESTS SHAWN MRAZEK LIVES! & ROLE MACH	<b>16 TIMBRE PRESENTS: ROGUE WAVE</b> +HEY MARSEILLES	<b>17 KITTY NIGHTS</b> BURLESQUE PRESENTS: WHAT'S NEW PUSSYCAT? A SHOWCASE OF NEW BURLESQUE PERFORMERS HOSTED BY BURGUNDY BRIXX & THE PURRFESSOR	<b>18 SUNSHINE + ACTORS</b> SEX WITH STRANGERS GIRLS/FRIENDS & BOYFRIENDS	<b>19 ICE CREAM SOCIAL</b> 50'S & 60'S DANCE PARTY	<b>20 FACTORIES &amp; ALLEYS</b> +COLDWATER ROAD LATE SHOW - 10:30PM DOORS COLOR MACHINERY & ANTI-SOCIAL PRESENTS:	<b>21 KITTY NIGHTS</b> NYC STYLE BURLESQUE & COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR DJ CHERRY ON TOP
<b>22 BOSS TAKEOVER</b> DJ'S JOHNNY WAS & YOUNG ROYAL	<b>23 41ST AND HOME FINE TIMES</b> HEARD IN THE MOUNTAINS	<b>24 TIMBRE PRESENTS: HEARTLESS BASTARDS</b> +WRITER	<b>25 SWARK PRESENTS: DAUGHAN GIBSON</b> +STEVE GUNN & CAIRO PYTHIAN	<b>26 TIMBRE PRESENTS: RUN THE JEWELS</b> ELP & KILLER MIKE +DESPOT & KOOL A.D.	<b>27 IF WE ARE MACHINES</b> +HOUSE OF DOLLS COLOR MACHINERY & ANTI-SOCIAL PRESENTS:	<b>28 KITTY NIGHTS</b> NYC STYLE BURLESQUE & COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR DJ CHERRY ON TOP
<b>29 BILTMORE RECORD CLUB</b>	<b>30 INDUSTRY LOVE PRESENTS: INTO ETERNITY</b> +UNTIMELY DEMISE HELLCAMBER & MY OWN CHAOS	<b>31 CISE 90, 1PM &amp; ZULU PRESENTS: BILTMORE PING PONG CLUB NIGHT</b>	<i>Featured Shows:</i> AUGUST 1 - FOXYGEN AUGUST 2 - HOCKEY W/ SAINT MOTEL & SWIMM AUGUST 5 - WHITE FENCE W/ JESSICA PRATT AUGUST 8 - THE SWORD AUGUST 21 - THE OCEAN AUGUST 23 - DRAG THE RIVER AUGUST 27 - O'BROTHER W/ NATUE & DAYLIGHT SEPT 2 - FIDLAR SEPT 3 - THE MEN SEPT 7 SAVES THE DAY SEPT 9 - THE DODOS SEPT 24 - SAVAGES SEPT 26 - DIRTY BEACHES			

# DISORDER STAFF PICKS OF THEN & SOON

illustration by  
ANNE EMBERLINE



There once was a time when, whether willingly or not, our toddler ears were filled with nursery rhymes, sing-a-long songs, and Charlotte Diamond. Then we grew up a bit, started doing chores, and earning allowance to spend on things like Pixy Stix, Pogs, and most importantly, our own music. So this month, we take a stroll down Memory Lane and ask our writers what the first album was that they shelled out their own bucks for. And because we're in the thick of beach season, we pose the inevitable follow-up: what new album are you psyched to drop dollars on this summer?

EVAN BROW, CONTRIBUTOR

**FIRST EVER:** Green Day, *American Idiot*, CD (2004, age 11)

While the radio filled my ears with Usher, 3 Doors Down, and Nickleback's "Someday," I had yet to explore my own music. I was too busy watching Pokémon and buying penny candy. But then Green Day released *American Idiot*, which set off a wave of pre-teen angsty hysteria. It was my first taste of punk, of concept albums, of politically charged lyrics. It was no more Top 40 radio for me. It was all about a well-crafted album.

**GETTING PSYCHED FOR:** The Civil Wars, *The Civil Wars*, CD (Aug. 6)

Amidst a slew of inter-band tension, a lot of confusion, and a hiatus announced only seven months ago, the Civil Wars are back with their sophomore album. I love a good, pure folk album to sink into, so hopefully the band can help me achieve that same acoustic purgatory.

SARAH CORDINGLEY, CITR MUSIC DIRECTOR

**FIRST EVER:** The Mini-Pops, *The Mini-Pops*, LP (1985, age 4)

Through an elaborate performance of pleading, tugging, whining, and tantruming in the Vernon Canadian Tire, I somehow managed to convince my dad to purchase this LP. He did not realize that it would become an instrument of his own torture for years to come. Or perhaps he did, but it seemed like an enduring alternative to Alvin and the Chipmunks. Plus, dad was pretty into disco. I was four years old and it was 1985. I was irresistibly drawn to the cover which featured children recreating famous album covers with an awkward pinch of adult sexuality.

**GETTING PSYCHED FOR:** Pop. 1280, *Imps of Perversion*, LP, CD (Aug. 6)

Sparse, horrific, NYC goth rock seems like the perfect summer soundtrack to me.

JACEY GIBB, CONTRIBUTOR

**FIRST EVER:** *Mortal Kombat: Original Motion Picture Soundtrack*, CD (1995, age 5)

For a five-year-old, purchasing music to call my own was a bold new frontier. Regrettably, it would be several years before I bought an actual CD that wasn't just a movie soundtrack. Test your might, indeed.

**GETTING PSYCHED FOR:** The Love Language, *Ruby Red*, CD (July 23)

I'm a sucker for beach-rock, but teaser tracks from the LL's upcoming album showcases a more refined, cinematic sound that I can't help but feel myself warming up to.

# CITR 101.9 FM CHARTS

## STRICTLY THE DOPEST HITZ OF JUNE 2013

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

	ARTIST	ALBUM	LABEL		ARTIST	ALBUM	LABEL
1	<b>Gold &amp; Youth*+</b>	Beyond Wilderness	Arts & Crafts	26	<b>Georgiana Starlington</b>	Paper Moon	HoZac
2	<b>Malcolm Jack*+</b>	I'm My Own Bewitchment	Self-Released	27	<b>Various*</b>	Arts & Crafts: X	Arts & Crafts
3	<b>The Courtneys*+</b>	The Courtneys	Hockey Dad	28	<b>!!!</b>	Thr!!!er	Warp
4	<b>Lié*+</b>	Lié	Function Operate	29	<b>Groenland*</b>	The Chase	Bonsound
5	<b>Shawn Mrazek Lives!*+</b>	Thought He Was Dead	Self-Released	30	<b>Cold Warps*</b>	Don't Haunt Me, OK? b/w Stuck on an Island	Noyes
6	<b>No Joy*</b>	Wait To Pleasure	Mexican Summer	31	<b>The Highest Order*</b>	If It's Real	Idee Fixe
7	<b>Hooded Fang*</b>	Gravez	Daps	32	<b>Gypsophilia*</b>	Horska	Forward Music Group
8	<b>A Tribe Called Red*</b>	Nation II Nation	Tribal Spirit	33	<b>The Lazy MKs*</b>	The Sunset Sessions	13th Ave
9	<b>Zeus*</b>	Cover Me	Arts & Crafts	34	<b>Cascadia*+</b>	Level Trust	Cruising Usa
10	<b>Bleached</b>	Ride Your Heart	Dead Oceans	35	<b>Homeshake*</b>	The Homeshake Tape	Fixture
11	<b>Colin Stetson*</b>	New History Warfare Vol. 3: To See More Light	Constellation	36	<b>Suuns*</b>	Images Du Futur	Secret City
12	<b>Rec Centre*+</b>	Times a Billion	Self-Released	37	<b>Ootheque*</b>	Ootheque	Bonsound
13	<b>The Abramson Singers*+</b>	Late Riser	Copperspine	38	<b>Hayden*</b>	Us Alone	Arts & Crafts
14	<b>Teen*</b>	Carolina	Carpark	39	<b>Born Ruffians*</b>	Birthmarks	Paper Bag
15	<b>The Ketamines*</b>	You Can't Serve Two Masters	Mammoth Cave	40	<b>Big Deal</b>	June Gloom	Mute
16	<b>Various*</b>	Arts & Crafts: 2003-2013	Arts & Crafts	41	<b>Bonobo</b>	The North Borders	Ninja Tune
17	<b>Digits*</b>	Only Affection	Self-Released	42	<b>Mount Kimbie</b>	Cold Spring Fault Less Youth	Warp
18	<b>Black Bug</b>	Reflecting the Light	HoZac	43	<b>Stanley Schumacher and The Music Now Ensemble</b>	Experimental Music Lab	Self-Released
19	<b>Dead Ghosts*+</b>	Can't Get No	Burger	44	<b>MS MR</b>	Secondhand Rapture	Columbia
20	<b>Moon King*</b>	Obsession II	One Big Silence	45	<b>Wild Belle</b>	Isles	Columbia
21	<b>Thee Oh Sees</b>	Floating Coffin	Castle Face	46	<b>David Bowie</b>	The Next Day	ISO
22	<b>Yeah Yeah Yeahs</b>	Mosquito	Universal	47	<b>We Found a Lovebird*+</b>	Let's Start the War	Self-Released
23	<b>Ancients*+</b>	Heart of Oak	Season Of Mist	48	<b>Laura Mvula</b>	Sing To The Moon	RCA
24	<b>Dirty Beaches*</b>	Drifters/Love Is The Devil	Zoo Music	49	<b>Koban*+</b>	Null	The Broadway To Boundary
25	<b>Savages</b>	Silence Yourself	Matador	50	<b>The Lad Mags*</b>	Lover b/w You Don't Love Me	Self-Released



**MUSIC & ARTS FESTIVAL** : TEN BLOCKS  
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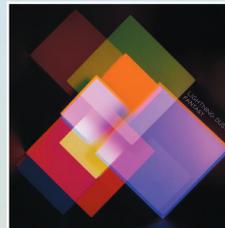
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Sun 12:00 – 6:00

# TOP STOCK TO ROCK



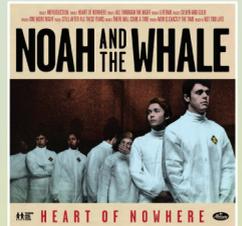
**LIGHTNING DUST**  
Fantasy CD/LP



**AUSTRA**  
Olympia CD/LP



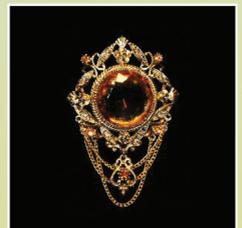
**MAVIS STAPLES**  
One True Vine CD/LP



**NOAH AND THE WHALE**  
Heart of Nowhere CD/LP



**SIGUR ROS**  
Kveikur CD/LP



**FUCK BUTTONS**  
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