

May 2009

free.

that slow fading of memories magazine from CiTR 101.9 FM

discorder magazine.



the history issue:

discorder feels nostalgic, gets a history lesson.

IN THIS ISSUE—the western front, luv-a-fair and stories from Vancouver's defunct once-wonderful venues, rich in lore and history; a trove of tidbits for conversations about music, and all the regular stuff (also a mention of Moist!)

+plus

goonies

copilots

meatdraw

women



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with Dog Day



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Discorders of the past.
26 years, damn.

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discorder magazine

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editor's note

Dear Discorder:

It is important to remember that what goes on today doesn't happen in a vacuum. What we do now will effect what will happen in the future and what people have done before effects us now. To some degree everything we write about is a rehashing of the past, it's usually the recent past though. What we're trying to do this issue is look back into Vancouver's music history and talk about things that have shaped our city.

Our cover this month is a small sample of the magazines from our archives displaying our own history. We've existed for 26 years now, many of Vancouver's current music writers have written for us at some point or another, and most of Vancouver's successful bands have been mentioned in our pages. While pouring through those old issues it is great to see that for all the mistakes we've made (and we've made some) we've also been constantly striving to improve Vancouver's scene through commentary, reporting and criticism. We've changed a lot over the years (we used to print a rap magazine called Elements!), but our goals have remained roughly the same: to inform people of great music. In this issue we've attempted to document some of the old going ons that have relevance today: Debby Reis takes a look at three landmark venues that filled major roles in Vancouver's past (page 16), Pyra Draculea takes a nostalgic look at the return of Luv-a-Fair to Vancouver's club scene (page 5), Leanna Orr discusses how the Western Front struggles with their desire to both preserve their rich past and keep building a new future (page 18). In music history it's hard to ignore punk's important role in reshaping our musical landscape and we take a look at that in both the Afterbeat's interest in the his-

tory of ska music (page 10) and an irreverent look at the highlights of punk in the Punk Rock Fun Time Activity Book (page 4).

Though we are discussing some history this issue it would be a shame to note that we are also doing our best to make some. Discorder is going to start throwing regular concerts at the Astoria. On May 6 come down and check out Nü Sensae, Petroleum By-Products and gr8-2000. Five bucks! Cheap drinks!

Switching to the future, the summer festivals are coming! Music Waste is one of our favourite music festivals and in our next issue after the lineup has been announced we'll be printing a guide to help you plan your tour of the June festival. You are going right?

We will also be following two other new festivals that will be happening this year in our city. Olio Festival is a brand new celebration of music, comedy and the arts that will be taking place this August. It's being organized by some fairly experienced promoters around town, and they are modelling the event on South By Southwest. It will take place over four days with each day focusing on a series of events in a neighbourhood of Vancouver. The lineup hasn't been announced yet, but I've been told that we can expect some announcements in May.

Another fest coming up for those with more specific tastes is Fake Disco. Being put together by gr8-2000 it's going to showcase the makers of d.i.y. electronica in the area. If you're into that sort of music, then this is something you should check out.

See you at the party!
Jordie Yow

Say it to our face.

Did you know Discorder holds monthly contributor's meetings? In fact, the next meeting is Tuesday, May 5 at 7 p.m. in the CiTR lounge.

Bring a friend if you feel nervous about coming alone, we know all about that. Bridge mix?

More information? production.discorder@gmail.com

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TEXTUALLY ACTIVE

by Debby Reis

Punk Rock Fun Time Activity Book by Aye Jay | ECW Press



IN THE INTRODUCTION to *Punk Rock Fun Time Activity Book* Steven Blush of *American Hardcore* writes, "Punk successfully articulated the need to simplify, to strip down and go back to the drawing board, to blow shit up and start again." Perhaps he's right.

Perhaps punks helped destroy the values placed upon them (and us) by the mainstream. But now they have babies. Maybe they feel that

their babies need to know about punk's legacy or need to prove to their babies that they were cool once. Giving their kids this colouring book could be an attempt to prove these things.

On the other hand, the book may just be an excuse for everyone to act like a kid. After all, it is fun to draw tattoos on Henry Rollins.



RIFF RAFF

by Bryce Dunn

GREETINGS READERS! Missed you last month, but I want to make up for it with a jam-packed column of good grooves. First things first though, I would be remiss if I didn't offer an apology by way of my way-faring senility to **Miesha & the Spanks** for somehow leaving my review of her debut 7" hanging off a cliff without a rope to climb down. So here, in its entirety, is that review:

Miesha has got issues—you see, she wants her "Bedroom Back," and no boy on this planet is gonna change her mind, 'cuz they're "All The Same." She's learned her lesson and she's about to "Drop The Anchor" on all these fools as her "Heart Knows Better" and she's doin' it all on her fittingly d.i.y. debut, amplified and countrified for all to hear. With a determined spark in her voice and a crack band at her side, Miesha could hold her own with roots-rock contemporaries near and far. A little more time and some liquid courage would help. Just cancel the failed relationships. She's had enough of those.

I just received a four-song party platter of Calgarian contingents in the mail, called the *Pizza Records Party Pack*, that makes me feel just a bit nostalgic for my hometown. Kicking off side one are the recently-disbanded **the Funfuns**, who give us "Zoo Creepers," a spunky punk tune with a keyboard-drenched melody anchoring the proceedings. Think **the Brentwoods** sparring with **the B-52s** and you've got the Funfuns in a nutshell. Then, worshipping at the altar of powerpop we have **the Hazard Lights**. These guitar romantics give us their best Beatle-bop with "She Moves Me," a slightly sloppy but simply sassy song that only takes a couple minutes to drive the message home with its scrappy guitar, bass and drums workout. Flipping over to side two, **the Ostrich** drop "Don't Rock" and

leave us choking on a cloud of dust. Listening to this I was reminded of a much beloved Calgary combo of yore, **Color Me Psycho**. Supercharged garage rock with just a hint of new wave, the Ostrich possessed the same qualities before they called it quitsville, but if you manage to score a copy of this single you'll be sold on this track alone. **Thee Them**s have the honour of closing out the side with "Oh Shit!" They sound like **the Spits** without the vocals (which is a good thing) and, much like the Funfuns, have the organ calling the shots with everything else bowing to its command. This record is stuffed in a pizza-box styled sleeve with complimentary napkin and money back coupon included; I'm stuffed just listening to this and trying to save room for dessert.

Luckily **the Bash Brothers** provide some temporarily sweet relief. Most likely being force-fed a steady diet of Lemonheads [*ed. the candy not the band*] and Hot Tamales is how these cheekily monikered gals (not actually brothers) came to bash the heck out of their instruments on the five songs contained therein. Songs like "Party Hat" and "Modern Day Robbin Hood" do some devil-may-care damage on the dentures, but it starts to go a little sour by the end of side two with "Bigger Trux" and "Rat Jacket" when the bass and drums crash to a halt in a hail of laughter. Perhaps I missed the point but I think there needs to be more fibre in that feast of tunes. Still, this is good for a while until the **Bratmobile**-influenced buzz wears off.

A different kind of buzz will surely be had with **Lover!** a.k.a. Rich Crook and his newest slab of acid-casualty pop. If the drugs don't kick in on the wah-wah-inflected wizardry on "I'm Not a Gnome" or the fuzzed-out "Ronny," they will by "Left Behind" with what sounds like a wood whistle adding a dizzying

twist to what is already an amazing tune. Like his compadre **Jay Reatard**, **Lover!** cranks out more hits than you can shake a stick at, so really anything you pick up—including this—will be gold.

Lastly, providing a cold slap of reality to the face is Vancouver's **Vacant State**, with a tightly wound four-song blitz of hardcore punk with just a hint of street rock for your listening pleasure. Not the kind of band to mince words, all the songs from "Tight Grip" to the EP's title track "State of Confusion" are about as brutally plaintive and honest as they come, but this invokes an intensity that matches the breakneck pace with which the tracks are played. Fans of **Negative Approach**, **Poison Idea** and first wave UK acts like **One Way System** or **Menace** will surely dig this. With a second single rumoured for release on Deranged Records on the way, this band will be something to watch out for.

And I'm spent. See ya next time!

Miesha & the Spanks:
myspace.com/mandthespinks

Pizza Records Party Pack:
<http://myspace.com/pizzarecs>

The Bash Brothers:
<http://myspace.com/bashbashbash>

Lover!:
Tic Tac Totally Records : <http://tictactotally.com>

Vacant State:
638 Hawks Ave., Vancouver BC V6A 3J1



LUV-A-FAIR

get ready for time travel

by Pyra Draculea | illustration by Jill Southern



“I’m going to be DJing the same set that I did almost 30 years ago. 30 years, yikes!”
—Steven R. Gilmore

FOR ANYONE WHO’S TOO YOUNG OR just wasn’t paying attention, the Luv-a-Fair was Vancouver’s iconic alternative/new wave club. Opening in 1975 as a disco-spinning gay club, by 1980 it had switched to new wave. Vancouver’s burgeoning alternative scene coalesced around the Luv-a-Fair and members of not-yet-legendary bands like Skinny Puppy could be found hanging out with other musicians, scenesters and artists.

Next month, a couple of the old DJs are coming home. Skinny Puppy’s CEvin KEy and artist/designer and former Luv-a-Fair DJ Steven R. Gilmore will be spinning classic tracks popular at the club between 1980 and 1985 at a special Luv-a-Fair club night at Celebrities Nightclub.

“I was speaking with [former Luv-a-Fair regulars and servers] Rick Forde and Joanne Denis about the club, noticing all these people still talking about the Luv-a-Fair,” said KEy. “I thought it would be a cool thing to mention that Steven and I had made a list of some of the classics. The next thing, I heard back from [promoter] Vernard [A. Goud], who was excited for us to spin it for the Luv-a-Fair events.”

“I had never heard songs like ‘Ricky’s Hand’ by Fad Gadget or ‘Warm Leatherette’ by the Normal or ‘Empire State Human’ by the Human League,” KEy said. “I was so inspired by the music I was hearing that I had to work there—mainly so I could know who all the artists

were!”

Luv-a-Fair closed in 2003 but the club is still remembered fondly. Recently promoter Vernard A. Goud has thrown a series of Luv-a-Fair club nights, inspired by his Facebook group dedicated to the Luv-a-Fair scene. “In a matter of a month I had 1,000 members,” Goud said. “A lot of them said, ‘Why don’t you throw an event?’ Three months later I threw my first one. It was meant to be.”

DJ Pandemonium has been involved since the first new Luv-a-Fair night. His first thought when he heard of the concept? “Hot damn! I have to check this out—and weasel my way into a guest DJ spot! Anywhere I can check out an Art of Noise or Nena Hagen 12”, surrounded by people appreciating it, is like a dream gig!”

He added, “You’d have an even mix of mainstream and college kids and straight out alternatives and freaks. Whether you personally liked every single song was beside the point: by the end of the night, everyone would be partying together. I haven’t seen that before or since.”

Gilmore laughed and added, “As egotistical as this may sound, there are a number of clubs here in Los Angeles that play music from that time period and I have always thought that I could easily do the same job or better. Now I’m going to have an opportunity to put my inflated ego to the test!”

Gilmore DJed at the Luv-a-Fair for five years in the early 1980s and he got started with some help from KEy.

“The manager at the time, Kenny, asked me what I thought they should be playing in the club and he hired Michael Wonderful to DJ. One night Michael quit unexpectedly so Kenny threw me into the booth. I had absolutely no experience as a DJ so I was scared shitless. CEvin was the light man at the time and he gracefully helped me.”

So what we can expect? “The same music I played between 1980 and 1985. Joy Division, Cabaret Voltaire, the Cramps, the Stranglers, Liquid Liquid, Wire, Gang of Four, Siouxsie & the Banshees, Bauhaus, the Slits, et cetera.” said Gilmore. “I’m going to be DJing the same set that I did almost 30 years ago. 30 years, yikes!”

KEy added, “Steven and I compiled a list based on what we could call classic Luv-a-Fair tracks. It will be our treat to spin them in their original form as it was in the day. So get ready for time travel!”

Luv-a-Fair will be back with Skinny Puppy’s CEvin KEy and Steven R. Gilmore plus special guest DJ Pandemonium. 9 p.m. May 28, Celebrities Nightclub. Tickets at Flaming Angels, Zulu, Little Sisters, Priape and online at ClubZone and luvnegraceaffair.com.

VENUE NEWS by Jordie Yow

\$5 cover, \$5.75 for a double gin and tonic, \$3.75 for a Pilsner, and \$3.25 whiskey shots.

WITH ALL THIS TALK OF VENUES it’s about time that Disorder got into one and had a concert. With the Astoria reopening and getting back into the swing of things we thought it was a good idea to do just that. Clear your schedule on May 6 to come down and see Nü Sensae play with Petroleum By-Products and gr8-2000. \$5 cover, \$5.75 for a double gin and tonic, \$3.75 for a Pilsner, \$3.25 whiskey shots.

The host of many an open mic night, Wired Monk got their live music shut down after coming to the attention of city hall for not having the proper licensing to host music. After speaking with a staff member who preferred not to give his name, it sounds like Wired Monk will be going through the long process to get the permits to host music again, but until that paperwork goes through, the Kitsilano singer-songwriter crowd (and Trike) will have to find a new place to play every week. This problem seems to have a lot in common with what happened to Hoko’s. The owners of small venues in town are getting caught breaking laws they weren’t aware they were breaking. It’s hard to say whether these incidents are simply bound to happen from time to time in a big city like Vancouver or whether this is the sign of a bigger problem of awareness. In either case it’s unfortunate that venues that have built up successful nights have to lose all the business they were relying on when it’s found they don’t have the proper paperwork.

The Rio Theatre at Broadway and Commercial has started booking events, and it came to our attention with the Ice Cream

Social’s screening of *A Hard Day’s Night* followed by a live performance by the Ice Cream Socialites. By the time this issue goes to print, Fake Shark Real Zombie will have played there. It looks like this place may be getting going as a solid place for events and it’s a viable option for all ages events.

Goonies will be hosting the occasional music night, though

...Available to the public on [the VPD] website, relevant sections are “1.6.23 Liquor Offences,” “1.6.27 Noise Control By-Law,” and “1.6.32 Rave and Late Night Dance Parties”

they’re doing a lot more than that. It’s nice to have something running on the legal side of things and with the place’s seven year lease it will be existing in some capacity for quite some time. There’s no need to get into too much detail here as there is a profile on the new venue on page seven.

In a follow up to last month’s mention of No More Strangers at Funky Winker Beans, they will be stepping up their game to a weekly night. If you haven’t been in that place before, it’s surprisingly nice inside, though bands don’t have anything raised to play on, which would greatly improve it as a venue.

A number of small off-the-radar locales have been stepping in to fill in the gaps in Vancouver’s music scene since the closures of the ER and the Peanut Gallery. If you are running one of them or attending one of them you should bear in mind that underground venues often get shut down because of noise.

After spending an hour pouring over the VPD procedural

manual (available to the public on their website, relevant sections are “1.6.23 Liquor Offences,” “1.6.27 Noise Control By-Law,” and “1.6.32 Rave and Late Night Dance Parties”) on how the police go about dealing with underground concerts, the best advice that we can give is to not bother your

neighbours. Keep it indoors, the muffling effect of walls can keep noise levels from bothering the neighbours, and it’s the neighbours that will get agitated and complain to the police. Even if you’ve gotten yourself a Special Occasion License to allow dancing and drinking for your event, it can still be shut down if it’s breaching the city’s noise by-laws (which are quite easy to breach). The loud sounds of a concert can still bother people even if you keep it indoors, but it comes down to how much your neighbours care about what’s going on, and whether or not they’ll complain about your loud party.



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8 THE BILTMORE CABARET PRESENTS IMMACULATE MAGIC WITH GUESTS STRANGE MAGIC AND LASEFIELD	9 <i>early show 8pm</i> NUMBER DUBBUNYS CLOUD CULT WUEN WUEN WUEN WUEN WUEN WUEN GLORY DAYS 11PM FANSHARK REALZONIE	10 <i>early show 8pm</i> Kitty Nights MC: Ohls Boleycop Bargain Bar & Beach	11 THE BILTMORE CABARET PRESENTS FLOWERS OF HELL WITH GUESTS SMOGA CAVES <i>heavy sound of short attention</i>	12 <i>early show 8pm</i> RYAN STEELE + MANTUSSY comedy show. 7pm TOUS'S BATH Fats 10p 12p 2p	13 THE BILTMORE CABARET PRESENTS DJ JONATHAN TOUBIN (from nyol) w/ the stolen organ family band	14 CO-PILOTS CD RELEASE PARTY! WITH HIMALAYAN & FORD PER
15 VENUE ENERGY PRESENTS! YOU WUEN WUEN WUEN LUSSY YUEN	16 <i>early show 8pm!</i> the union presents manchester orchestra all great post indie sessions and vintage audio GLORY DAYS 11PM	17 <i>early show 8pm</i> Kitty Nights MC: Ohls Boleycop Bargain Bar & Beach	18 <i>early show 8pm</i> actony magazine and the biltmore cabaret present girl goes electric with guests	19 TOUS'S BATH Fats 10p 12p 2p	20 <i>early show 8pm</i> One Cool Word Magazine Spring Fling Release Party! Analog Bell Service Put Scoring Awards Creaking Planks The Contemporary Lounge	21 <i>early show 8pm</i> w/strangers and folks w/ accord girlfriends & boyfriends
22 japandroids CD release party! w/ guests: <i>several great before vintage band w/ gold</i>	23 VENUE ENERGY PRESENTS! LUCERO GLORY DAYS 11PM HARLEN SHANES	24 <i>early show 8pm</i> Kitty Nights MC: Ohls Boleycop Bargain Bar & Beach	25 VENUE ENERGY PRESENTS! BLACK DICE WOLF EYES	26 TOUS'S BATH Fats 10p 12p 2p	27 ronstron.net precepts Iris Solomon Adeline Laura Smith	28 THE BILTMORE CABARET PRESENTS CAROLYN MARK DANNY MICHEL WITH HANNAH GOORAN
29 <i>early show 8pm</i> Way To Go Einstein CD Release Party! <i>Take Show Real Zentrol Junior Major</i>	30 <i>early show 8pm</i> CLUES & MESSY GLORY DAYS 11PM WHITE LUNG	31 <i>early show 8pm</i> Kitty Nights MC: Ohls Boleycop Bargain Bar & Beach	<p>www.biltmorecabaret.com 604.676.0541 395 Kingsway</p> <p>Upcoming Shows June 5 - Akimbo June 27 - Alice Russell June 14 - Julie Dolron June 28 - The Heavy June 16 - Jay Reatard June 29 - King, Khan & BBO! Show</p>			

a nice place to sit.



Goonies

by Jeremy Stothers | photos by Nicole Ondre

VANCOUVER'S NEWEST ART SPACE IS A FITTING REMEDY to this city's no-fun reputation.

The brand new Goonies Gallery, located in the Downtown East Side, is a lot more than the paintings that hang on its stark white walls. Monthly Ping-Pong tournaments, Monday movie nights, delicious vegan desserts and local music all bring people into the art space for a good time.

Gallery founder Merida Anderson, along with seven other artists—all women—use a curtained-off space in the back for their work, which is mostly designing and sewing clothing. But the front area is where all the action is.

"It's a space where people can do anything," said Anderson. "I think, in this city, people just need a venue."

The gallery opened on Apr. 17 and has already hosted an evening of bicycle films, a blob-drawing workshop and an evening of tea and dessert with relaxed music from Andy Dixon (of Secret Mommy and Ache Records) and singer-songwriter Chris Smith. Currently the gallery is showing the Goonies' first group show which focuses on the movie, the Goonies, and the colour of oxidized copper.

"I want this place to be always different, always changing," said Anderson.

She's planning many interesting events and workshops, including a moccasin making workshop with Andy Dixon.

And it all happens at 108 East Hastings St., in the heart of the Downtown East Side, between Insite and Pigeon Park.

There hasn't been a new for-profit business opened on the 100-block of East Hastings for over a decade, until now.

"I think it's good," Anderson said. "People walk by and stop

to take a look. They tell me 'I haven't seen this place open in like, 20 years.'"

This gallery was a bit of a surprise for Anderson. A year ago, she was designing and sewing clothes for her up-scale fashion company PaperBird Clothing.

She ended up here almost by accident; it was the culmination of a year of bad luck for Anderson that made her start Goonies.

She broke her arm in a cycling accident last summer, keeping her from sewing anything at PaperBird. Soon after, at a wedding, she was accidentally pushed and fell hard—breaking the other arm and re-breaking her injured one. Then a design deal for a Gastown boutique fell through. And finally, she lost her old art studio on Kingsway in Vancouver.

After so many setbacks, it seemed like PaperBird Clothing had run its course. She started looking for something new, and found the studio on Craigslist.

Local developer David Duprey had leased an abandoned building and was renting renovated artists' studios for cheap. Goonies' spacious storefront is 75 cents per-square-foot, about a quarter of what some single room occupancy hotel rooms in the area cost.

"For me, the key is to fight greed," said Duprey. "I've got a seven year lease—even if condos spring up on either side, those rents aren't going to change for seven years."

So, hopefully, this gallery will be around for a long time.

Check out www.goonies.ca to see what's going on.

"I think, in this city, people just need a venue."



studios



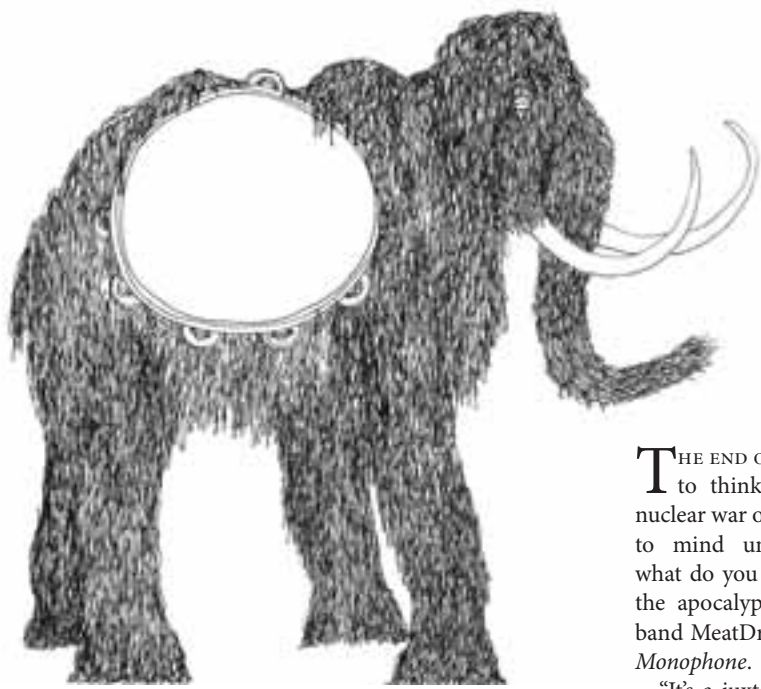
front gallery



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VENUE
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OPENING SUMMER 09



MeatDraw

Post-Apocalyptic Pop

by Jordie Yow | illustration by Nathan Mathews

“We’re going to lure people in the pop stuff, vocal harmonies and all that jazz and then once people start listening to it they’ll think ‘Whoa that’s weird.’”

—Marco Bozenich

THE END OF THE WORLD isn’t pleasant to think about. Whether through nuclear war or global pandemic it brings to mind uncomfortable feelings. So what do you get when you try to make the apocalypse sound happy? Victoria band MeatDraw’s second album *Fin Du Monophone*.

“It’s a juxtaposition sort of thing. It’s really super upbeat and clap-a-long sort of music and the lyrics are all ... different views on how an apocalypse might happen and different ways to deal with it,” Marco Bozenich, lead singer and songwriter for the band, said on the phone from Victoria.

The album is what Bozenich would describe as their attempt at making a “pop” album, and the album in question is very pleasant sounding. The first song, “Are We Gonna Die?,” sets the tone for the album and has Bozenich singing from the perspective of a survivor of a nuclear blast who finds new meaning in life after the bombs drop. “Are we gonna die / how’s it gonna end?” he sings along with the rest of the band—made up of his brother Stefan Bozenich, Lily Fawn

(of Hank & Lily), Marek Tyler, Megan Boddy and Will “Barracuda” Koltai.

“We’re going to lure people in the pop stuff, vocal harmonies and all that jazz and then once people start listening to it they’ll think ‘whoa that’s weird,’” Bozenich said.

Bozenich grew up in the waning days of the Cold War and the end of the world mentality had a big effect on the music he writes now.

“I know a lot of people in my age group—I mean the Cold War was a pretty long period—but growing up in the ‘80s I noticed it and thought about it even as a young child ... Nuclear war was sort of there and it seems ridiculous to think back now ... but at the time it felt like maybe it was a possibility when you were nine years old.”

Bozenich keeps the music accessible not just through its poppy acoustic sound, but also by narrowing the scope of the songs.

“Almost every single one of [the songs] doesn’t look at things on a grand scale,” Bozenich said. “They’re all looking at individual characters personal per-

spectives, day-to-day sort of stuff. ... like how to deal with this crush you have on a person in a bomb shelter.”

MeatDraw are playing at the Media Club on May 1 as part of their tour from their hometown of Victoria to Montreal. If you’ve already missed that Vancouver date, do keep an eye out for them in the future. They are dedicated performers and their live set is heavy on emotion and theatrics. They don’t play often, though it would be wonderful if they did.

Their performances are less than frequent as the band has given up on their attempts to make a career out of MeatDraw.

“This isn’t our full time thing. We have no delusions of trying to make money off [being a band],” said Bozenich ruefully. “We’ve come to terms with it.”

They have been getting some regular play on CBC Radio 3 and through a Radio 3 showcase in Edmonton were able to land some help with distribution. The album had a small local release in February, but had an official release Apr. 14. You should be able to find it at Zulu, Scratch or Red Cat.

Copilots

A talented family

by Nathan Pike | photo by Tamara Lee

COPILOTS VIBRATE ON A DIFFERENT FREQUENCY, sounding a bit like indie rock gone postal with the knobs twiddled *ever* so slightly, rendering them difficult to compare to anything else.

Quirky and unpredictable, tight but relaxed and largely collaborative, Copilots reflect the personality and musical background of its players. Though some members may credit their time at Vancouver Community College as a fine-tuning point in their musical careers, it is more likely the years of playing music with a lot of people and exploring genres that makes this band truly unique. Just beneath the surface of Copilots’ core sound is a mass of influence and learned playing ability that ranges from jazz and funk to hardcore and punk which allows them to confidently shift between weird psychedelic hard-folk to full on atmospheric rock in a heartbeat. Copilots reek of top-notch talent and with four years under their belt and the soon to be released fantastic second album, *Escape Through the Trees*, it appears that they have truly hit their stride.

Talking with Copilots singer/guitarist Skye Brookes, I couldn’t help but share his excitement over the band recently signing with the eclectic and creative Drip Audio label, founded by local music veteran Jesse Zubot. Brookes wasted no time in expressing his enthusiasm over Zubot’s clout within the Vancouver music scene.

“Jesse is so good at making things happen,” Brookes explained. “He manages to release stuff

that sounds really good with amazing artwork and great production. He gets your music out to the right people and it ends up getting reviewed all over the world! The guy is a hero to me!”

Copilots came together in 2005 when Brookes approached local guitarist Chad MacQuarie about starting a band. A couple of members from Brookes’ previous band were looking to reimagine their former musical project with a more punchy and melodic edge. Revered by many, including Brookes, to be one of the city’s best guitar players, MacQuarie was exactly the force needed to make this vision reality.

“Chad changed the face of the band entirely with his energy, stage presence, everything,” Brookes said about the gifted guitarist’s immediate fit. “We realized the possibilities were so much more. He lifted us up a notch and helped get the band rolling as things kind of fell into place. We started collaborating more and members even started writing their own songs.”

It is clear in the dynamic the band shares—both on stage and off—that these people are close and share plenty of history. Their love of playing together is obvious. And creatively, the band is largely a shared experience.

“We love working on each other’s songs and helping each other out,” Brookes said. “It’s basically like a family band of sorts. [Drummer] Dylan [Smith] and I are brothers. [Pianist/vocalist] Karma [Sohn] and I are a couple. [Bassist] Pete



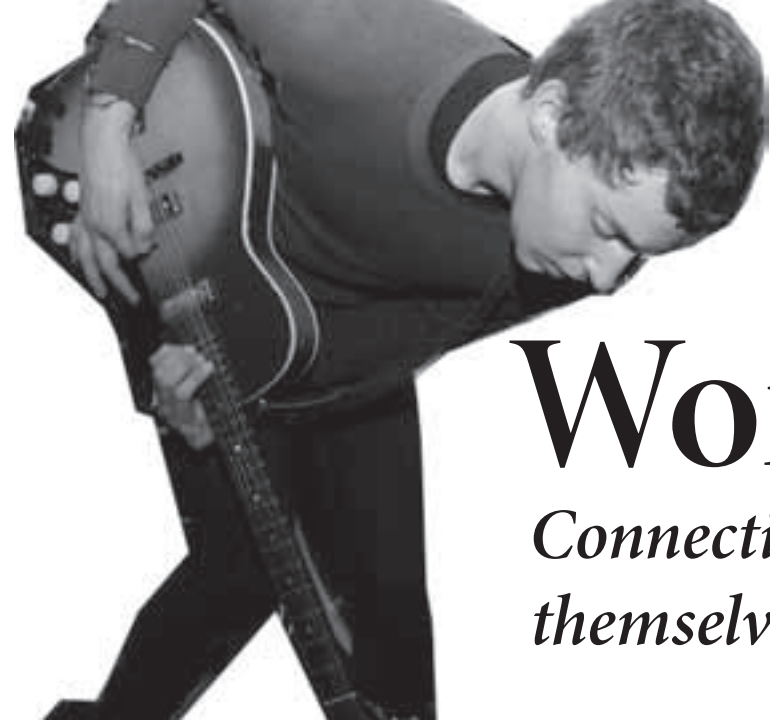
[Schmitt] and I grew up together in Mission B.C. and were roommates for years. And Chad, whom I’ve known for 10 years, is one of my favorite human beings on the planet!”

Also a prolific drummer, Brookes has amassed quite a resume in the 15 plus years he’s been in the city. He’s toured the world in a staggering array of great local acts including the Veda Hille band, Inhabitants and Fond of Tigers. It is obvious that the passion for music and the respect he holds for his peers is what drives him forward and that Copilots are a very special outlet for him.

“One of the main reasons that I play music is because of the fantastic musical relationships that develop,” he shared. “A great musical relationship is a unique and intimate experience and I am blessed to have many, many of these relationships in my life. Copilots really represent this type of relationship for everyone in the band.”

Copilots celebrate the release of their second album and debut on Drip Audio records on May 14 at the Biltmore along with Himalayan Bear and the Ford Pier Vengeance Trio.

Doors at 9 p.m. Show at 10 p.m. sharp.



Women

Connecting in spite of themselves



by Gord McCullough | photos by Steve Louie | drawings of women by Audrey Egeland

FOR MY INTERVIEW WITH PAT FLEGEL FROM WOMEN, I got really nervous. The band, made up of Flegel, his brother Matt, Michael Wallace and Christopher Reimer, have done enough interviews that one can only assume he doesn't care anymore. When asked about this though his response is mixed.

"Haha. Are we sick of this shit? Whatever man, I don't know. No. It's like the fucking people who ask us questions that can be answered by reading our bio—that is stupid. Like 'So, you're from Calgary?' But, ultimately people are just trying to help us, so whatever."

For guitarist and vocalist Flegel it is part of the job, but he is quick to point out his own reticence.

"It's not like I pursue interviews. I never initiate them. I don't really get why people want to talk to me."

For Women's audience, this is a large part of their appeal. An article in Plan B magazine hit the nail on the head, suggesting that "attempts to demystify Women are pointless; it's their mystery (if anything) that defines them." Flegel agreed, citing that the aforementioned article was one of the few that got it right.

"It is interesting that you pointed [Plan B] out, I think it's definitely one of the best [articles about us] out there."

Much has been made about Women and their interactions (some would say their lack thereof) between themselves, the media and also their audience.

"We have never been the 'Hey, it's Saturday night, how's everybody doing?' or 'We're selling merch in back of the bar' band. I have faith people will be able to find our merch without me telling them where the fucking table is. Or telling people to come closer to the stage if there is a gap. If people want to fucking stand in the back, let them, I don't care, we just want to play the songs and have them sound good. I don't feel like telling people what to do."

Paradoxically, despite this lack of interaction, Women's ability to connect has been extraordinary and has been made possible through constant touring. By Flegel's rough math, they have played 150

times over the last year. I was curious if anything felt different on the most recent leg of their tour, which saw them play Vancouver's Wise Hall on Apr. 5.

"We feel comfortable and feel good about it how it sounds," he said. "That's one thing we have gotten better at is knowing what sounds good."

Their attention to detail has matured and their knowledge of what sounds good has considerably improved without pandering to their audience. They have learned some things that they could improve on though.

"One thing that we would like would be a sound guy. Like our own sound guy who knows how to set everything up. At first we were really awkward sounding but we have learnt about monitor mixes and mic-ing our drums right so they sound thin. Not mic-ing the high hat. We have had sound guys who mic the drums super loud so that they are the loudest thing and it sounds like shit. We are getting better about knowing what to ask for and demanding it basically."

Matt Flegel, Women's bass player, recently lamented that while the band is touring, they don't have that much time to rehearse or jam—something the band loves to do. Curiously, they have been able to churn out the new song "Diamond Boy," which may be the best song they have written. For Pat, lament is too strong a word.

"We do love touring," he said. "We love recording the most probably, but we still love touring."

Indeed the band has been on a seemingly non-stop tour of the world since their self-titled debut was released in 2008 and has seen the band play with several of their equally impressive contemporaries including Abe Vigoda, who can be likened to Women in many ways. They are both made up of four guys who are friends who live to play music together, and have been, unfortunately, mutually defined as creators of "rich sound tapestries."

"Those guys are fantastic and we had so much fun," Flegel said. "We can, I think, call them friends now. Yeah. No man, they are great and their latest EP is rad. We are similar in that same kind of SST

[Records] spirit or ethic—constantly putting out records and touring."

The Internet is something one might hesitate to mention since it's been a source of consternation for the band. Because of their name, many of the articles written about them are extremely difficult to find. Ironically the Internet is the main reason they have been able to reach so many people. In this case it is something I am excited to mention because in my preparation for the interview, I found a discussion forum where the lyrics of Women's music were being debated.

"Fuck off. No way. How did they get the lyrics?" Flegel said, amazed.

Women don't print their lyrics in their liner notes. The online discussion is about trying to figure out the lyrics, which shocks Flegel.

"What? Really, that's... that's... wow. Well hey, that's nice I guess."

The effect of Women's lyrics, despite them being cryptic or inaudible, is profound. They function as part of the aural experience as an additional instrument. Some of the reason for this, Flegel added, can be traced back to the Jesus & Mary Chain.

"I used to listen to *Psychocandy* a lot. Not that much anymore ... Fuck that, I will probably listen to it in a half hour. But their lyrics, I could rarely hear, but that doesn't matter."

Women's busy summer schedule is further evidence that the band—regardless of their muffled lyrics—has made a significant connection with people. They're performing at the Primavera Festival in Barcelona before returning to North America for more festivals. After that they'll head to Calgary to record their follow up album.

Pat comments that all of the experiences so far have been great. "Man it's awesome. We are really looking forward to Primavera. I want to meet Thurston Moore [of Sonic Youth] and Neil Young. That would be great. Or David Yow [of the Jesus Lizard]. Yeah, I am going to take a shit in front of David Yow."



"Fuck off. No way. How did they get the lyrics?" Flegel said, amazed.





words and photos by Tamara Lee

finding their place in the history of ska

The Afterbeat

THE SCENE WAS COMPLETELY RAW. The bar was dimly lit and smelled like the regulars who sat around in the shadows. I stood in front of a feeble attempt at a stage, only one foot above the floor. When I moved my feet I noticed they were sticking to some mystery puddles, which I hoped was beer but maybe was—I tried not to think about it.

This was Pat's Pub and I was there to see the Afterbeat, a six-piece ska/punk band from Winnipeg. They were playing their first show on a cross-Canada tour. As I surveyed the crowd, I observed a strange mixture of punk-rock seniors (still in skinny jeans and mohawks from the '80s), some classic rockabilly folk (Bettie Page pin-up girls and '50s greasers), and those trusty regulars, still enjoying their 2 p.m. beer break. Pat's has the air of the Ivanhoe. This means bad carpeting and rickety wooden chairs, with an overarching bathroom smell. The only thing missing is random cheese sales by the customers.

However, I was soon able to forget the whole sordid scene, which became insignificant once the Afterbeat took the stage. The music began with a slap to our collective cheeks, and within notes they managed to punch the entire crowd into a frenzy. At first verse, they laid out a high-energy foundation with a bouncing guitar line atop some funky base. The rhythm had a powerful reggae swing to it. Just when we were all bouncing on the balls of our feet, they kicked it into double time and came

over the top with the chorus, sweeping up anyone who had not been moving. The lead vocals rang out about "rude boys" and "changing the system," backed up by all the boys and their "woah ohs." And the final icing was the sweetly added sounds of harmonic horns, energizing the chorus with bouncy trombone and trumpet.

And I thought to myself, this is ska punk in its purest form. It was nothing like the commercialized punk of Sum 41, Good Charlotte or Fall Out Boy. There is not the predictable mass marketed punk style, with its not-so-dangerous high school rebellions and angst about girlfriends and Math 10. If we shed away all of today's pop-punk clichés, then we're left with what is before me: something closer to the core roots of punk rock.

Current day pop-punk has deviated so far from its roots that it is barely recognizable. During the mid '70s, Television, the Ramones, the Clash and the Sex Pistols were making waves in New York and London. These original punkers gained popularity as a reactionary counter culture to the era's problems. The songs contained social and/or political commentary wrapped up in an angst ridden punk rock package.

A similar music style that contained something extra was picking up where punk left off. This sound had a certain energy and bounce to it, usually accompanied by horns and a little flavour of reggae. This was largely because right around the birth of punk rock in Britain, there was another musical movement coming across the sea from Jamaica in the form of ska.

I caught up with Mike Reis, singer and guitarist for the Afterbeat. We talked a little about the birth of reggae and ska.

"Back in the '50s in Jamaica, one drummer began to hit on the second beats of the rhythm instead of the first," said Reis. "It's a simple change. But this emphasis on the off beats made a whole new sound entirely. [Ska] was born as music was built around the afterbeat."

That idea was the driving force behind ska. Born in the '50s by a culture of rebels known as the Rude Boys [*ed. Rude Boys was a slang term for juvenile delinquents in Jamaica*]. The music gained popularity in Britain's mod scene in the '60s with artists like Prince Buster and the Skatalites. With similar rebellious roots and direction, there was a logical union between the sounds of ska and punk, and a new sound began as artists re-released older ska classics in new punk-fusion style. This was named 2 Tone ska after the British record label many of the bands who pioneered it were signed to. Some well know artists on this scene were the Specials, the Beat and Madness. The influences of the 2 Tone ska bands continued to affect newer styles of punk rock that evolved into the late '80s and '90s. Ranging from heavy ska-styled sounds of Operation Ivy,

Rancid and Reel Big Fish to bouncy Californian surfer punks, like NOFX, 311 and Sublime.

Throughout the years, punk rock music passed through many changes and styles. About the mid '90s, punk finally went mainstream. It might be harsh to say that No Doubt or Green Day are responsible for this new turn, as they were likely just on the crest of some inevitable wave. But in 1994, when Green Day's album *Dookie* sold a record-breaking 15 million copies, the changes were certainly set in motion.

An edgy, blue-haired garage band became the next mass-marketable goldmine. Before long, the sounds of punk were in pop production. Oi was lost to unoriginal power chords. Less abrasive sounds became prominent and eventually we found "punk rock" filling the top 40 charts. Somehow, what began as

A similar music style that contained something extra was picking up where punk left off. This sound had a certain energy and bounce to it, usually accompanied by horns and a little flavour of reggae.

an edgy and reactionary counter culture, ironically transitioned into simply, culture.

In this move to the airwaves, ska was left behind after the relatively brief popularity of No Doubt's edgier original sounds.

Nowadays it can be challenging to find punk music with the original styles and sounds, or to find ska music at all, although it is out there. The Afterbeat is part of this remaining tribe, and has toured with kindred bands, such as Bedouin Soundclash, Bad Brains, the Skatalites (who reformed in the '80s) and Catch 22. They have also been highly praised by Ska-T's Scenic Drive on CiTR as a rare gem of the genre [*ed. available every Friday morning 10 a.m. to noon on CiTR 101.9FM*].

Their name is a suitable tip of the hat to the music that they clearly love. And this affection translates into producing great genre music. That is exactly what the Afterbeat gives us, wrapped into a fun, high-energy show.

Just when I had thought that punk music had been swallowed by giant record labels and spat out at teenage masses, I am relieved to find that in some dingy bar's shadows, ska punk is still being created in its pure form. Thank you Afterbeat.





MAY



art by Katrina Dombisky

s m t w t f s

3
Ladytron, the Faint
@ Commodore
Ladytron, the Faint DJ Sets
@ Pop Opera

4
Rocco DeLuca & the Burden,
Joshua James
@ Biltmore

5
Lenka, Kellarissa
@ Media Club
Ben Lee, Low Vs Diamond
@ Richard's

6
Fake Jazz: Shipyards, Ditherbliss,
Filip Gorecki, Air Castle,
Wonderfucks
@ Cobalt
Nü Sensae, Petroleum
By-Products, gr8-2000
@ Astoria

7
Hard Feelings, Timecopz,
War Baby
@ Honey
Bend Sinister, Language Arts,
We Are The City
@ Biltmore

8
B-Lines, Isotopes, Hard Feelings,
Pretty Vanilla @ Cobalt
Immaculate Machine, Strange
Magic, Lakefield @ Biltmore
The Stills, Gentlemen Reg @
Commodore
Marble Rye, Satori Tide, Analog
Bell Service, the Matinee @
Railway

9
Cloud Cult, Say Hi @ Biltmore
Strung Out, Death By Stereo @
Richard's
Mother Mother, Said The Whale,
Gang Violence @ Commodore
Joel Plaskett @ Vogue
Papermoon @ Railway
Boogie Monster @ Lugz

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Barker
@ Centre in Vancouver for
Performing Arts

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Flowers of Hell, Sinoia Caves
@ Biltmore
Missing Starla, Fuzzcat, Jeff
Hawker @ Railway

12
White Lung, Nü Sensae, Juvenile
Hall
@ Cobalt
Voting
@ Everywhere

13
Fake Jazz: Mcquurie, Gale, Wil-
son, Boogiemonster, Collapsing
Opposites, Havoc, Spungejobyr-
num vs. Kingcrab @ Cobalt
Patrick Watson @ Richard's
DJ Jonathan Toubin, Stolen Or-
gan Family Orchestra @ Biltmore

14
Nü Sensae, Modern Creatures,
N.213 @ Honey
Mike Doughty @ St. James Hall
Copilots, Himalayan Bear,
Ford Pier @ Biltmore

15
Obits, the Lights @ Media Club
Subhumans @ Ukrainian Hall
The Virgins @ Biltmore
Fleetwood Mac @ GM Place

16
The Kills, the Horrors, Magic
Wands @ Commodore
Manchester Orchestra
@ Biltmore
Elephant Train, Stolen Organ
Family Band @ Lugz

17
Gojira, the Chariot, Car Bomb
@ Richard's

18
Scott Weiland
@ Commodore

19
Justin Townes Earle,
Teresa Andersson
@ Media Club

20
Fake Jazz: Leviathans, Diadem,
ATTN:diamond shoppers, Sara
Gold, Andy Dixon @ Cobalt
Analog Bell Service, Fur Bearing
Animals, Creaking Planks
@ Biltmore
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Sex With Strangers, Accost,
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22
King Khan & the Shrines, Mark
Sultan @ Commodore
Lady Sovereign, Chester French,
Hollywood Holt @ Richard's
Japandroids, Mount Saint Helens
Vietnam Band, No Gold
@ Biltmore

23
Lucero, Black Joe Louis, the
Honeybears
@ Biltmore
The SSRIs
@ Funky Winkerbeans

24
Animal Collective, Grouper @
Commodore
Left Spine Down, Stiff Valentine
@ The Red Room

25
Black Dice, Wolf Eyes @
Biltmore
M83 @ Commodore
TV on the Radio, Dirty Projec-
tors @ Malkin Bowl

26
Grizzly Bear, Foreign Born @
Commodore

27
The Manipulators, Dylan Thomas
& Your Vancouver Vipers @
Honey

28
Danny Michel, Carolyn Mark,
Hannah Georgas @ Biltmore
New York Dolls @ Richard's

29
Way to Go Einstein, Fake Shark
Real Zombie, Junior Major
@ Biltmore
Kaskadee, Luke McKeehan
@ Commodore

30
Mount Eerie, Nick Krgovich,
gr8-2000 @ St.James Hall
Clues @ Biltmore
Chain & the Gang, Hive Dwellers
@ Little Mountain
The Dears, Jets Overhead, Black
Diamond Bay @ Richard's

31
Peaches, Drums of Death, Betti
Forde @ Commodore



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CiTR 101.9 fm program guide

We suggest
listening to CiTR
online at www.citr.ca,
every day.

sunday

TANA RADIO

(World) 9-10am

SHOOKSHOOKTA

(Talk) 10-11am

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

KOL NODEDI

(World) 11am-12pm

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

THE ROCKERS SHOW

(Reggae) 12-3pm

alternating Sundays

Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

alternating Sundays

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

SHAMELESS

(Eclectic) 3-5pm

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

CHIPS WITH EVERYTHING

(Pop) 5-6pm

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

SAINT TROPEZ

(Pop) 5-6pm

Welcome to St. Tropez! Playing underrated music from several decades!

<st.tropez101.9@gmail.com>

QUEER FM

(Talk) 6-8pm

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

<queerfmradio@gmail.com>

RHYTHMSINDIA

(World) 8-9pm

alternating Sundays

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

ALL AWESOME IN YOUR EARS

(Eclectic) 8-9pm

alternating Sundays

MONDO TRASHO

(Eclectic) 9-10pm

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

TRANCENDANCE

(Dance) 10pm-12am

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

<trancendance@hotmail.com>

monday

PROFTALK

(Talk) 7:30-8am

Radio that gets professors talking at UBC.

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>

JAPANESE MUSICQUEST

(World) 11-12pm

Syndicated from CJLY Kootenay Co-op Radio in Nelson, B.C.

ALTERNATIVE RADIO

(Talk) Alternative Mon. 12-1pm

Hosted by David Barsamian.

CANADIAN VOICES

(Talk) Alternative Mon. 12-1pm

Hosted by David Barsamian.

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.

LET'S GET BAKED

(Talk) 3-4pm

Vegan baking with "rock stars" like Laura Peek, the Food Jammers, Knock Knock Ginger, the Superfantastics and more.

THE RIB

(Eclectic) 4-5pm

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

CAREER FAST TRACK

(Talk) 5:30-6pm

SON OF NITE DREAMS

(Eclectic) 6-7:30pm

alternating Mondays

Join jolly John Tanner, radio survivor for almost half a century now heard alternating Mondays with an eclectic musical mix of many eras from the '50s to today.

THIS SIDE OF MONDAY

(Eclectic) 6-7:30pm

alternating Mondays

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

<becktrex@gmail.com>

RADIO FREE GAK

(Eclectic) 7:30-9pm

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by the ever suave, Gavin Walker. Features at 11pm.

May 4: "Cracklin!" A great way to describe the music of drummer Roy Haynes and his Quartet with tenor saxophonist Booker Ervin.

May 11: "High Frequency." A rare quartet date by alto saxophone master Jackie McLean.

May 18: "Percussion Bitter Sweet"

Politics and music with drummer Max Roach and his Ensemble.

May 25: "Kyoto" Art Blakey's Jazz Messengers with Freddie Hubbard and Wayne Shorter.

tuesday

PACIFIC PICKIN'

(Roots) 6-8am

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<pacificpickin@yahoo.com>

GIVE 'EM THE BOOT

(World) 8-9:30am

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THIRD TIME'S THE CHARM

(Rock) 9:30-11:30am

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<borninsixtynine@hotmail.com>

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

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

LAUGH TRACKS

(Talk) 1-2pm

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

WINGS

(Talk) 2-2:30pm

REEL TO REAL

(Talk) 2:30-3pm

Movie reviews and criticism.

RADIO FREETHINKER

(Talk) 4-4:30pm

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

The real world is a beautiful and fascinating place and we want people to see it through the lens of reality as opposed to superstition.

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	
6am		CiTR Rebroadcast	Pacific Pickin' (Roots)	CiTR Rebroadcast	CiTR Rebroadcast	CiTR Rebroadcast	CiTR Rebroadcast	6am
7	CiTR Rebroadcast	Prof Talk (Talk)						7
8			Give em The Boot (World)	Suburban Jungle (Eclectic)	End Of The World News (Talk)	Fill In		8
9	Tana Radio (World)	Breakfast With The Browns (Eclectic)				Synchronicity (Talk)	The Saturday Edge (Roots)	9
10	Shookshookta (Talk)		Third Time's The Charm (Rock)	Fill In				10
11	Kol Nodedi (World)	Japanese Musicquest (World)			Sweet And Hot (Jazz)	Ska-Ts Scenic Drive (Ska)		11
12pm		Alt Radio (Talk) Canadian Voices (Talk)	Morning After Show (Eclectic)	Anoize (Noise)	Duncans Donuts (Eclectic)	These Are The Breaks (Hip-hop)	Generation Anihilation (Punk)	12pm
1	The Rockers Show (Reggae)	Parts Unknown (Pop)	Laugh Tracks (Talk)	The Green Majority (Talk)	We All Fall Down (Eclectic)	Fill In	Power Chord (Metal)	1
2			Wings (Talk) Reel to Real (Talk)	Democracy Now (Talk)	Ink Studs (Talk)	Radio Zero (Dance)		2
3	Blood On The Saddle (Roots)	Shameless (Eclectic)	Lets Get Baked (Talk)	Native Solidarity News (Talk)	Fill In			3
4			The Rib (Ecl)	Radio Freethinker (Talk)	Rumbletone Radio A Go Go (Rock)	French Connection (World)	Nardwuar Presents (Nardwuar)	Code Blue (Roots)
5	Chips (Pop)	Saint Tropez (Pop)	Fill In	Weners BBQ (Sports)	Arts Report (Talk)	Cafe Radio (World)	News 101 (Talk)	The Leo Ramirez Show (World)
6			Career Fast Track (Talk)		Audiotext (Talk)	Stereoscopic Redoubt (Rock)		Nasha Volna (World)
7	Queer FM (Talk)	This Side of Monday (Eclectic)	Son Of Nite (Eclectic)	Flex Your Head (Hardcore)	Samsquantch (Ecl) The Canadian Way (Ecl)	Hot Mess		
8	Rhythms (World)	All Awesome (Ec)	Radio Free Gak (Eclectic)	Life On Jumpstreet (Dance)	Folk Oasis (Roots)	Exquisite Corpse (Experimental)	African Rhythms	Shadow Jugglers (Dance)
9	Mondo Trasho (Ecl)			Crimes And Treasons (Hip-hop)		Live From Thunderbird Radio Hell (Live)	Rainbow Groove	Synaptic Sandwich (Dance/Electronic/Eclectic)
10	Transcendance (Dance)	The Jazz Show (Jazz)			Sexy In Van City (Talk)		Shake A Tail Feather (Soul/R&B)	
11			CabaRadio (Talk)		Hans Kloss Misery Hour (Hans Kloss)	Hypnotic Groove (Dance)		Beats From The Basement (Hip Hop)
12am							I Like The Scribbles (Eclectic)	
1								
2						Aural Tentacles (Eclectic)	The Vampire's Ball	
3	CiTR Rebroadcast	CiTR Rebroadcast	CiTR Rebroadcast	CiTR Rebroadcast				CiTR Rebroadcast
4								
5								

NATIVE SOLIDARITY NEWS

(Talk) 3-4pm

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WENER'S BARBEQUE

(Sports) 4:30-6pm

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FLEX YOUR HEAD

(Hardcore) 6-8pm

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

LIFE ON JUMPSTREET

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm

<crimesandtreasons@gmail.com>

CABARADIO

(Talk) 11pm-12am

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wednesday

SUBURBAN JUNGLE

(Eclectic) 8-10am

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ANOIZE

(Noise) 11:30am-1pm

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<lukemeat@hotmail.com>

THE GREEN MAJORITY

(Talk) 1-2pm

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DEMOCRACY NOW

(Talk) 2-3pm

RUMBLETONE RADIO A GO GO

(Rock) 3-5pm

Primitive, fuzzed-out garage mayhem!

ARTS REPORT

(Talk) 5-6pm

AUDIOTEXT

(Talk) 6-6:30pm

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SAMSQUANTCH'S HIDEAWAY

(Eclectic) 6:30-8pm

alternating Wednesdays All-Canadian music with a focus on indie-rock/pop.

<anitabinder@hotmail.com>

THE CANADIAN WAY

(Eclectic) 6:30-8pm

alternating Wednesdays

FOLK OASIS

(Roots) 8-10pm

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SEXY IN VAN CITY

(Talk) 10-11PM

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HANS KLOSS' MISERY HOUR

(Hans Kloss) 11pm-1am

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thursday

END OF THE WORLD NEWS

(Talk) 8-10am

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DUNCAN'S DONUTS

(Eclectic) 12-1pm

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

WE ALL FALL DOWN

(Eclectic) 1-2pm

Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. <www.weallfall-downcitr.blogspot.ca>

INK STUDS

(Talk) 2-3pm

Underground and indie comix. Each week, we interview a dif-

ferent creator to get their unique perspective on comix and discuss their upcoming works.

FRENCH CONNECTION

(World) 3:30-5pm

French language and music.

CAFE RADIO

(World) 5-6pm

Iranian Talk and Music syndicated from CJSF Simon Fraser University, Burnaby, B.C.

STEREOSCOPIC REDOUBT

(Rock) 6-7:30pm

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A Very Abridged History of Vancouver Venues



The Smilin' Buddha in its heyday. Photo by Bev Davies



The Smilin' Buddha today.

Photos and words by Debby Reis unless otherwise noted.

The recent venue closures in Vancouver are nothing new. In fact, it seems to be a Vancouver tradition that concert goers just have to deal with. This collection of venue histories, which names just a few of the many, many places that have closed over the years, reminds us of that, and hopefully will inspire new nightlife ventures.

THE CAVE

The 600-block of Hornby Street used to be the hub of Vancouver's nightlife. Jack Wasserman visited those cabarets in search of stories for his Vancouver Sun column, which ran from 1949 until his death in 1977, when the mayor decided to name the block Wasserman's Beat. One place Wasserman visited was the Cave Theatre Restaurant.

The Cave opened in 1937 as a vaudeville theatre. A few years later it became a known bottle club, where people brought their own booze but paid for mix and ice. **Mitzi Gaynor**, a movie musical star, perfected her stage routines at the Cave year after year, as did other Vegas acts. These were the Cave's primary entertainments. **Tony Bennett**, **Ella Fitzgerald** and **Louis Armstrong** all performed there. **Jayne Mansfield** was too drunk to remember her own lyrics there and **Bette Midler** flipped out at a heckler, threw his "refunded" money at him and demanded he get out.

"But it was what was unique about this place that made it special. It had been constructed to look like a cave (duh)," Will Hay of **the Painted Ship**, wrote in an email. "When the band first walked in and we saw the stalactites pointing down at us, our Troglodyte hearts skipped a beat. HOME!!!"

Initially Hay was reluctant to play the Cave due to its dress code and cover charge, but after making arrangements to limit these rules, the Painted Ship ended up playing for an extra week in July, 1969. "**The Who** and **Herman's Hermits** came down to see us," Hay wrote, recalling one performance. "At one point they decided to storm the stage and we all collaborated on a raucous, punked-out version of 'Satisfaction.'"

By 1976 business had slowed, prompting Stan Grozina, the owner at the time, to have *Celebrity Revue*, a TV variety show, film there to help cover costs.

Before closing and being torn down in 1981, the Cave auctioned everything in the club off. Even the stalactites went for 20 bucks a pop.

THE SMILIN' BUDDHA CABARET

Formerly located at 109 East Hastings, the Smilin' Buddha Cabaret opened in 1953 as a dinner and dance club. In 1961 Lachman and Nancy Jir, the longtime owners, took over, and booked **Tommy Chong's the Shades**. Throughout the '60s the Buddha showcased R&B acts, including **Ike and Tina Turner**, and was Vancouver's "mod" hang out. Apparently **Jimi Hendrix** was fired for being too loud.

By the late '70s, however, the Buddha had turned into a skid row bar. And that's when the punk scene took over.

"It was like a clubhouse. You knew everybody that was there, and if you didn't, you found out who they were pretty fast," Tracy Brook, singer for **the Hip Type**, recalled. Brook used to go to the Buddha regularly from '79 to '83. Although she was underage, she paid her cover with a roll of nickels and was let in the front doors. Nevertheless, underage kids often hung out in the back alley. "That's where the police would come ... they would confiscate belts, they would confiscate wrist bands, they would confiscate if you had a dog collar on, they would confiscate anything. And boy oh boy, god help you if you got caught with a beer."

Scott Beadle, who's currently writing a history of Vancouver's punk scene, played the Buddha with **the Bingo Chickees** before he was 19. There was a line flush with the stage that young performers had to stay behind, but that didn't prevent the owner from being paranoid when the cops appeared.

"Lachman [the owner] would come running back and herd us all into the kitchen ... that was the band room ... and lock the door. And one time, when the cops came in and he was more nervous than usual, we were used to the drill, he came into the kitchen and there's like a trap door, underneath to the beer cellar, and [he] lifts it open and he's like 'go in, go in.'" Beadle remembered.

At a **Subhumans'** show in 1979, the cops raided and arrested people for being drunk and disorderly. **Joey "Shithead" Keithley** was beaten and choked unconscious by police. The next day he appeared on *The Vancouver Show*, a prime time news show, displaying the welts left on his torso, prompting an internal investigation.

The infamous raid also spurred many bands to write songs about the



A plaque on Hornby Street honouring Jack Wasserman.

At a **Subhumans'** show in 1979, the cops raided and arrested people for being drunk and disorderly. **Joey "Shithead" Keithley** was beaten and choked unconscious by police.

event, including the **Young Canadians**' "No Escape."

In November 1983, a fire eviscerated the Buddha. Jir promised to reopen it, but wanted to move away from punk and showcase strippers instead. By then the punk scene had mostly moved on, although the odd show was scheduled.

Vancouver Archive's City Directories lists the The Smilin' Buddha's address as vacant in 1990, meaning they closed down in 1989 or '90. The neon sign, however, landed in the hands of **54-40**, who took it on tour to promote their 1994 album, *Smilin' Buddha Cabaret*. Later, they donated the sign to the Vancouver Museum.

THE TOWN PUMP

In 1996, my friend won tickets to **Moist**'s CD release party for their album *Creature [ed. Nooooo our credibility as a music magazine!]*, at the Town Pump. We went to 66 Water Street (currently Fabric Nightclub), where they didn't even check our fake IDs! We were inches away from **David Usher** as he performed on the stage in the centre of the long smoky room with exposed brick. What a thrill! But we were at the tail end of the Pump's glory days.

The Town Pump appears in Vancouver Archive's City Directories in 1973. At this time it operated as a restaurant with live music. By '83 the owner, Bob Burrows, was booking live music and leaving food service

behind. That same year, Tom Harrison, a Province columnist, wrote that the Pump was one of the few places where new music could be heard. **Nirvana**, **Pearl Jam**, and **the Counting Crows** all played there before they were popular. And the Pump hosted 99.3 The Fox's indie showcase, Demo Listen Derby.

"The first [show] I remember seeing there was **Suede**," Darren Gawle, host of CiTR's Stereoscopic Redoubt, recalled. "That was nuts because it was totally sold out and that was the only time that they played and it was just a really great show, really magical."

As a member of **Daytona**, Gawle played a Christmas benefit at the Pump and saw **Joan Jett** dressed down during the sound check. "When she came back later, she was done completely up in leather from neck to ankles and seemed to need her manager's help standing up in the platform stilettos she was wearing," Gawle said.

Besides taking risks on new music, the Pump took another risk and became Canada's first non-smoking nightclub in June 1991. Their sales dropped by 70 per cent and they were back to smoking after only a month.

In 1997, the then owner, Ray McLean, put the Pump up for sale, citing the public's preference for dance clubs over live music as a major reason. It was reopened as Sonar, a dance club, by its new owners soon after.



The Who and Herman's Hermits join the Painted Ship on stage at the Cave. Photo courtesy of Will Hay.



Fabric Nightclub used to house The Town Pump.



Poster promoting the Painted Ship at the Cave. Courtesy of Will Hay.

The Pump took another risk and became Canada's first non-smoking nightclub in June 1991. Their sales dropped by 70 per cent and they were back to smoking after only a month.

RECOLLECTIONS OF VENUES OF YORE

"It was a coffee house, however, if you sort of knew what you were doing, you could order a 'dark' coffee or a 'special' coffee ... We're all sorry that it died because there was a unique atmosphere in there, very music friendly. I mean people really came there to listen. It was never hassled by cops or anything because it was a coffee house. ... You could sit there and play jazz and listen to the music."
—GAVIN WALKER of CiTR's *The Jazz Show* remembers *The Classical Joint*

"It was on Granville Street when Granville street was still pretty down and out rough. It was before the entertainment district was created and it turned into douche bag, frat boy rough. [The Sugar Refinery] was just unlike any place I'd gone.... There were bird cages turned into light fixtures and yam fries and I was pretty new to concert going and this place just seemed like a little oasis."
—DUNCAN MCHUGH of *Duncan's Donuts* on CiTR remembers *The Sugar Refinery*

"Some jackass in the corner kept yelling out requests for Skynyrd. Josephmary [of Compulsion] told him to go fuck himself, and [the jackass] threw a full pint glass at the stage, smashing it against the drum hardware. Well that was it. Jospheymary went through the audience like Moses through the Red Sea. Not like he knew exactly who threw the glass to begin with. Their guitar player went after him, swinging his Les Paul around his head like a club, except it was still plugged in so he brought his stack down with him."
—DARREN GAWLE of CiTR's *Stereoscopic Redoubt*, remembers a night at *The Niagara*

"The Subhumans played their last gig there. So hot, when I stood on a chair my camera fogged up for about five minutes, all glass. That is where I learned that Brad Kent and Randy Rampage spent most of their time in the girls washroom at the Windmill, at least that is what they said when I tried to throw them out of the Acadian Hall's girls' washroom."
—BEV DAVIES punk and concert photographer, remembers *The Acadian Hall*

The Western Front

From Cults to Cutting Edge: the evolution of Vancouver's first artist-run centre

by Leanna Orr | photos by Amy Scott-Samuel



Inside of a rambling, turn of the century building on East Third Ave., artists create some of Vancouver's most avant-garde and experimental art and music. The Western Front Society was one of Canada's first artist-run centres, established in 1973 by eight young artists. They banded together with the goal of making a space to explore and create new art forms: a place where the artist was boss and risks could be taken. The centre continues to operate with the vanguardist ideals on which it was founded.



NOT ONLY IS THE FRONT a space for creation, but also a place for demonstration and exhibition. Concerts and performance/visual art shows occur frequently, and as a matter of policy, every one is recorded and saved. As a result, the centre has amassed a valuable and impressive archive of material.

Finding a balance between the organization's illustrious past and the society's experimental philosophy is a challenge the centre is constantly struggling with.

"I'm conflicted," said D.B. Boyko, the curator of the Front's New Music programme. "We work with living artists and if we put out all of the archives, we risk turning it into a museum."

The collection includes over 1,100 original video and sound recordings, many of which have become seminal pieces in Canadian art. Though exhibiting the collection would likely prove lucrative and attract international attention, the Western Front aims to create new art, not rehash the past. The rich history of the Front is not to be taken lightly, though.

"The Western's Front's history is a part of the centre's fabric, and we want to keep reworking it as we go," said Boyko.

Since becoming music curator, Boyko has avoided any laurel-resting and maintains the Front's place in the vanguard of contemporary music. She has introduced

Fake Jazz Fridays at the Front's Grand Luxe Theatre, an event that goes hand in hand with the Cobalt's Fake Jazz Wednesdays, a weekly showcase of experimental music. The 120-person theatre is one of the best independent venues in Vancouver, with high ceilings, excellent acoustics and archaic religious ironwork, a touch courtesy of the Knights of Pythias. Even during a show that includes an artist performing a fake blood orgy and a harsh noise band (as did a recent Fake Jazz Friday), a sense of history permeates the Western Front in the decor of the old building.

To house themselves and the organization, the founders bought a rambling wooden building in Mount Pleasant. Built around the turn of the century, the building was originally a lodge constructed by the Knights of Pythias, a "Fraternal Order dedicated to Universal Peace through belief in a personal Supreme Being." Some called it a cult, others a brotherhood, but either way, their old home makes a unique space for the Western Front to operate from. Staggered over four floors, the building boasts a gallery, concert hall, recording booth, dance studio and several apartments. There are secret passages, special shelves for coffin storage and doors with shielded peepholes. In the words of Boyko, "It's the perfect place for artists."

In the early days, many of the founding members lived in the space, along with an endless stream of visiting artists and

friends. Though there are fewer occupants now, founding member Hank Bull still lives on the upper story and runs Centre A, which Boyko described as a non-profit dedicated to keeping "a sense of longevity for the foundation." The Front also maintains an apartment dedicated to an artist-in-residence. Since inception, living space at the Front has slowly transformed into working space, and the centre currently operates with a staff of ten—plus interns and volunteers.

The gradual increase in employees is a reflection of a growing budget, mainly courtesy of the Canada Council for the Arts, which has allowed the Western Front's music program to flourish.

"Music has always been a part of the Front," said Boyko, a 16-year veteran of the organization. "In the beginning all types of artists, from painters to poets and musicians, came together to create and explore. In Vancouver, this is where a lot of ideas collected."

All of this experimentation has built-up an extensive collection, and also cemented the organization's focus on interdisciplinary artistic practices. As a result, the music of the Western Front often blends traditional sounds with visual art, experimental voice and digital/electronic mediums. In creating cutting edge new sounds the centre is in fact rehashing the past.

"Mixing, sampling and appropriation is a form of making art," said Boyko. "That is the practice of contemporary art."

Considering the upcoming shows, the idea of the Front turning into a museum seems very far off. On May 8, Toronto musicians Jean Martin, Justin Haynes and Ryan Driver will perform at the Front using a suitcase, ukulele and thumb piano made from street sweeper bristles. May 28 brings "Anderwelten," the centre's final musical event of the season. Charlotte Hug will play viola with her customized bow, and combine performance art and music for a thoroughly modern show. Armed with an engaging and provocative past, there is no question that the Western Front is determined to keep moving forward.



There are secret passages, special shelves for coffin storage and doors with shielded peepholes. In the words of Boyko, "It's the perfect place for artists."



the GZA by Quinn Omori



Real Live Action.

“A ‘way too drunk’ [Talib] Kweli was called on stage to freestyle while the headliner shook hands with fans and signed autographs. His level of intoxication meant he wasn’t quite as sharp as he can be, but even a tipsy Kweli was pretty impressive.”—Quinn Omori

The GZA/Genius *Commodore Ballroom* March 24

Last time the GZA rolled into town, he reminded a packed house at Richard’s why his other stage name is “the Genius,” rapping his way through *Liquid Swords* from front to back. This time around, the show wasn’t advertised as a full run-through of his solo debut, but the set still leaned heavily on the hip-hop classic. Nevertheless, while the rest of his output has been spotty, the featured tracks from the latter part of his catalogue were well chosen. The thing that threatened to kill the show wasn’t the songs themselves, but the set order.

As good as the more recent tracks are, few of them live up to the songs that make *Liquid Swords* the finest Wu-Tang solo joint. With that in mind, the GZA’s decision to play the most recognizable of his classic tracks in the first half of the set was a strange one. It made for a riveting first 40 minutes, but things started to drag a little after that. That is, until a surprise guest made his way on stage.

Apparently, Talib Kweli’s a pretty big fan of the Genius, because he stuck around in Vancouver after his own show the night before just to check the GZA out. A “way too drunk” Kweli was called on stage to freestyle while the headliner shook hands with fans and signed autographs. His level of intoxication meant he wasn’t quite as sharp as he can be, but even a tipsy Kweli was pretty impressive.

At the end of the day, the GZA solo wasn’t as compelling as the entire Clan coming together like Voltron, but it was still worth checking out.

—Quinn Omori

Bonnie ‘Prince’ Billy | Pillars & Tongues *Vogue Theatre* March 25

Will Oldham is notoriously prickly when it comes to the media, so I wasn’t particularly surprised to see his back petulantly turned to the photographic corps during their brief allotment of shooting time. As it turned out, the evening was characterized by this obstinacy—but it was strangely charming.

Opens Pillars & Tongues, though they made an interesting din of droning, wailing and free-form percussion, can only be said to have benefitted from the Vogue’s theatre-seated, captive audience—if nothing else, their subtleties would have been drowned out by chatter in a bar setting.

When Bonnie ‘Prince’ Billy and band took the stage, it was easy to spot a certain pained awareness of their recent prominence in Oldham’s manner. And why not? Having recently been featured in *The New Yorker*, in addition to other uncharacteristically high-profile press coverage, he cuts a somewhat different figure than the man whose last Vancouver appearance was so joyfully informal at a church hall in Kitsilano. Well-known

songs from his monumental back catalogue were mostly eschewed in favour of more obscure material: although he played at least one track from almost every record he has released, numbers like “I See a Darkness,” famously covered by Johnny Cash, were conspicuously absent. The show also had a high proportion of material from his latest release, *Beware*, which, frankly, is not his best work.

Still, in a career which now spans 15-plus years, Oldham has earned the right to his eccentricities. Palace-era gems like “The Brute Choir” and “There There Is No-One What Will Take Care of You” combined with a number of reworked Bonnie ‘Prince’ Billy tunes (the solemn dirge of “Nomadic Reverie” became a rollicking country tune) to create a set which highlighted the quality and magnitude of Oldham’s oeuvre without relying on predictable crowd favourites. In any case, all was forgiven with his brilliant cover of R. Kelly’s “The World’s Greatest,” and he left the stage with a sudden flourish of Southern charm, a final unexpected moment in an evening that was both disconcerting and oddly satisfying.

—Alex Smith

Art Bergmann | Poisoned *Richard’s on Richards* March 26

For one night only, Vancouver punk trailblazer Art Bergmann of the K-Tels/Young Canadians and Poisoned came out of hiding in Alberta to perform in support of the release of *Lost Art Bergmann*, a collection of songs that Bergmann originally recorded for his 1988 solo album, the John Cale-produced *Crawl with Me*. Richard’s on Richards was filled to capacity with the ghosts of Vancouver punk’s past—faces more often seen on stage or in the back lounge at the Railway Club on Saturday night. The unpredictability of the forthcoming event added to



Search Parties
by Gerald Deo



the excitement.

Openers, TV Heart Attack and Rat Silo, were well received and did a great job of warming up the eager crowd. Then the stage was prepared for the main event, guitars resting against their amps, the jet black drums high above the stage, and a pulpit standing empty, waiting for its preacher. At last, Bergmann wandered out from the back room to a roar of cheers. Swilling a bottle of beer, he took a seat on the floor and leaned against the pulpit while the rest of Poisoned took their places: Ray Fulber picked up his bass, Susann Richter dusted off her keys and Taylor Nelson Little scaled the riser to his kit. The band was also joined by the infamous Tony Baloney, filling in for Bergmann on guitar.

The band kicked in as if 20 years hadn't passed, and the aged front man proved he hasn't lost his spark—or his appetite for tequila. During the first song, Bergmann was quick to get rid of the stool provided for him, using the pulpit and mic stand as props. In between songs his antics were questionable and his banter indecipherable, but from time to time his clever wit shone through as he took jabs at the likes of Gordon Campbell and promised the imminent death of Ticketmaster. The band rolled on through classics such as “Junkie Don't Care” and “Bound for Vegas,” playing the songs with pride as Bergmann captivated the audience with his wavering sanity. As the furious set came to a close, the exhausted musicians were relieved to quit the stage, but the crowd wasn't having it. After a few minutes of thunderous applause, Poisoned came out and played one last song.

—Mark Paulhus

Mirah | Tara Jane O'Neil

Biltmore Cabaret

April 3

Although Mirah's visit to the Biltmore was her second show in Vancouver in less than a year, it felt like quite a bit more time had passed. (*a)spera* is her first solo release since 2004's *C'mon Miracle*, and in the years between these two records, Mirah has performed relying on just her guitar to play her earlier material. However, for this trip, she successfully added a backing band to emphasize the strings and structure of her new songs, and reworked her old music to be just a bit grander.

The crowd showed up early, and waited patiently until 10 p.m. when the opening act broke the quiet banter of the groups of friends scattered throughout the Biltmore. “My name is Tara Jane O'Neil, and I'm looking to get gay married!” deadpanned the petite songstress, before launching into a satisfying collection of yearning electro-folk songs, backed only by a drummer. The extended guitar-jam outro to her last song went just a bit too long, however, reminding concertgoers how long they had been waiting for Mirah.

Despite sharing the stage with a bass, drums, keyboard, violin and second guitar, Mirah remained clearly at the centre of attention. After beginning with the exquisite “Skin and Bones” from (*a)spera*, Mirah alternated between new material and classic songs such as “The Dogs of BA” and “Look Up.” The only moment eyes shifted from Mirah was when the backing guitarist picked up the kora, a 21-string West African harp-lute, to play the exceptionally beautiful “Shells.” Ending with a dance remix version of “The Garden,” Mirah showed the evolution of her performance. She closed with the same song back in August at Richard's, but a version much closer to the recording. She continually retools her older songs to fit her evolving sound, which is why she is worth seeing again and again.

However, just talking about music doesn't give a full account of the performance. I've seen Mirah four times in three different cities in the past five years; in her performances, the urgent emotions of the lyrics are palpable, and remind the audience of their own connection to her songs. The nostalgic moments spent listening to her music—summertime road trips, wintertime hot chocolate chats or walks to and from bus stops—are remembered fondly and with renewed warmth. Judging by the faces of the crowd surrounding the stage, I wasn't alone in feeling a little bit overwhelmed. But I keep coming back, because when music creates that kind of pathos, you never want to let it go.

—Becky Sandler

Women | Nü Sensae | Kidnapping Church of Very Bright Lights

Wise Hall

April 5

This had all the promise of a grand evening. Calgary psych-noise innovators Women were slated to play in the dim-lit, nos-



Bonnie Prince Billy
photos by
Michelle Mayne

algic ambiance of East Vancouver's Wise Hall, a suitable venue for their fuzzy noise-pop sound. As the headliners, Women dutifully played last, but were afforded far too little time on a bill filled with comparatively mediocre opening acts. Kristin Cheung, organizer of promotion collective Vanity Presents, explained that the shortened set was due to Wise Hall's residential setting and the possibility of violating noise bylaws if the show went past midnight.

Church of Very Bright Lights began the night, lamenting the fact that they had come from Calgary to play only five songs. Unfortunately, their music mirrored this apathy somewhat, sounding like a Pixies inspired hobbyhorse shared between drinking buddies.

In comparison, Vancouver's Kidnapping was a welcome revelation. The trio's sound was explorative and unpredictable, floating through bleak, melodic freak-folk balladry (“City”) into the futurism of New Order-ish synths (“The Dance of Petrified Conditions”).

Beers were poured and conversation was had while Nü Sensae took the stage. Singer/bassist Andrea Lukic and drummer Daniel Pitout tried dutifully to tear the crowd a new one with

“Oooh! Are we Japanese noise band? Are we... experimental? Ooh! From underground! We are the experimental band! Oooh! Even more so than... Captain Beefheart!”
—Acid Mothers Temple

their raging spurts of punk, but not everyone in the audience was dialed in.

When Women finally assembled, busy lead singer/guitarist Patrick Flegel openly stated to the crowd that it was going to be a quick set. Songs like “Black Rice” and “Group Transport Hall” received rushed treatment, with Flegel singing like the fast forward button was on. Even newer songs with more intricate composition and improvised sections got pushed through. Whether they were tired from waiting around all night or they felt pinched because of time constraints, Women's performance lacked some of the usual sonic charisma and ceremony that makes them a sight to see.

—Justin Langille

AIDS Wolf | Shearing Pinx | Twin Crystals

Biltmore Cabaret

April 4

Less than two years ago, AIDS Wolf came to Vancouver to play a show so packed that it had the Emergency Room (R.I.P.) busting at the seams. Their next visit, in support of a better record (their latest, *Cities of Glass*), attracted about a third of the audience. And their most recent appearance saw even less people turn out. Because of the sparse attendance, the early show at the Biltmore got pushed back as far as possible, resulting in a brief but intense evening of music.

Twin Crystals started things out, mentioning that they now had a mere 20 minutes of performance time, due to the delays. Surprisingly, the short set time made them even more enjoyable, as they crammed almost as much music as usual into a non-stop, high-energy set of their aggressive brand of punk rock.

Shearing Pinx followed, setting up on the floor so AIDS Wolf could set up on stage simultaneously to save time. I'm not sure if it was the fact that they were closer or if someone just decided to crank up the volume, but they were almost painfully loud. It wasn't the most comfortable listening experience, but it fit with the discordant nature of the band's music.

Give AIDS Wolf some credit. The lack of an audience didn't seem to faze them at all, as they turned out a performance that was just as intense as their previous visits to Vancouver. They were loud, they were animated, and they threw everything they could at the people who were smart enough to show up. Hopefully, if they decide to come back again, those people bring some of their friends.

—Quinn Omori

Acid Mothers Temple | Kinski Sonic Suicide Squad

Biltmore Cabaret

April 7

Sarcasm, from what I hear, is a very un-Japanese trait, making the between-song banter by Acid Mothers Temple even funnier:

“Oooh! Are we Japanese noise band? Are we... experimental? Ooh! From underground! We are the experimental band! Oooh! Even more so than... Captain Beefheart!”

It should be noted that the last part of that quote was delivered by guitarist Makoto in a falsetto several octaves higher than the rest.

Right, then—so the “e” word won't be used in this review. Let's say that the openers, New Jersey's Sonic Suicide Squad, are not experimental, then—their extension of Ornette Coleman's or AMM's experiments in free music from 40-plus years ago might struggle to find relevance today, if in fact the need to “free the music” is still entirely relevant. SSS go so far beyond the concept of freeing the music from human conceits that they've brought it back to an idiom of pure sound. Progress has become regress, and SSS captures it in a primeval gumbo of saxophone, drums and synthesizer. Occasionally, a brief semblance of melody was discernible before

Under Review:

*Bob Mould///Casiotone for the Painfully Alone///
Clues///Copilots///Cryptacize///Cycle of Pain///Fridge///
gr8-2000///Immaculate Machine///The Kettle Black///
Paper Moon///The Reds///The Western States*

Bob Mould

Life and Times
(ANTI-)

Thirty years ago a trio of teenagers formed a kick-ass little band called **Hüsker Dü** that went on to become one of the most influential and commercially successful punk/hardcore bands of the day. When Hüsker Dü called it quits in 1988, Bob Mould went on to record the first of nine solo albums (not including **Sugar** or his **LoudBomb** electronic music output) that comprised a body of work ranging from folk-acoustic to the furious hardcore of his days past.

Life and Times sees the artist revisiting his roots from an observant and personal point of view. Life, aging and the dynamic of relationships gone pear-shaped play heavily in the 10 tracks that make up this record, which is a varied and healthy mix of acoustic, electric and a bit of punk. Be it the angsty and biting title track, or the hard as nails, controlled chaos of “MM17,” *Life and Times* is full of self-inquiry and speaks a language nearly anyone can understand. The album’s best track, the lovely but mournful “I’m Sorry Baby, But You Can’t Stand In My Light Anymore,” explores a failed relationship. When Mould sings the line, “I always find the broken ones / so what does this say about me?” who among us can’t relate? Quality music from an old favourite, *Life and Times* is a mighty addition to an already great body of work.

—Nate Pike

Casiotone for the Painfully Alone

Vs. Children
(Tomlab)

It says something about a man when his chief fixations are felonies, dead or absent parents and spouses, and unplanned pregnancy. Chicago native Owen Ashworth extracts a surprising range of emotions from these subjects on *Vs. Children*, the latest release under his project Casiotone for the Painfully Alone. He finds new life in classic poetic tropes—the beat-up old car with a history, the doomed bank-robbing lovers, the pregnant neglected wife—and also throws a few curve balls of his own into the mix, like the startled couples dealing with unplanned pregnancy on “Killers” and “Harsh The Herald Angels Sing.”

For all of his fascination with the most raw, poignant facets of humanity, Ashworth com-

pletely resists sentimentality. His songs paint deliberate, exacting portraits of his characters, into which sympathy only rarely makes an appearance. His deadpan delivery, set to the backdrop of a stomping drum machine, underscores the detached, observational tone of the album. While this controlled approach is brutally effective and often beautiful, listeners may find themselves wondering what would happen if Ashworth would allow himself to let go of his restraint. The only hint of a crack in his hipster reserve comes on “Optimist Vs. The Silent Alarm (When The Saints Go Marching In),” when he briefly loses himself to the giddy abandon of the escaping couple in this Bonny and Clyde-esque love story. It’s a welcome moment of release on a stunning and well-crafted album.

—Miranda Martini

Clues

Clues
(Constellation)

Expectations are inevitably going to be lofty for a group that includes former members of **the Unicorns** and **Arcade Fire**. Thankfully for band members Alden Penner and Brendan Reed, *Clues*’ self-titled debut has the tunes to back up the hype. The album evokes the warped glory of *Who Will Cut Our Hair When We’re Gone?* with bare-bones production and Penner’s creepy, whispered vocals. The gleefully twisted “Remember Severed Head” could easily pass for a Unicorns out-take, with wonky guitar lines, falsetto humming, and a morbid refrain of “Death is swallowed up in victory.”

But this isn’t to suggest that *Clues* are a mere Unicorns retread—the abrasive guitars and stomping drums of “Approach The Throne” are pure garage-punk, while “In The Dream” is an ambient wash of feedback and echoed vocals (sung in both French and English). The album closes with “Let’s Get Strong,” a gentle piano ballad that is pretty enough to be **Cold-play**, but without the bombastic rock-star baggage. It is an eclectic mish-mash of styles and moods—not only from song to song, but even within the same tune, as *Clues* prefer non-linear structures to typical verse-chorus-verse patterns. It’s a perfect mix of catchy pop and off-the-wall weirdness, and a brilliant addition to the Montreal indie rock canon.

—Alex Hudson

Copilots

Escape Through the Trees
(Drip Audio)

Produced by Jesse Gander, *Escape Through the Trees* is Copilots second release and their debut on Drip Audio. Tightly wound but coolly played, the music is warm in quality and catchy in its immediacy. The songs are a complex stream of conscious meditations that will keep the listener locked in and excited by the individual dynamics of the band coming together as a whole. One minute you’re rocking out like a crazy person and the next you’re losing yourself in a sea of Chad MacQuarrie’s guitar textures. Then you might find yourself coasting on Skye Brookes’ world-weary and sensitive lyricism backed by Karma Sohn’s sweet voice and piano, as bassist Pete Schmidt and drummer Dylan Smith keep excellent time.

Powerful in punch and huge in sound, *Escape Through the Trees* contains a less abstract approach than their debut, with lyrics that focus on human nature, consciousness and wilderness, but still leave room for interpretation. Brimming with confidence and talent, but still with plenty of room to grow, Copilots have made a self-assured and strong sophomore album that should not go unnoticed.

—Nate Pike

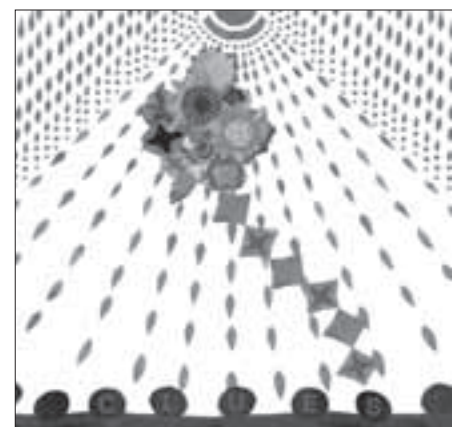
Read more about Copilots on page six.

Cryptacize

Mythomania
(Asthmatic Kitty Records)

Listening to this album is a bit like wandering unexpectedly into the ghost of an old country fun-fair at midnight. Fragile melodies and gorgeous haunting harmonies are paired with rhythms that occasionally sound as if they might have drifted loose from a **Tom Waits** or **Pram** album, as in the opening track, “Tail and Mane.” The long, echoey notes of Nedelle Torrisi’s vocals, reminiscent of **Broadcast**’s Trish Keenan, are adorned by rusty twangs of guitar and plinks of saloon piano, and backed by washes of barely-detectable chords that add a subtle cinematic presence to the sound, yet there’s always enough space in the arrangements for each element and instrument to work its full magic.

Brisker tracks such as “Mythomania” or “Blue Tears,” with its perky ‘60s-pop intro and tight punchy percussion, create a contrast for more plangent songs like “I’ll Take The Long



Way” or the delicate and exquisitely wistful “Galvanize.” In “Gotta Get Into That Feeling,” a background of orchestral strings adds a layer of nervous jitter to an almost music-box-like simplicity. It’s this knack of seamlessly mixing styles and effects that makes this record so captivating. More than just detailed and lovingly-crafted indie-pop, Cryptacize have created an album full of dark atmosphere and beauty, capable of mesmerizing even the most cynical listener.

—E. E. Mason

Cycle of Pain

Cycle of Pain
(Reform Records)

Cycle of Pain centres around J.D. DeServio, bassist for **Black Label Society**. Based on this, you might guess that their disc serves up some hard-hitting hard rock and metal, and you’d be right. The disc also provides some surprises, from the funky riffs and grooves mixed on opening track “5” to the epic sweeping solos on tracks like “Reign Down.” And then there’s the proggy “Egypt.” There’s even a little bit of hip-hop fusion on “Do My Work,” and the track “Pungle” has some electronic/industrial-inspired loops, but the jury’s still out on whether either of those tracks really works well. Most of the tracks sound fairly rock-radio friendly, which may or may not be a good thing, depending on whether or not you think **Metallica** sold out on the *Black Album*.

While the songs and arrangements themselves are pretty solid, the music sometimes sounds a little too small and over-compressed.

As an example, the limiter is particularly squashing the hell out of the music in the chorus of “5,” as well as on the drums on “Babe.” There are also some dull and muddy spots in the mix. Technical issues aside, this is still a strong collection of songs that should translate into a kick-ass live show. The songs have an aggressive energy balanced with soaring riffs and catchy grooves, and it will be interesting to hear how *Cycle of Pain* develops.

—Pyra Draculea

Fridge

Early Output 1996-1998

(Temporary Residence Limited)

For fans of Fridge, *Early Output* is necessary, as it documents the band’s ambitious baby steps over the two-year period of their early development. For those unfamiliar with the band, the more recent work of its former members—Kieren Hebden now operates as **Four Tet** and Adem Ilhan performs as **Adem**—might provide some insight into their earlier sound. *Early Output* compiles, in chronological order, a patchwork that clumsily melds together a range of sounds that mostly lend themselves to the group’s heavy krautrock and ambient influences. From the cosmic, tropical vibe of the tune “Astrozero,” to the unavoidably grungy “Swerve and Spin,” the compilation changes shape and colour over its course. The palette with which Fridge worked during these two years changed drastically during their trial and error period, and *Early Output* aptly documents these shifts, capturing definitive moments in songs like “Anglepoised” and “Orko,” where dissonant, swirling, electronic melodies briefly hint at the improvisational fluidity present in their later releases. With that noted, *Early Output* unfortunately gets lost within its own structural rigidity at times, but the band’s sketchy balance between organic and electronic is brought to the forefront throughout the compilation and serves as a unique retrospective of the band’s earliest experimental ambitions.

—Chad Thiessen

gr8-2000

Freedom

(Twee Death)

Tom Whalen (a.k.a. gr8-2000) has had his fingers in a lot of pies, playing with **Orlando Magic** and **Role Mach** in addition to his solo career doing frantic micro-mashes in the style of **Girl Talk** and noise-y laptop pop. All that work has paid off in this limited release 13-track album, which takes conventional instruments and puts a bunch of dirty production techniques on them. The result is a beautiful lo-fi fuzzy mess, most closely resembling **Wavves**.

The album kicks off with some acoustic guitar on “Laundry Spirit” which tricks you into thinking it’s folk rock, until a distorted drum beat and heavily processed keys and vocals kick in. The album has a number of gems on it, such as the aforementioned “Laundry Spirit,” “Cherries,” a noisy track about wanting to be a cherry; and “Stay In Bed All Day,” a prolethargia anthem and one of the more acoustic tracks on *Freedom*.

The tracks are layered, and Whalen does all of the music himself. This might be why Whalen doesn’t play much of this music live; it’s hard for one person to play guitar, drums and sing two parts at once. While *Freedom* is not much like his live set, it does have the energy of his stage presence, which amps up any performance. gr8-2000 will have copies of the album when he opens for **Nü Sensae** and **Petroleum By-Products** on May 6 at the Astoria for the Disorder night.

—Jordie Yow

Immaculate Machine

High on Jackson Hill

(Mint)

Immaculate Machine’s *High on Jackson Hill* is good, clean, uncompromising fun. Dressed in your Sunday best and sitting around the dining table, you could play this CD to your folks, granny, aunty Doris and the kids, and it’s likely that they’ll all be nodding their heads and tapping their feet to the melodious ditties and catchy, punchy choruses – just as you will be. This is a very catchy album; it is syrupy, happy-clapping indie-pop at its sweetest. Perhaps not the most challenging or thought provoking album of 2009, but Immaculate Machine makes up for this by producing songs that are extremely accessible, and more than easy on the ear. *High on Jackson Hill* has all the markings of a great stereo-loving companion for those long-overdue summer months. It has the energy to fill the dance floor at your local indie club, and to encourage beer fuelled danceathons between like-minded popsters. It juxtaposes crunchy, **Arcade Fire**-esque anthems with evocative floral-folk ballads, half reminiscent of an early **Belle & Sebastien**. With the band describing themselves as “being game,” and their music as “unselfconsciously enthusiastic,” it is clear that Immaculate Machine will play whatever they want to play, regardless of coolness, and it is this unabashed sense of defiance and cut-throat positivity that comes across so gleefully in *High on Jackson Hill*.

—Amy Scott-Samuel

The Kettle Black

Love is an Absolute

(Capital Punishment)

There are basically two established routes for a musician to choose from when making an album: it can be innovative in form or novel in content. That’s not to suggest that the two paths can’t cross within a single album, or that an artist isn’t free to mix the two together at will, but these two strains form the approaches for most of what we would call “popular” music today.

The Kettle Black’s new album, *Love is an Absolute*, is mostly an album of the content variety, with a few flourishes of form thrown in for seasoning. Unfortunately, as the flourishes (“All Aboard” and the righteous two bass attack of “F.A.Q.”) end up being the best bits, the rest of the album never really goes anywhere. The problem isn’t that *Love is an Absolute* covers shop-worn material, but that the material is covered in such a shop-worn way. A content-oriented album is a journey, and successful ones are unique. One way of gauging the success of an artistic journey is to notice how long the album stays with you after a listen, and unfortunately for the Kettle Black, this time around it was mostly in one ear and out the other.

—Jonathan Evans

Paper Moon

Only During Thunderstorms

(Endearing Records)

The carefree and melodic songs on Manitoba five-piece Paper Moon’s latest release, *Only During Thunderstorms*, are misleading. On the surface, their subjects are fairly routine pop music fare: post-collegiate confusion, post-breakup disillusionment, falling in love. The jangly keyboard riffs and Allison Shevernoha’s vocals are always just this side of being too precious. While it doesn’t cover any groundbreaking emotional territory, *Only*

During Thunderstorms still manages to pack an emotional wallop a couple of times. If you look beyond the band’s frothy pop sound, you can see that there’s real bitterness in the lyrics, and the fact that this goes unacknowledged by the music makes it all the more startling and disturbing. The evocative opener, “Cambridge Canal,” channels the heat and dread of thunderstorms into an image of emotional apocalypse, with Shevernoha crooning, “The sign on the bridge says no diving/What about being stuck by lightning?/Tonight is the worst night of our lives.”

The jarring tone of the lyrics makes the band’s light accompaniment sound a bit farcical after multiple listens. Rather than coming away satisfied with food for thought, the listener simply feels awkward, as though they’ve just inadvertently witnessed a private moment they should have averted their eyes from. The only track in which the music and lyrics really fit each other is the closer, “The One For Me.” Stripped-down and intimate, it gives listeners a glimpse of vulnerability without making them squirm uncomfortably in their seats.

—Miranda Martini

The Reds

Early Nothing

(Tarock Music)

It’s been 30 years since the Reds released their first album, but listening to *Early Nothing*, the Philadelphia group’s latest, it doesn’t sound like much time has passed. Even in the 1970’s the Reds must have seemed anachronistic, as the omnipresent organ evokes **the Doors**, while singer Rick Shaffer sounds like **Mick Jagger** at his most drawling. Occasionally, the band recalls the post-punk scene they came out of, as on “Endless,” with its electronic beat and cavernous new wave guitar. But more often, they sound like bluesy rock ‘n’ roll purists; opening track “Big Boy” kicks off the album with a thundering stomp, featuring tinny keyboards and arena-sized guitar leads that would fit right in on any classic rock play list.

Despite being a genuine artifact, the Reds’ current music is too murky to leave a lasting impression. On *Early Nothing*, songwriting chops take a back seat to atmosphere—after the propulsive opening track, directionless dirges weigh heavy on the album’s flow, making it an oppressive and dour listening experience. There are scarcely even melodies, forgoing soaring choruses and catchy riffs in favour of ominous grooves. The vocals are typically placed low in the mix, buried beneath layered, metallic guitars and the ever-chugging rhythm section. The Reds have a knack for setting an eerie mood, but don’t go into *Early Nothing* expecting to be bowled over by focused pop songs and memorable hooks.

—Alex Hudson

The Western States

Bye and Bye

(Dollartone Records)

Winnipeg quintet the Western States offer a great album with *Bye and Bye*. Sean Buchanan, front man and primary songwriter, is backed by a team of musicians who flatter his already-welcoming sound. While Buchanan’s vocal range and style may be somewhat limited and simplistic, every song is approached with the same conviction and sincere emotion, giving him the likeability of **Ron Sexsmith**. The album opens with “Time to Lose,” a ballad

driven by a soft drum beat and the faint cry of the steel guitar.

While Buchanan proves himself a clever lyricist, the predictability of the album’s pacing, tempos and arrangements may leave some listeners unsatisfied. Ballads like “Wichita County” and “Right of Return,” with their finger-picking openers and mirroring melody lines, parallel one another a bit too closely. Fortunately, the **Lyle Lovett**-esque standout track “Backsliders Wine Pt. 2” offers a nice break from the album’s repetitious tendencies, and the addition of the trumpet adds texture to the album. Even better is the upbeat “Fictional Divide.” Overall, *Bye and Bye* is a smart combination of the bluegrass, folk and country genres. You may begin to imagine yourself at a summer barbeque when everyone has left except for a few close friends with whom you can just sit back and stare at the stars while this album softly plays in the background.

—Melissa Foye



fin.

The Twittering Angels Sing the Praises of... Zulu's May Music

Super Furry Animals Dark Days/ Light Years CD



Look up "cult band" in the dictionary and you will find a picture of Welsh psych-rockers **Super Furry Animals**. Indeed **Gruff Rhys** and his cast of merry music makers have enjoyed a very committed following of shaggy haired freakout enthusiasts and certainly with each new record the cult grows in number and devotion. This new platter is a stellar trip into the party jams. Summer and helium highs float this record along as **Gruff** dials in a heady mix of all things infectious — krautrock rhythms, bouncy **Sly Stoned!** bass lines, immaculately beautiful **Crosby Stills Nash and Young** freak folk and of course some deep fuzzed out **Floyd** tripping! It makes me feel like a wizard.

CD 16.98

Sebastian Tellier Sexuality CD



When most people think contemporary French pop they think **Air** or **Daft Punk**, but they should get with the new position and pull up a chair at the table of **Sebastian Tellier**. Sensual '70s pop is nothing new to the Frenchmen, after all they champion **Gainsbourg** the way we champion **Cohen**, but the new generation certainly does have a much more sophisticated take on the matter than just hedonistic chansons with orgasmic female vocals. The pop fetish object is now the synth as its mellow tones make for a warm bed from which the likes of **Tellier** can coo, invite and charm with the best of them. Yes, this is sexy sexy music. Vintage release. Slim cut jeans. A dirty T-shirt. Hairy armpits. Crude flesh on the frame. Electronic piano take me to the limit. Amazing.

CD 16.98

The Handsome Family Honey Moon CD



Taking place under bowed branches and deep within winding corn mazes, **The Handsome Family** releases **Honey Moon**, their eighth studio release, it celebrates the duo's twentieth year of marriage with a series of love songs that sharply contrast the dark themes of their previous seven releases. Full of an awed sense of emotion in the face of nature's mysteries, **Brett Sparks** (music) and **Rennie Sparks** (lyrics) branch from their usual canon of the dark and mysterious on **Honey Moon**, to establish a theme rooted in the tradition of 19th century romanticism. For the first time there is no body count. Not one person dies. There is only one song about a lost love. It is an album of transcendence, of touching the divine, if only for a moment, through our love of someone else, even if he is a katydid. Fans of vocal groups like **The Mills Brothers**, **The Inkspots**, and **The Platters** for many years, **Brett** and **Rennie's** "song" as a young couple was, "My Prayer." The **Sparks** also have a profound love for the beautiful songs of great American songwriters like **Berlin**, **Gershwin**, and **Porter** who treat the subject of love with grace and transcendence. There are songs of human beings making contact with the numinous. Their melodies and words are the finest examples of songwriting mysterious and sublime. The prospect of composing an album of love songs and avoiding triteness is fraught with peril. So it's a record of 12 self-contained entities. There are tin-pan alley songs, country songs, r & b songs, a bluegrass song, pop songs, jazz songs, and even rock ballads.

CD 16.98

Conor Oberst & The Mystic Valley Band Outer South CD



While touring in support of last year's solo debut, **Bright Eyes'** headman **Conor Oberst** and his **Mystic Valley Band** began to write new songs. Each band member shared their compositions and worked them out on the road. Energized by the live performances, and eager to capture the synergy they felt onstage, **Oberst** took his musical compadres to Sonic Ranch Studios in Tornillo, Texas outside of El Paso. **The Mystic Valley Band** recorded 16 songs, and this time they shared the songwriting. The result, the sparkling **Outer South**, is the first album credited to **Conor Oberst And The Mystic Valley Band** and features the fruits of their enticing musical symbiosis. **Oberst's** songwriting and delivery remain an engaging presence, but the addition of songs by **Taylor Hollingsworth**, **Nik Freitas** and **Jason Boesel** make for a multi-textured and colorful collaboration. Man, I wish all collaborations turn out as great as this.

CD 16.98

Destroyer City of Daughters/ Thief 2LP



The dream is over. Long live the dream. Remember the beauty of ambition? Originally pressed in limited copies — 300 plus or minus one standard deviation — this, the second and third release from **Daniel Bejar** a.k.a. **Destroyer** is finally back on the shelves, now remastered and repackaged to the highest of standards. **City of Daughters** features **Bejar's** first stabs at band arrangements as well as the origins of his long standing relationship with the "studio" and the talents of people like **John Collins** and **Scott Morgan** — even if it was to sound like primitive **REM** cave painting. You don't have to be an old nostalgic badger to love these songs. Slipping into the beautiful gatefold is also **Thief** or "the third cannon". Trust me baby, this one blasts as **Bejar** then embarked on his critical journey up over the ridge to survey the wasteland that is romantic music. Subverting traditions, the man plunged himself within the heart of future darkness. You don't have to be a semiotic major to love songs like these. Like everything, this is limited — open one up and let it breathe.

2LP 26.98

St. Vincent Actor CD w/ free 7"



St. Vincent a.k.a. **Annie Clark's** debut **Marry Me** was a sleeper super hit as it made a lot of people top tens of 2007. Energized by this groundswell of support **Clark** has raised the stakes and now aims for the upper indie rock stratosphere with here hotly anticipated sophomore effort **Actor**. It was no secret that she is a shill-hot guitar player with a knack for picking up any instrument and making it sound awesome so really a record as ambitious as this should come as no surprise. Rather than remaining stagnant in the over-mined indie singer songwriter diva domain, **Actor** fleshes out **Annie's** vision as it explores a pluralistic take on modern music. New electronic elements and more exotic instrumentation are married with her neo-troisbadour style and the results speak for themselves — witness the arty lead-off track **Strangers** or her signature dreamy vocals on **Laughing With A Mouth of Blood**. If she is the **Actor**, she just earned the part. Five stars.

CD w/ free 7" 16.98

Peaches I Feel Cream CD



Nothing is safe, nor should it be. When **Peaches** came on the scene with her brand of shock rock electro sex-beat people instantly took notice. Music was boring and there was a real sense of suffocating ennui. Since then, **Peaches** has constantly engaged an edge in her songs, audience and aesthetic. A high wire act poised as a balance between being challenging and catchy, **Peaches** songs always ensnare their prey in her death clutch intent to rattle the foundations of the norm. **I Feel Cream** is no different as it continues **Peaches** deep foray into a mix of glam, punk and electro bliss and as her contemporaries catch up with her, this album sees her working with esteemed modern electronic producers such as **Simian Mobile Disco**, **Digitalism**, **Drums of Death** and **Soulwax**. Surreal!

CD 16.98

The Horrors Primary Colours CD



Even we at Zulu are not immune to a little bit of British buzz band hype! It starts with a few teaser tips in the **NME** and a mention in **Mojo** and then a few people come in asking for it — dropping references to **The Jesus and Mary Chain**, **The Cure**, **The Furs**, **The Stooges**, etc — all good signs of something golden coming that will hit like heaven. Then comes the "can't believe your ears" phase, where you get a taste of its sweet buzz and the brain filler kicks in, you can't come down but there is not enough to go around. Finally, full blown hype stirs the air like a sexy vampire thing and when the shroud comes down you are hooked. It is happening now as we speak as **XL Records**, latest signing **The Horrors** are the go to rock band on English soil. Fleshed out with tip of the hats to **Joy Division** and **Roxy Music**, **The Horrors** prove that England is still the best spot to start a gloomy rock band as hard punter depression is sewn deep into the mindset and near nihilistic rock and roll is the new drug. Black leather is my primary colour and I am a **Horrors** fan! Come dig.

CD 16.98

What else can we listen to with you?

King Khan & the Shrines — What Is? CD

Condo Fucks — Fuckbook CD/LP

Micachu and the Shapes CD/LP

Elvis Perkins In Deerland CD/LP

The Veils — Sun Gangs CD/LP

Lhasa — Lhasa CD

Sebastian Tellier — Sexuality CD/LP

Rodney Graham — Why Look For

Good Times? LP/CD Deluxe

remaster!

Booker T. — Potato Hole CD

NOFX — Coaster CD

Chairlift — Dixie Gypsy CD

Immaculate Machine High On Jackson Hill CD



Take Victoria's **Immaculate Machine**, stick them in an old house with some close friends. Add **Collin Stewart** (**Black Mountain**, **Destroyer**), vegan tacos, their signature vocal harmonies, **T-Rex** guitar, and mix well. Eureka! Out of the oven pop twelve tasty tidbits that are a little more West Coast retro rock than their previous effervescent pop songs but still fabulous fun. Serve **High on Jackson Hill** at your next backyard BBQ and your guests will be back for seconds. **Immaculate Machine** have really kicked it up a notch. This is the stuff summertime memories are made of.

CD 16.98

Camera Obscura My Maudlin Career CD



Jumping ship from Merge Records to the ever-stylish tastemaker UK based 4AD label, Scotland's best twee pop band have rejoined the fray with a renewed vigor for all things maudlin! Trust me, this is a good thing, as sonically the morose landscape has historically always provided a rich aesthetic for often extremely stark and artistically defining statements! Already earning high praise with the blogosphere, this record is a must have for their legions of fans as it is full of incredible songs, sophisticated instrumentation and heady arrangements. Vocalist **Tracyanne Campbell** is in fine form too, as she steers the ship through some daring numbers that weave together equal parts romanticism and dark depression into an absolutely absorbing sublime sonic mix. Like their peers **The Decemberists**, **Camera Obscura** are unafraid to mix all sorts of aesthetics together as the history of pop music become the starting point for bands like these to forge their future! Recommended.

CD 16.98

Juan Maclean — Future Will Come CD

Bat For Lashes — Two Suns CD

Magic Markers — Balf Quarry CD

Alasdair Roberts — Spoils CD

Wooden Shjps — Dos CD

The Oh Sees — Help CD

The Pink Mountaintops — Outside

Love CD

John Doe & The Sadies — Country

Club CD

Fever Ray — s/t CD

Kurt Vile — Hunchback EP 12"

Emeralds — Allegory of Allergies 2LP

Sale prices in effect until May 31, 2009

ZULU ART NEWS: MAY 1-31

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