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EDITOR'S NOTE (ACTUALLY IT'S A PRODUCTION MANAGER'S NOTE)

Dear Discorder:

I've been Discorder's Production Manager for a year now, and during this time I feel like I've been reintroduced to Vancouver's music scene. Before, I would go to the odd show, usually when someone invited me to see their band play, or else I'd see a bigger band I was already familiar with.

Reading Discorder every month has kept me in touch and connected to a community that I had always felt distanced from. I imagine it's been the same for many of our readers, and it's a comment that turned up in the reader survey we did last year. When you read Discorder, you know who the up-and-coming musicians in the city are. And this is why we think it's so important to keep Discorder in print.

As you may already know, Discorder's had some financial difficulty this past year. We had to cut printing last August's issue and our budget is already strained. We are completely volunteer run, with only three staff members earning small stipends. All the cash we generate from ads and our grant from CiTR go directly to printing costs. This past year, we started organizing a monthly show, which is held on the first Wednesday of each month at the Astoria.

On March 5 we're holding a fundraiser at the Biltmore to add to our printing fund. We asked some of our favourite bands to donate their time, and together, they make up one of the best lineups ever! To lure you in, in this issue we're including profiles on Koban (p. 16) and Fanshaw (p. 8), who are playing that night. In addition, you'll get to see Boogie Monster, MT-40, Fine Mist and Apollo Ghosts—not to mention that Japandroids are putting a DJ set together, as are Tyler Fedchuk and Cam Dales (Discorder's covered everyone, so get your computer out and dig through our website to find those stories). Be sure to get to the Biltmore early, 'cause this is sure to sell out!

The other topics you can find in this issue include an interview with Gigi's Nick Krgovich (p. 14), whose mom and grandma love his new album *Maintenant*, the revival of the much loved Fake Jazz (p. 11) and an introduction to Diana Leung, who may be able to help prevent you run your new venue (p. 7). There's plenty more too, all of which will keep you connected with the scene. That's why I keep on reading, and that's why you should too!

Bye for now Discordians—and don't forget. March 5!
Love,
Debby Reis

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MARCH

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Oh No! Yokus are Abbotsford's newest and one of their youngest exports. Check out the life and times of this high school band.

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Did you know there's a unexplained paranormal light phenomenon in Marfa, Texas? If you read this interview you will learn all about it and how it relates to the Portland band, Yacht. You will also learn lots of other things.

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When the Hive Studio's Colin Stewart acquired two vintage reverb plates, he just had to use them. So he asked Nick Krgovich to write some songs in the style of Phil Spector's girl groups, and this spawned a hugely collaborative effort with many artists signing on. Nick Krgovich joined us to discuss the project.

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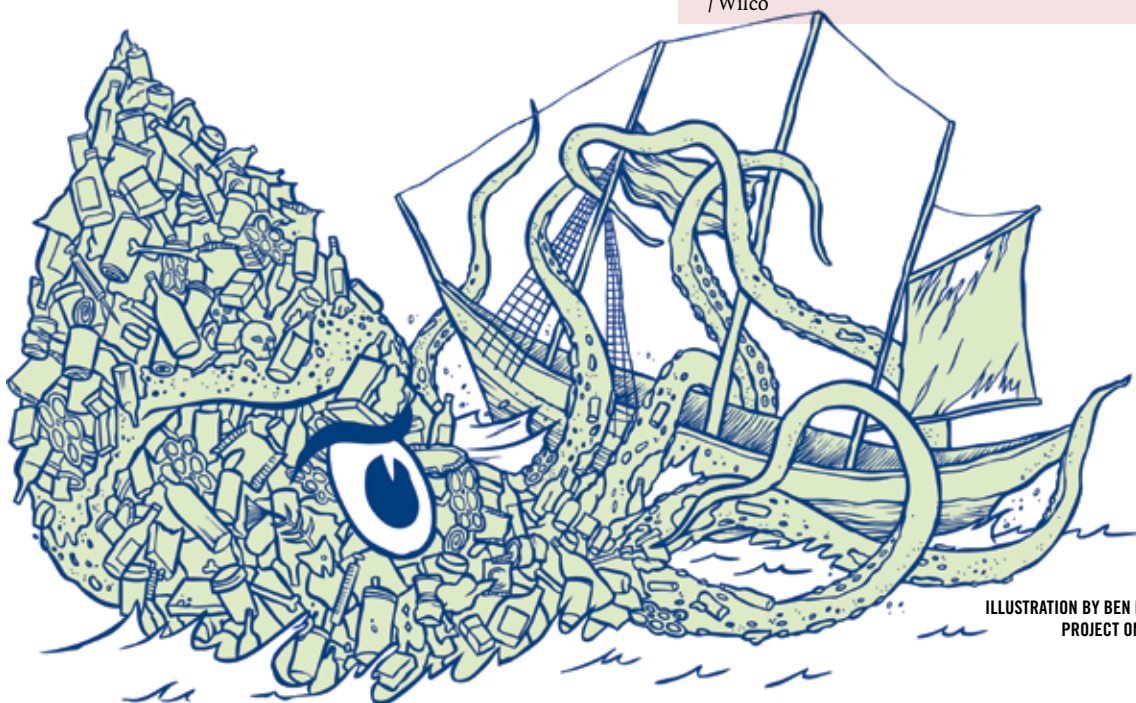


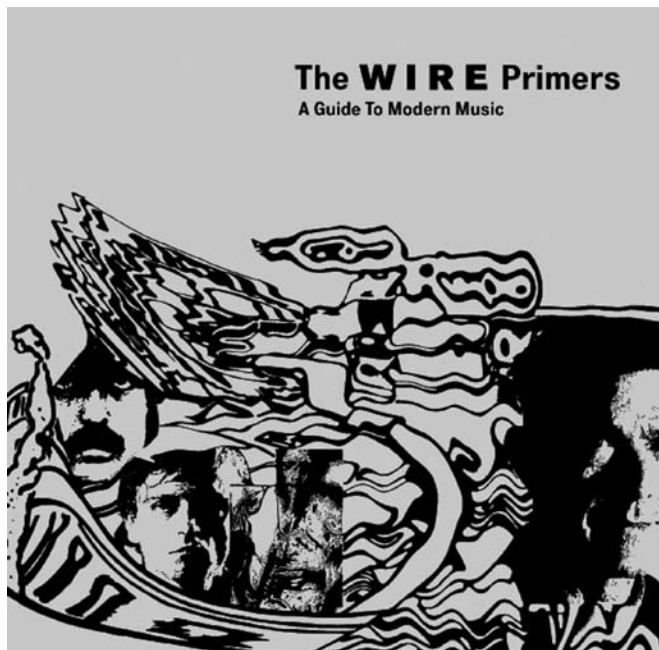
ILLUSTRATION BY BEN FREY. CHECK OUT ART
PROJECT ON PAGE 25 FOR MORE.

// TEXTUALLY ACTIVE

THE WIRE PRIMERS: A GUIDE TO MODERN MUSIC (EDITED BY ROB YOUNG)

Verso, 2009

BY ANDY HUDSON



A highlighter, a laptop and *The Wire Primers*—you could do worse for a quick intro to modern music.

Reading like liner notes to artists like Sun Ra, Sonic Youth and Stockhausen, the 19 “primers” collected here are part of an ongoing series printed in *The Wire*, the British magazine of “improvisation, electronics and avant rock.”

First published in 1982, *The Wire* began as a monthly free jazz and new music review. Since then, it has widened its range, not only by tapping obscure new sub-genres, but also by putting the faces of Iggy Pop and Grammy-nominated Madlib on its cover.

After a shakeup in 2000, *The Wire*’s staff writers bought out the magazine completely—a move that lets them seek new music without much commercial pressure. This noble outfit now broadcasts a weekly FM show, hosts mp3 features like its Invisible Jukebox interview series, and helps organize gatherings like the MUTEK electronic music festival in Montreal.

Rob Young, the magazine’s editor-at-large, basically arranged this collection so that it slides up from familiar to abstract. More familiar, pop-bending genres (Tropicália, No Wave, funk, dubstep, turntablism and etc.) give way to the increasingly esoteric, experimental sounds of free jazz, music concrète and modern composition.

Librarians could file this guide under Very Fine Arts Ref. Each primer is just seven or eight pages long, but in that space the writers detail up to two dozen gem recordings from a single artist or genre. The result is a highly selective collection. The noise primer covers just post-1990s and mostly Japanese

output, for example, and the James Brown primer picks out just seven of his 85 albums.

One of the book’s great strengths is that it avoids the kind of OCD, record-collector mentality you might expect from an almost entirely male cast of dedicated music journalists. Peter Shapiro, for example, squeezes a pretty complex and moving biography of Nigerian highlife superstar Fela Kuti into the fixed format of a one-page intro followed by album reviews. And David Keenan manages to cram a good survey of Sonic Youth’s myriad labels and side projects while still trying to evoke what it’s like to hear the band by quoting a sleevenote from Thomas Pynchon: “Two free men met a slave. Everyone goes home barefoot. Right-fuckin’-on.”

Really, you can only criticize this collection for what gets left in or out. The *Wire* aspires to an international audience but, based in the U.K., it does have a natural lean towards British music. Granting a primer each to both U.K. grime and dubstep is a little hairsplitting, maybe, particularly when Shapiro covers so many subgenres in a single primer on turntablism.

But, to steal an HBO analogy, this guidebook works a bit like *The Wire* on television. After five seasons on its drugs, docks, government, school and media scene, Obama’s favourite TV show gave you a pretty good picture of Baltimore. Some things got left out, and the parts that got in came in from a particular point of view—a pretty angry look at the city’s inner workings. A more balanced, comprehensive take would have been boring to watch.

Likewise, I think some of the best primers from *The Wire* magazine (on field recording and West African psychedelia) are missing from this collection, and it is a bit of a let-down to include both Captain Beefheart and Frank Zappa with no space left for krautrock. But with just 200 pages and all of post-war music to review, editor Rob Young did not intend this book to be comprehensive. Instead, he delivers a diverse set of punchy, well-informed pieces that ultimately build up to *The Wire*’s own take on modern music. It’s a good angle and will lead you strange places.

// VENEWS

BY JORDIE YOW

If you’re working on behalf of an arts or culture group and trying to figure out how you can make your event or venue legal in Vancouver, you may be worried that you are about to step in a quagmire of cryptic regulations. You might be about to embark on a slog through a swamp of red tape—but there’s someone who can help you.

Her name is Diana Leung and she is the first person filling the relatively new position of cultural liaison at Vancouver’s City Hall.

“I feel like I have a really sweet day job where I’m helping people,” said Leung over coffee. Leung’s job is to help people in Vancouver’s arts and culture community navigate the difficult path to get their space or event set up. She also helps guide city policy on how best to support artists in Vancouver.

Leung won’t do all the work for you, but she will let you know who you need to talk to.

“I really believe that anyone can do it as long as they’ve got the road map,” she said.

According to Leung, she is your “insider in government” who can help you navigate the tricks necessary to getting your permit. In addition to her city hall work, Leung is a community artist who has done projects involving

puppets, film, storytelling and lots of people. She still works as an artist and has previously worked in the city's development services branch as a project facilitator (meaning she helped complex development projects get through the regulatory process).

"I don't think there's another person like this anywhere," said Jacqueline Gijssen, Leung's boss and cultural services director at city hall, referring to Leung's unique suitability to the position because of her familiarity with the inner workings of city hall in addition to her experiences as an artist. But even more so Gijssen is referring to position itself, which is unique to the world of Vancouver bureaucracy.

"It's not a normal sort of position that a municipality would create," said Gijssen. As far as she knows, Vancouver is the only city to have a staff member to actually help the arts and culture community navigate the regulatory process.

Though, one should note that places with less complex regulatory systems might not need someone to do this. Gijssen noted that Vancouver's real estate market puts pressure on the owners of low rent places used by the arts and culture community to jack up rents or flip into new condo developments and that puts a pressure on artists here that isn't necessarily felt elsewhere.

The creation of the cultural liaison position is based on recommendations made by the Cultural Facilities Priorities Plan that the NPA had created when they were in power in 2008. Vision has supported the move since and even made an exception during the hiring freeze to create the position. With the broad support from all sides of the political spectrum this position is likely to stay. So, if you or someone you know needs some help making a project legit, you can reach Leung at diana.leung@vancouver.ca.



IN OTHER VENEWS:

The El Dorado has been hosting shows for the last month or two, particularly First Friday a monthly music night.

Funky Winkerbeans has patched things up with local promoters No More Strangers who have returned to the venue. The DTES bar has renovated their interior and now has a raised stage for bands to perform on.

Roy G. Biv has begun hosting gigs for smaller bands, but you'll have to ask around to figure out where they're located.

// RIFF RAFF

BY BRYCE DUNN

Hello! We are back in black after a wee break, but as always ready to recognize the greatness that is 7" vinyl!

To begin, Vancouver foursome **Indian Wars** are jumping head first into the shallow waters of the garage rock pool already inhabited by **the Black Lips**, **the Strange Boys**, **the Smith Westerns** and



many others, but they seem unfazed and ultimately ready to challenge. This is thanks in large part to catchy songs and some strong support from their brethren **Dead Ghosts** (whose guitarist Big Cat lends his recording skills). Songs like "Carol Anne" and "Pockets" will get lodged in your brain and refuse to let go with their crackling guitar breaks and rollicking drums. And they're both saddled with reverb-drenched vocals with a penchant for '60s garage records bolstering the whole mess. Let's hope they can keep their heads above water long enough to outlast (or at least improve on) this current trend, 'cause right now this hits the spot.

Also satisfying the palate recently was the latest blast of pop-infused punk at the hands of **the Nymphets**, a then Montreal-, now Brooklyn-based trio of kids who like their **Dickies** and **Toy Dolls** as much as their **Troggs**, as they take a stab at "With A Girl Like You" by injecting it with surf-styled drumming and syrupy sweet vocals. With the other two tracks, it's hard to be angry as alluded to in the song "I Hate Everybody Else" when you hear them plow through this barely two-minute blast—only a wide smile and flailing hands as you reach for the turntable to spin this one over and over again results here.

Lastly, **Phonecalls** ring in with their mostly mid-tempo debut EP of **the Spinanes**-influenced pop ("My Lullaby"), a cover of **the Zombies** gone goth ("Tell Her No") and a song in which the only vocalizing is two words ("uh huh") which when matched with the title "Yeah That's Right" conjures up two heavily-stoned friends trying to make conversation at the end of a very long night of partying. Judging from the influences listed on their MySpace page, they certainly prove to be a sonically interesting mixture on record, but perhaps this local trio is more captivating and cohesive in a live setting. Why not see and hear for yourself?

Indian Wars: Bachelor Records www.myspace.com/bachelorrecords
www.myspace.com/strangehandsband

The Nymphets: Signed by Force www.myspace.com/signedbyforce
www.myspace.com/thenymphets

Phonecalls: The Broadway To Boundary
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// FANSHAW

BY DOROTHY NEUFELD AND DEBBY REIS
ART BY TYLER CRICH

IN *DARK EYES*, FANSHAW CREATES AN OLD-SCHOOL FEEL WHILE EXPLORING NEW AVENUES FOR CREATING AND CHANNELLING SOUND.

"FOUR YEARS AGO, I JUST HAD A GUITAR AND IT JUST SORT OF CULMINATED AT THAT POINT. I HAD NEVER WRITTEN ANY SONGS BEFORE AND DIDN'T KNOW GUITAR AT THE TIME. I STOLE MY DAD'S GUITAR AND THOUGHT ABOUT THINGS THAT WERE GOING ON," OLIVIA FETHERSTONHAUGH, WHO WRITES, RECORDS AND PERFORMS AS FANSHAW, TOLD DISORDER ONE RECENT EVENING.

*THANK GOODNESS FOR US THAT THAT NIGHT CAME ALONG. FANSHAW'S SOUND AND LYRICS HAVE CAPTURED VANCOUVER AUDIENCES SINCE HER SHINDIG WIN IN 2007. HER LOW, HUSKY VOCALS RESONATE IN A VERY PERSONAL AND INTIMATE WAY AND HER SONGS HAVE THE POWER TO TRIGGER INSTANT AFFECTION AND WARMTH. MINT RECORDS MUST AGREE. THEY SIGNED FANSHAW TO A RECORD DEAL AND *DARK EYES* CAME OUT IN FEBRUARY 2010.*

"I wrote half the record in a few months," Fetherstonhaugh said while wearing a casual black sweater with her hair slightly askew. The rest of the record, however, took another four years to complete. "I always intended it to be a full length album and was willing to wait instead of putting the early stuff in," she said.

Over that period, Fetherstonhaugh has been developing the band Fanshaw, in addition to focusing on writing songs. Although the band is pretty much a solo act, there have been appearances from Larissa Loyva of P:ano, Kellarissa and the Choir Practice, where Fetherstonhaugh and Loyva performed together. Victoria, Victoria and the Shilohs' Johnny Payne, Shane Turner of Love & Mathematics and Shane Turner Overdrive as well as Kyle Koenig, C. Chad Warford, Nick Anderson and Ian Somers have also played in Fanshaw at various times.

"There's been times when band members were coming in and out, but I met Johnny at the Shindig finals [in 2006] when he was playing with Victoria, Victoria. I guess I just approached him after the show and asked him if he wanted to play drums for me, and he never left!" Fetherstonhaugh said, laughing.

However, Fetherstonhaugh admitted, "The past year has been all about recording."

Dark Eyes was recorded at Hive Studios with Howard Redekopp, a well known producer who has worked with the New Pornographers, Tegan & Sara, and You Say Party! We Say Die! among others.

"I wasn't worried about having a perfect recording because I didn't have time to think about it. The time constraint was very liberating," Fetherstonhaugh said. This may be due in part to the fact that when writing, she's admitted to taking over a year to complete a single song.

In *Dark Eyes*, Fanshaw creates an old-school feel while exploring new avenues for creating and channelling sound. The pop tunes of Feist and the lull of Kate Bush are evident comparisons in her songs. Less pop than the former and dreamier than the latter,

Fanshaw's songs are instantly gratifying and soothing. Busting out with beautiful vocal lines, the record is inherently dark and potentially dangerous. An album like *Dark Eyes* draws its meat not from its lyrical content or its effective structure, but its ability to utilize space and sound together.

The overall tone of Fanshaw's debut is that of gorgeous, melting drones, stepping into a world that begins and ends with rhythmic, haunting soundscapes. Fetherstonhaugh slips in and out of the qualms of mystery and the everyday.

The song "Rebecca," for instance, is based on the novel by Daphne Du Maurier. The book is narrated by an unnamed woman who becomes the second Mrs. de Winter, the first being Rebecca. Among more sinister plot twists, the narrator has to deal with the ghost of the seemingly perfect Rebecca.

"I liked the character in *Rebecca* because she was oppressed by peoples' expectations of her," said Featherstonhaugh.

Despite an album title that brings to mind the shadowy fantasy of youth, *Dark Eyes* has a pretty uplifting heart. Because the music is so clear, the core flows through seamless intimate melodies. With each listen, it reveals a journey that entwines fantasy and reality. "O Sailor" evokes amazing imagery and contains Featherstonhaugh's best vocal performance with lines like: "I'll put my red lipstick on / And my red-cross uniform / Then I'll go down down down / I'll go downtown."

Perhaps we can expect more dark melodies in the near future. After returning from her mid-February New York debut where she played at the Cakeshop and the Zebulon Café, and after playing our own fundraising party at the Biltmore March 5, Fetherstonhaugh will retreat to Qualicum Beach for a month.

"I'll have no human contact," Fetherstonhaugh said, explaining the trip to Vancouver Island. "I'm going to cat sit for my Auntie. She has a grand piano, so I'm going to take some time to do some writing."

" I'LL PUT MY RED LIPSTICK ON / AND MY RED-CROSS UNIFORM / THEN I'LL GO DOWN DOWN DOWN / I'LL GO DOWNTOWN. "

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FAKE JAZZ RESURRECTS ITSELF // A FESTIVAL AND A NEW NIGHT

BY JUSTIN LANGILLE

ILLUSTRATION BY KARLENE HARVEY



When Vancouver's premier punk pigpen the Cobalt folded in August, Bill Batt and Anju Singh were among the many musicians left with virtually no venue to play at. [ed. The Cobalt has reopened, but without Wendy13 running it and nothing worth the trip has happened there yet.]

Batt, Singh and Shearing Pinx drummer Jeremy Van Wyck were the organizers of Fake Jazz, an influential night of experimental noise and punk held every Wednesday at the defunct bar.

Arranged as an open mic of sorts, artists would apply to play and were scheduled in by Batt, Singh and Van Wyck on a rotating basis, ensuring that everyone got a turn to bring their innovations to the table. Everything from Grateful Dead inspired jams to sonic performances conducted with drills and water were welcome.

Just as it ended, Fake Jazz was garnering a reputation in national music press, Exclaim in particular, as a breeding ground for West Coast musical innovation.

Six months after the Cobalt's death, an informal Downtown Eastside practice space is now home to many orphaned Fake Jazz performers.

In early February, Singh's band AHNA had just finished playing a searing set of their signature hardcore drone at the back alley venue when Disorder sat down with her and Batt to talk about the past and the future of the landmark music night they both loved.

"[It was] a gong show, or a train wreck, but great," said Batt, recalling early Fake Jazz days. "It was ... some of my favourite people just playing when they didn't have much of a chance to do that."

"People were doing anything they could imagine," said Singh. "It just kind of allowed people to express things they don't know how to express any other way."

"It was a supportive space," confirmed Batt. "It felt like home."

Time away from the Cobalt has been difficult for Singh, Batt and their peers, but it has not been entirely defeating. In March, they will host the first Fake Jazz

Festival, a showcase of Vancouver's fringe underground community.

Running from March 24 to 28, the festival will showcase mainstay Fake Jazz acts like Shearing Pinx, AHNA, Batt's band Stamina Mantis and Black Mage as well as newcomers like Glaciers, Scant Intone and Cat Wrangler.

Batt and Singh think it's nice to get some attention for their bands, but for them, organizing a Fake Jazz festival is a chance to have fun with close friends and local musicians. And of course, putting together a festival gives them another chance to engage in the cathartic experience of playing live.

"[It's about] staying sane in [a] twisted, shitty world," Batt said.

Batt's band mate Mike Ugly has a simpler take on the importance of playing music.

"I'm bored. It entertains me," Ugly added, giggling deviously nearby.

Recently, other good tidings have come from Batt and Singh's devotion—a new space.

On March 3, Fake Jazz will take up a weekly 9 p.m. to 1 a.m. slot on Wednesdays at Lick, one of Vancouver's premier queer nightclubs, located on Abbott Street.

They admit that if Wendy 13, the Cobalt's former manager, were to open up a new space, they would be there in a second. However, in the meantime, Lick's fine cement floors and comfortable darkness fit the bill for Fake Jazz.

From the astral beats of locals Coin Gutter to the electro-acoustic nihilism of headliner KK Null, the Fake Jazz festival will be an extended showcase of early drum blasting as usual for Vancouver's most ambitious noise acts. Almost.

At 1 p.m. on March 28, the final day of the festival, Singh and Batt will host a cozy pancake noise breakfast for festival goers.

They hope that the gathering will help to end the festival on a high note, giving audience members and players a chance to socialize and eat with one another and engage in an act of community.

"Breaking bread makes family right?" Singh asked. "We're breaking pancakes."



OH NO! YOKO VS. HIGHSCHOOL

BY JULIE COLERO
PHOTO BY NOAH MOORHOUSE
ART BY LINDSEY HAMPTON

ABBOTSFORD, B.C.:

Murder capital of Canada, home to many a Menno(nite) and hotbed of high school musical talent. About five years ago, You Say Party! We Say Die! busted out of the small-town-minded city, as did Fun 100. The next wave is now, and it's awash with musicians who are, honestly, quite happy to stay put. In the case of Oh No! Yoko, a quirky, keyboard-laden indie pop band, they don't really have a choice—all three members are currently in grade 11, so the occasional school-night show is adventure enough for the time being.

For anyone not attending W. J. Mouat Secondary, a first introduction to Oh No! Yoko was likely provided by the CBC's On The Coast radio program when they held their Best High School Band competition last fall. Shortlisted to the top 10 were two Abbotsford bands, Oh No! Yoko and Christian hardcore screamo band, We Lay Fallen. The fact that, all of a sudden, moms the province over were into their music, had the boys in the bands pretty darn excited.

"We got lots of publicity," gushed Liam Hamilton, Oh No! Yoko's drum-

mer. Bandmates Everett Morris (vocals and keyboards, mostly) and Nic Denis (bass) are just as stoked by the way things played out. The band didn't come away with the top spot, but they did get an envelope filled with \$70 cash! The band's song "Courtyard Bankrupt" received a healthy dose of CBC radio air-time, and, at the live in-studio finals, they had a chance to play for screaming fans and Canadian music celebrity judges like Lee Aaron and Joey "Shithead" Keithley of D.O.A. fame.

As much as the boys really wanted to win the top prize and share a bill with their beloved Tokyo Police Club, they're pleased with the two Feb. 13 slots they were given at Cultural Olympiad events.

"It's during the Olympics," said Denis. "There'll be lots of people from all over the place that haven't heard of us that might just be stopping by, thinking 'There's no events going on right now. So let's just stop, have a hot dog, and watch this.'"

“WE USED TO BE A FOUR-PIECE, BUT WE KICKED LUCAS THIESSEN OUT BECAUSE HE PLAYS RUGBY.”

Oh No! Yoko is a crowd-pleasing band, to be sure. With clever, at times remarkably nonsensical, lyrics, Morris stands tall and assured at the helm of a band that seems to revel in its goofiness. The boys are completely earnest, however, in their love of music and are totally committed to making the most of their current good fortune. Besides, they've worked long and hard for this.

“Liam and I had a two-man band for a little while in grade 5,” explained Morris. “We played some metal music and it was pretty fun.” Somewhere along the way, the band experienced a genre shift, and in grade eight, the two boys asked their friend Nic to join in. “We used to be a four-piece,” admitted Hamilton, “but we kicked Lucas Thiesen out because he plays rugby.”

And so it seems to go. All three have devoted varying amounts of time to bettering their musicianship (Morris is still taking piano lessons, Hamilton claimed he took one drum lesson and taught himself the rest and Denis admitted he only took up the bass because he knew the band needed a bassist). Meanwhile they continue to find time to participate in track and field, work part-time jobs and excel at their French immersion studies. Did I say excel? Perhaps it's a good thing that I didn't actually get any solid quotes from the boys' teachers...

But who needs good grades when you're in with the scene? The Abby scene seems held together by the strong bonds of religion—and turns a blind eye to musical genre. There is no shortage of churches making their gyms and amphitheatres available for shows. Show bills are diverse, but inclusive. For Ones Coming After (FOCA) is an organization currently putting together live shows around the Fraser Valley. We Lay Fallen's bassist, Joel Trask, explained the nature of this group: “FOCA is a non-profit organization that supports less fortunate youth in the lower mainland. They also help out local bands with things such as getting shows and T-shirts. They put on FOCA events with all the FOCA bands in order to raise money for good causes.”

Oh No! Yoko claim no church affiliation, but the band has seen nothing but love from the local community.

“We're friends with all the other bands, too,” said Denis. “We just help each other out.”

The band particularly enjoyed a recent show at Northview Church, where getting on the bill proved quite simple. “We just go there and have fun. They always welcome us,” explained Morris.

“They asked us to not have any swearing in any of our songs, or vulgarity or whatever, but we don't,” added Hamilton.

If you're looking to listen to some of Oh No! Yoko's music, the band has yet to produce more than a handful of CD-Rs, but they've got a ton of tracks available on their MySpace page, which also contains nonsensical posts and awkward/awesome photos. To provide some tangible support, you can always wear a one-of-a-kind pin, hand-made by Hamilton in Art class (Thanks, Ms. Lam!).

So much of what Oh No! Yoko is all about reeks of d.i.y. cuteness.

“We usually write our songs based on people in our school. Stuff that happens to us,” explained Hamilton. Morris credits lyrical inspiration to “relationships, as in friend-wise, not like passionate lovers.” After making this

comment the group falls apart laughing, as they do after most questions. It is certainly a sense of comedy, most notably a charming toe-in-the-water approach to sarcasm and cynicism, which keeps these three creative. As to where inspiration starts, Denis explained that “a lot of it just comes out of our heads, on the spot, and sounds like it would be funny if it actually happened. Most of our songs, to us, are hilarious. We'll take one situation and over-exaggerate it for an entire chorus.”

According to Morris, who acts as a leader, the band's music is nevertheless a collective from start to finish. “We just chill in Liam's basement and write lyrics together, see what fits best and stuff.” The boys have been friends since pre-school and they're eager to see where the music will take them, but are also realistic in their goals.

“Maybe we will tour or something, [but] I don't plan on getting extremely famous or anything,” Morris said.

“It's kinda hard nowadays,” Denis said, commenting on the concept of touring and making it as a band. “You don't make as much money. You still have to go to school to have a back-up plan.”

Sounds like somebody's been listening to his guidance counsellor! But no doubt a good deal of credit is also due to the boys' parents, who support what they are doing wholeheartedly, even if it means driving them down to East Hastings, like it did for their first gig.

“It was scary!” Morris said about the area around the Chapel, where they played during grade nine. Apparently a trip to Subway, sponsored by Hamilton's dad, smoothed things over and paved the way for repeat big-city visits and a fan base build-up.

What the fans love about Oh No! Yoko is their wacky spirit and catchy harmonies—the music may even be secondary to onstage antics and online presence. This is a band very much focused on three guys having fun. They like their classic rock, and their metal, and are into new stuff, too (“Not like Much Mega Hits, but, like, the Wedge and stuff,” Morris asserted). And while their sound is not necessarily ground-breaking, the seeds of good songwriting have been sown. Morris' song-writing skills, as often as he'll stick to the story that he “just put[s] stuff together,” show incredible promise. Everything the kid touches turns to catchy. His solo project, A Soccer Practice, demonstrates that catchiness (and his Midi/Autotune proclivities) to a tee.

Oh No! Yoko has stumbled across a great deal of luck in the past year. They came second at the Abbotsford High School Battle of the Bands last spring. After the band's CBC win, they were nominated as one of the Top 10 High School Bands in a YouThink/Tom Lee competition, the winner of which will be announced early March.

This is a band that wants to play to the masses and get noticed, but they're still happy to represent the kids on the home-front. “There's a lot of good bands around here [in Abbotsford], just unheard, right?” Morris said. Bands like the Birch Taxis, We Lay Fallen, Rags to Radio and Ivory Coast are all tearing it up in churches and nut barns across the Fraser Valley, so you can either board that West Coast Express or cross your fingers that the big city'll keep drawing them in.

THE FUNDRAISER: KEEPING DISORDER
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MARCH 2010

Sunday

7 **Kitty Nights**
NYC style Burlesque
& Comedy

14 **Kitty Nights**
NYC style Burlesque
& Comedy

21 **Kitty Nights**
NYC style Burlesque
& Comedy

28 **Kitty Nights**
NYC style Burlesque
& Comedy

1 **Swak Presents:**
We Were Promised Jetpacks
with the LONELY forest

8 **SWAK presents:**
MIDLAKE

15 **HIGH ARCTIC**
DAVID CHENERI
AND THE TOWER OF DUDES

22 **YOKO CASANOS**
with guests

29 **CYMBAS EAT GUITARS**
Beats in Heaven
Freelance Whales

Monday

2 **Troika Presents:**
PELAGYA

9 **Timbe Productions and Beatdowns presents:**
THE APPLESEED CAST
with special guests
DREAMEND

16 **BLANK CINEMA**
with TAUE FOLD

23 **HILARI-YES!**
A Night of Comedy Gold
Hosted by Taz VORASSSEL
PAT KELLY

30 **the BILMORE CABARET presents:**
BLOWFLY
with Guests

Wednesday

3 **Paul Anthony's TALENT TIME**
VARIETY SHOW!
Weekend Leisure!

10 **Classix Dance Party presents:**
INVASION!
with David Love Jones + John Cougar with Orphans!

17 **ROCK'N'ROLL PIZZA PARTY**
BONES + ORPHANS

24 **RUN WITH THE HEAD**
"Single Release Party"
with the Humans
DJ December

31 **Weekend Leisure KARAOKE**

Upcoming shows

April 2 - Dead Meadow
April 3 - Pierced Arrows and Lullabye Arkestra
April 5 - Surfer Blood with Turbo Fruits
April 9 - Ruby Suns with No Gold
April 16 - Keller Williams
April 20 - The Wedding Present
April 21 - Deer Tick
April 23 - The Pack A.D.
April 28 - Shearwater
April 30 - Red Sparowes

THURSDAY FRIDAY SATURDAY

4 **THE BILMORE CABARET presents:**
THE CITY
5 **THE FUNDRAISER**
DISORDER
Apollo Ghosts, FINE MIST, MT-40, Kiboumifans howl and Boogie monsters! and DJ Jackfruit!

12 **12 TIMBE Productions presents:**
EFFERKLING
with BALMORHEA

19 **THE BILMORE CABARET and Sunshinem presents:**
IMMACULATE MACHINE
SUN WIZARD and KINNIE STARR

26 **THE BILMORE CABARET presents:**
THE BONFIRE Ball
Jason Collett ZEUS + Bahamas with OVERGAIN Optimal Death-

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KOBAN // NOT QUITE PUNK ENOUGH

BY JORDIE YOW
PHOTOS BY RYAN WALTER WAGNER



**“A HIGHER POWER WANTED US
TO START THIS BAND”**

Koban owe their continued existence as a band (and a fruit basket) to some conscientious bus drivers who saved bassist Brittany Westgarth from her burning home.

Late at night a fuse blew in the house that they shared with some friends, which caused a fire to break out while everyone was sleeping. Sam Buss, the other half of Koban, was at work, but Westgarth was woken at night to discover a lot of smoke and a group of worried bus drivers who had seen the fire from the street.

With only a short period of time to get out, Westgarth had one priority—to save her and Buss' bass guitars and then wait for the fire department.

The fire department arrived quickly. Luckily when Westgarth and Buss went in to survey the damage, they found their music equipment remarkably unscathed.

"I said I was going to send [the bus drivers] a fruit basket, but I never did," Westgarth remarked with a bit of remorse while sitting in the waiting room of their Gastown jam space. They chatted with Discorder in their home-away-from-home, while smoking a hookah filled with strawberry-flavoured shisha that was in the middle of the room and Westgarth was sipping on a vile mixture of Nos energy drink, vodka and what was possibly Tang. After one sip of it I decided to go without, which seemed to be the decision Buss also made. The fire was only the second disaster the band has survived, considering their equipment had survived a flood a few days before the fire as well.

"A higher power wanted us to start this band," Buss said stoically between tokes on the hookah.

Koban are a two-piece backed by a drum machine. Westgarth and Buss both provide vocals showing heavy punk influences—and the two of them lay down some wailing riffs over top of the mechanical beats. The sound is unique, falling somewhere between punk, metal and No Wave. Though they don't actively emulate their idols, you can hear bits of the bands they listen to (Joy Division, Warsaw, Big Black, Shellac, Nick Cave and Fugazi) in their music. They had originally planned to play with a real live human drummer, but circumstances never worked out and eventually their sound evolved to rely on the drum machine.

"We played with probably three or four people as drummers and they either thought we sucked or were way too busy with other bands," Buss said.

Their music is unique in Vancouver's scene and the duo feel a little bit out of place in the city.

If you have not yet heard of Koban this is understandable. Until December 2009 they performed as Manta Ray-Gun, a name under which they garnered some fans when they achieved semi-final status at CiTR's battle of the bands, Shindig, in addition to numerous shows around town.

The name Manta Ray-Gun didn't stick with the band's idea of themselves

though. "I kinda started to hate telling people we were called Manta Ray-Gun," said Westgarth, before stating that she thought it sounded silly. After a trip to Japan, they decided to rename the band Koban. Kobans are small boxlike buildings manned by community police detachments that provide assistance in the neighbourhood. In Buss' and Westgarth's case, Kobans provided a lot of directions around town.

The duo enjoyed Japan's music scene. "Their culture embraces fringe music," said Buss.

Westgarth and Buss have always felt that their music is a little bit on the fringe of what's going on.

"All the people [who were into music in high school] were really into classic rock and we were into punk rock," said Westgarth. Even now with the band's punk influences they don't feel like their music is punk enough to fit into Vancouver's punk scene and too punk to fit into other scenes. (Personally, I think they fit in just fine in Vancouver's diverse music community, but that's just me.)

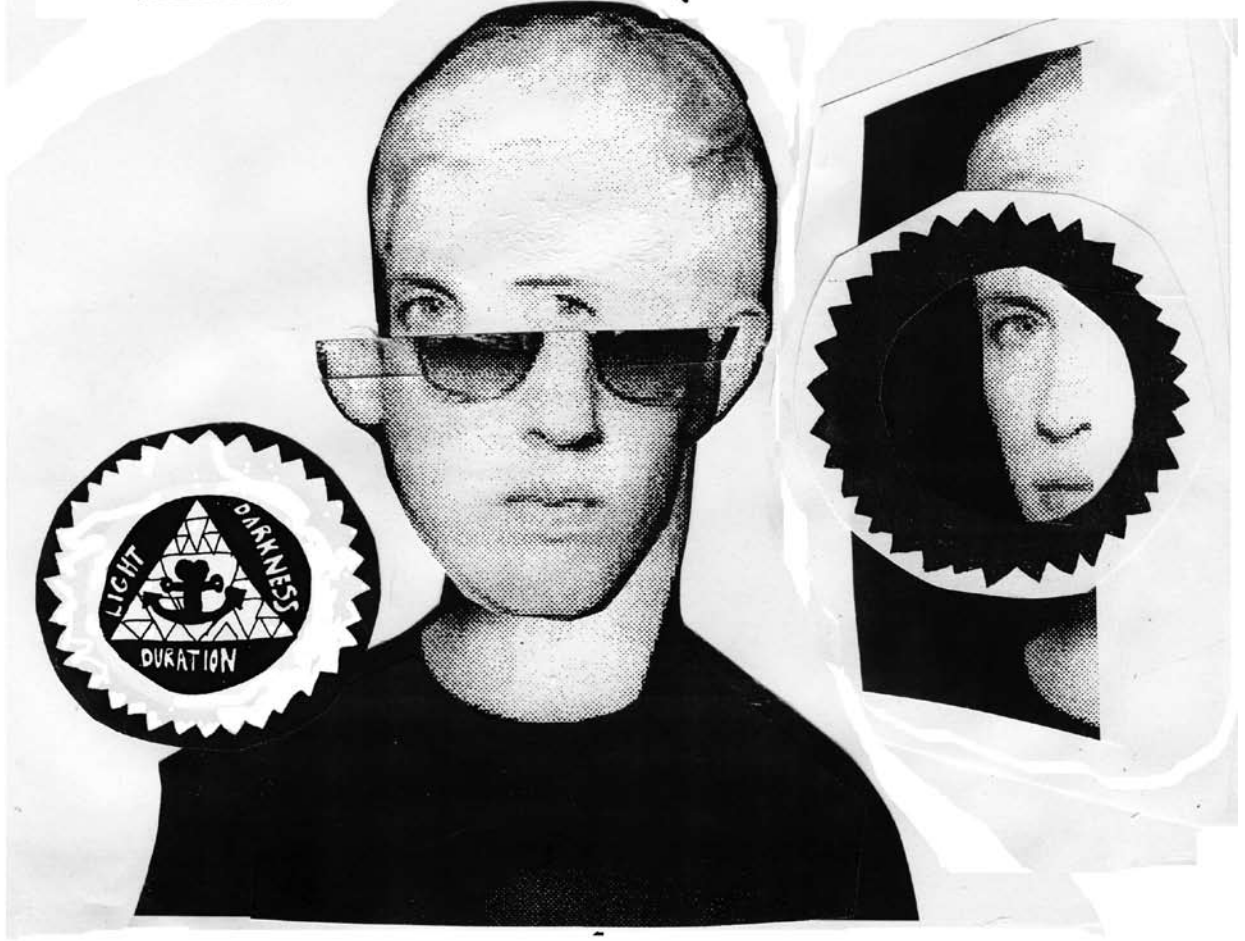
The duo met in high school when Buss, grounded, couldn't play his first show for his high school band, Shumagorath.

"One time Sam was grounded and [his band] asked me to fill in for him and I played his first show," said Westgarth laughing. They've been playing together since and they definitely work hard at it.

"We practice a lot; we record a lot," said Westgarth. They have a busy schedule with their regular week having them meet up to practice at least four times. Though they tend to spend most of their time improvising when they jam, it's not something they would ever do live. As a two-piece, a jam has too much potential to go bad in a live setting.

Their performance is tight and well practiced, with the drum machine giving a cold mechanical backing track they make up for it with their stage presence. If you ever see them play you'll be able to tell right away that they are having a blast. According to Buss, they make an effort to make their live shows "more like art installation with music." They've displayed visuals from the Max Headroom TV hack that happened in Chicago in 1987, and have a strong identity with that era's aesthetic values. Buss also likes to use images from Commodore 64 games or the early works of bodily horror auteur David Cronenberg.

The band records a lot in their home studio. They've released an EP length cassette tape as Manta Ray-Gun, which they've sold out of, but they've got a split 7" coming out with Mongst and Fortress on Isolated Nowaves. They probably won't ever be releasing CDs, but they do plan on making their music available for download. You can find their music and their upcoming shows at www.myspace.com/mantaraygunband. They will be playing Discorder's Fundraiser on March 5 at the Biltmore too, so make sure you get there early enough to check them out.



YACHT

// BUILDING A MYSTERY

BY DUNCAN M. MCHUGH
TRANSCRIBED BY CAMILLA KEEN
ART BY MELANIE COLES

YACHT IS—AT THE VERY LEAST—AN ELECTRONIC DANCE BAND STARTED BY PORTLAND'S JONA BECHTOLT IN 2003. BECHTOLT, WHO HAS ALSO PLAYED IN THE BLOW, ADDED CLAIRE L. EVANS TO THE BAND IN 2008. THEIR LATEST ALBUM, SEE MYSTERY LIGHTS, WAS RELEASED BY DFA LAST YEAR. THEY SPOKE TO DUNCAN M. MCHUGH ON HIS SHOW DUNCAN'S DONUTS JUST BEFORE THEIR CANADIAN TOUR STARTED. THIS IS AN EXCERPT FROM THAT CONVERSATION.

Discorder: You guys have been touring forever it seems. You went all over the place in 2009 ... four continents?

Claire L. Evans: I don't know. I think we were in 17 countries last year. Is that what we came up with?

D: Next up you guys are going to be doing a tour of Western Canada. Why

did you want to do a tour through here?

Jona Bechtolt: We wanted to come to Canada for a long time and it hasn't happened for us. It just made perfect sense. We have been asking our agent to bring us to Canada for a long time and finally people asked us, and we have a policy of saying, "Yes" to doing shows. ... Yeah, we're huge fans of Canada.

It's just been the earliest we could come up.

D: You guys do know you're coming during the Olympics here?

JB: Yeah, that part is strange for us.

CLE: That was maybe not the wisest scheduling. Although, it might be kind of exciting to be in Vancouver during all the Olympic madness, make us feel like a big exciting moment in time that we're a part of.

D: [Your visit] will be a little ray of sunshine for Vancouverites, 'cause a lot of us are feeling kinda bummed out about all the craziness that's going to be happen.

JB: Yeah, I can imagine, but we are going for the gold. Let's make that perfectly clear, we are going for the gold.

CLE: I'm going for silver to be honest.

D: You've added some members for this tour? Tell me about the Straight Gaze, who are they?

JB: They are close friends of ours: D. Rueben Snyder ... we have Bobby Birdman ... and Jeffrey Brodsky. Every six months or so, we get crazy and we have to change Yacht in some major way. And past changes and revisions have been adding Claire, making all kinds of performance rules like never touch-

as much community as possible around Yacht and our peripheral activities ... We make a point of talking to people about our various projects as much as possible and shaping it to their ideas and needs ... It's like the Ten Commandments, if you will; people like having that foundation to build on, but it's not set in stone.

JB: We live on the Internet so it's not set in stone. It's a living document that can breathe and change, and that's something we're really excited about, especially going to places like Canada. We want to meet new people and hear new ideas and change the document based on that.

D: You recorded this album in Marfa, Texas. Why did you choose Marfa?

CLE: Marfa kind of chose us; Marfa has this phenomenon that's not unknown in others parts of the world, but it's quite rare, a mystery light phenomenon ... It's a paranormal optical phenomenon that happens called the Marfa Mystery Lights and every night, we'd go out in to the desert and see these paranormal unexplained light happenings ... It profoundly spoke to us as being a very rare example of a modern mystery, because we live in an age where there isn't much mystery left. We live in a very scientific age, where even the most tiny and incomprehensibly small working aspect of this universe has been rationalized and explained with profound mathematical theories. And where we have access to information that would have taken our parents weeks or decades to find, we have it at our fingertips. So, as sort of self navigating people, we never sort of experienced a real mystery, we never felt like something was both unqualifiably real and unknowable and mysterious, and so the first time we saw the lights, it really had a huge effect on us and we decided we wanted to

go back to Marfa to live and to know what it was like to live with that phenomenon day to day, what it was like to live with mystery.

JB: We hadn't intended on making an album of music. We just intended on living there and meeting everyone we could in the town. And later, we just found an album before us. We don't know how it got there or how it was made, but apparently we made it.

D: Between recording the album in Marfa and being on the road and such, do you still feel a strong affinity with Portland?

JB: Yes and no. I feel closer to Marfa almost, and I know that Marfa will be a place that we'll return to our whole lives. I think that one of our major goals right now, as a band is to try to put up shop in Marfa, some kind of shop that will be like a community shop where people could come and gather. But I mean, all of our equipment is in Portland.

CLE: And we both grew up here.

JB: And we have a huge connection to Oregon and Portland.

CLE: It's hard to know, we're kind of like temporary, autonomous zones that walk around and everywhere we go has to be virtue of the necessity of our lives, has to be home to us otherwise we would be totally addressed and alienated all the time. So Portland is home for us in a more profound way than other places, but the world is kind of home to us too.

D: Yeah, great, I think that's about it. Anything else you'd like to add?

CLE: We're very excited to see you, Canada. Thank you for having us.

—Special thanks to Camilla Keen for her help with this story

“**LET'S MAKE THAT PERFECTLY CLEAR,
WE ARE GOING FOR THE GOLD.**”

ing the computer or only touching computer or touching audience members or invading personal space using Powerpoint, focusing a lot on video at the show, and interacting with people. Yeah, we have to make major changes or else we go nuts.

D: Your website is exhaustive in documenting what you're doing. What inspires you to be so diligent with keeping it up?

JB: I think it started with just having a pretty bad memory and wanting to reference it as a resource for myself so I could go back and be like, what's that ice cream place in San Diego that I really like? And then I have that part documented that I can always reference. But also it came out of ... wanting to always keep up with not just playing music but doing everything else. We consider ourselves generalists.

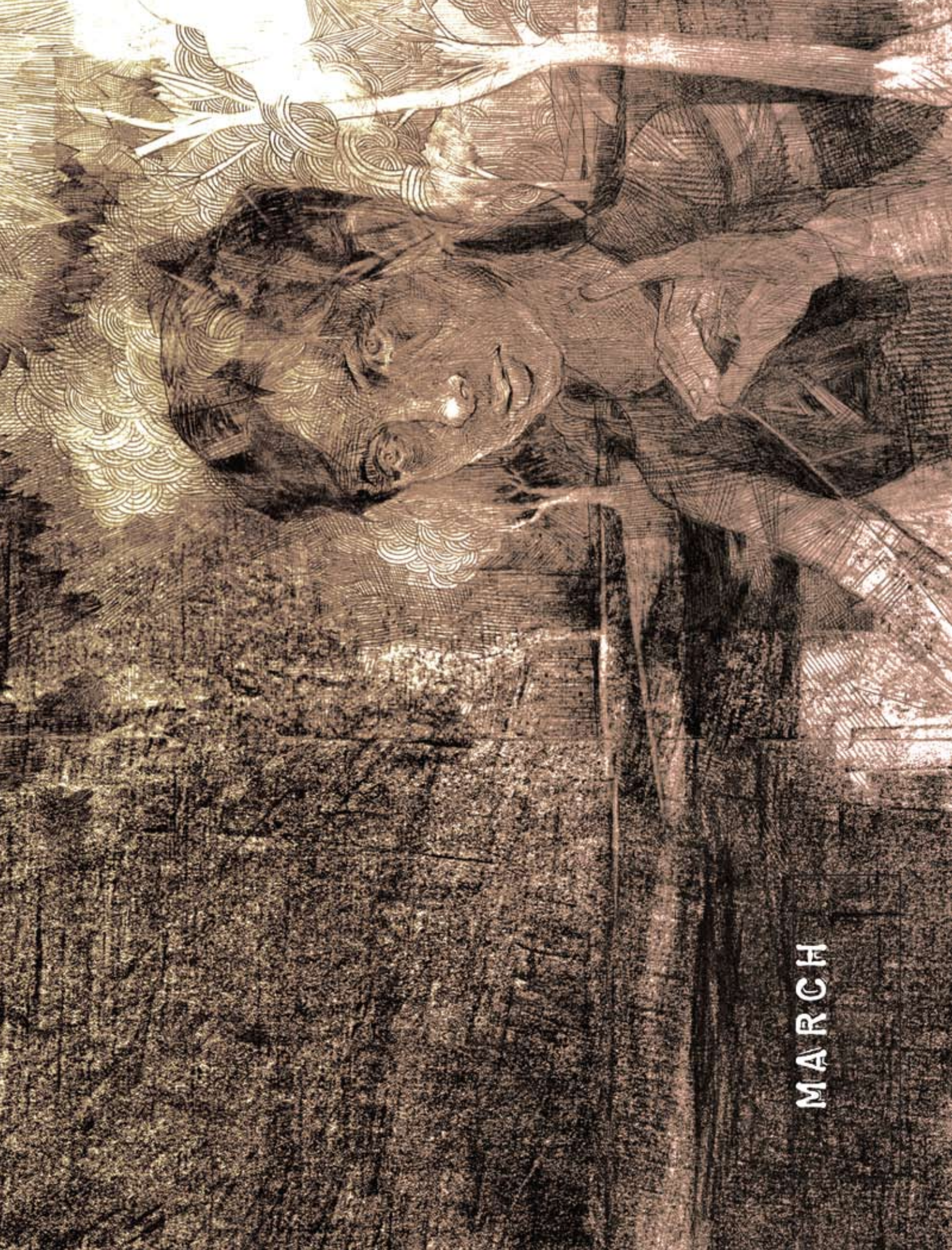
CLE: We see Yacht as being kind of evolutionary entity if you will, and in the evolutionary ministry of animal and human kind, over specialization is what causes extinction. We don't want to go extinct.

D: Do you do all the web design and video stuff yourself?

JB: Yeah, we do almost everything all ourselves. We're control freaks.

D: And your mission statement [ed. It's up on their website. If you don't have the means of checking it out think of a cryptic modern Ten Commandments based on open-mindedness and triangles among other things.], how did that come about?

CLE: Well, uh, there's lots of reasons for it. Mainly it's because we try to build



MARCH

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

1	We Were Promised Jetpacks, the Lonely Forest, Bear Hands @ Biltmore	2	Against Me!, Cancerbats @ Rickshaw	3	Shearing Pinx, Ahna, Stamina Mantis, Yellow Thief @ Lick	4	Fred Penner @ the Pitt The Grande Mothers, Jackfruit @ Biltmore	5	THE ONLY SHOW WORTH GOING TO IS DISCORDER'S FUNDRAISER. SORRY OTHER SHOWS: Apollo Ghosts, Fine Mist, MT-40, Koban, Fanshaw, Boogie Monster, Japandroids (DJ set) @ Biltmore		
7	The Smith Westerns, Needles/Pins, Indian Wars @ Media Club	8	Midlake, Matthew & the Arrogant Sea @ Biltmore A Sunny Day in Glasgow, Soldiers, Certain Breeds @ Media Club	9	The Appleseed Cast, Dreamend @ Biltmore	10	The Orpheans @ Biltmore Fake Blood, Boy 8-Bit, Kissed With a Noise @ Fortune	11	Cloudsplitter, Beige, the Great Outdoors @ Railway	12	Eferklang, Balmorhea @ Biltmore Nü Sensae, B-Lines, Grown-Ups @ Fun House First Reign, Mother Died Today, Auroch, Tyrannicide @ Funky Winkerbeans Front Magazine Launch Party @ Gallery Gacht
14	Lougow, Elephant Micah, So(sun) @ the Sled (afternoon show)	15	Fuzzcat, Giraffe Aftermath @ Railway	16		17	Dragonette @ Commodore	18	Wax Mannequin & the Burning Hell, Ford Pier @ Railway Martha Wainwright @ Commodore	19	Immaculate Machine, Sun Wizard @ Biltmore Devandra Banhart @ Commodore
21	Indigo Girls @ Commodore	22	Planets, Secondary, Friendship & the Fawn @ Antisocial	23		24	Dylan Thomas Band, the Shilohs, the Boogieman Jordan Daniel, DJ Lazy Wizard @ Media Club Aerosol Constellations, Heavy Chains, Broken Sleep, Empty Love, Shipyards @ Lick Electric Six, Paper Lions @ Venue	25	Glaciers, Archipelago, Rachel Wadham & Shane Krause, Scant Intone, the Rita @ Western Front	26	Jason Collett, Zeus, Bahamas @ Biltmore KK Null (8 pm), the Sorrow & the Pity, Flat Grey, Whip of the UFO @ Western Front
28	Fake Jazz Pancake Breakfast: Haunted Beard, Stamina Mantis, Twin Crystals, Black Mage, Diadem, Coingutter, Ejaculation Death Rattle @ Western Front	29	Cymbals Eat Guitars, Bear in Heaven @ Biltmore	30	Small Black & Washed Out @ the Media Club The Low Anthem @ St. James	31	Think About Life @ Media Club				6 cont'd

// CiTR 101.9 FM PROGRAM GUIDE

DISORDER SUGGESTS LISTENING TO CiTR ONLINE AT WWW.CITR.CA, EVERYDAY.

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

CiTR 101.9 FM PROGRAM GUIDE

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-yer-boots country.

SHAMELESS

(Eclectic) 3-5pm

Alternating Sundays

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

CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays

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

SAINT TROPEZ

(Pop) 5-6pm

Alternating Sundays

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

QUEER FM

(Talk) 6-8pm

Dedicated to the gay, lesbian, bisexual and 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

PROF TALK

(Talk) 7:30-8am

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

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

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

STRANDED

(Eclectic) 11am-12pm

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

ALTERNATIVE RADIO

(Talk) 12-1pm

Hosted by David Barsamian.

PARTS UNKNOWN

(Pop) 1-3pm

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

THE RIB

(Eclectic) 4-5pm

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

NEWS 101

(Talk) 5-6pm

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

THIS SIDE OF MONDAY

(Eclectic) 6:30-7pm

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

becktrex@gmail.com

EXPLODING HEAD MOVIES

(Eclectic) 7:30-9pm

THE JAZZ SHOW

(Jazz) 9pm-12am

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

Feb. 1: This is Black History Month and our tribute will feature drummer/composer Max Roach and his ensemble with singer Abby Lincoln plus Coleman Hawkins, Michael Olatunji, Booker Little and others playing Roach and Oscar Brown Jr's *Freedom Now Suite*. A powerful and still controversial recording dedicated to the freedom of people of colour.

Feb. 8: Bassist/composer and firebrand Charles Mingus and one of his most famous works:

Tijuana Moods. This time the "alternate version." These are alternate takes of the five movements. A refreshing new look of a Mingus classic.

Feb. 15: Alto saxophone master Jackie McLean with trumpeter Donald Byrd, pianist Mal Waldron and others in McLean's debut recording called *New Traditions*. Feb. 22: A great orchestral performance of a suite in six movements by composer Lalo (Boris) Schiffrin dedicated to North America and called *The New Continent*—with John Birks "Dizzy" Gillespie on trumpet as the principal soloist.

SORE THROATS, CLAPPING HANDS

(Eclectic) 12am-1am

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

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am

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

SOUNDS OF AFRICA

(World) 8-9:30am

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

THIRD TIME'S THE CHARM

(Rock) 9:30-11:30am

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

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

An eclectic mix of Canadian

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

LAUGH TRACKS

(Talk) 1-2pm

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

WINGS

(Talk) 2-2:30pm

REEL TO REAL

(Talk) 2:30-3pm

Movie reviews and criticism.

NATIVE SOLIDARITY NEWS

(Talk) 3-4pm

A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity.

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.

WENER'S BARBEQUE

(Sports) 4:30-6pm

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

FLEX YOUR HEAD

(Hardcore) 6-8pm

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

LIFE ON JUMPSTREET

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm
crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12:30am
For the world of Cabaret. Tune in for interviews, skits, musical guests and more. It's Radio with sass!

WEDNESDAY

SUBURBAN JUNGLE

(Eclectic) 8-10am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Not to be missed!

dj@jackvelvet.net

POP DRONES

(Eclectic) 10-11:30am

ANOIZE

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

THE GREEN MAJORITY

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

DEMOCRACY NOW

(Talk) 2-3pm

RUMBLETONE RADIO

A GO GO

(Rock) 3-5pm
Primitive, fuzzed-out garage mayhem!

ARTS REPORT

(Talk) 5-6pm

AUDIOTEXT

(Talk) 6-6:30pm
The juiciest Canadian writing: poetry readings, author interviews, short stories, spoken word, etc.

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

SEXY IN VAN CITY

(Talk) 10-11PM
Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvancity.com/category/sexy-in-vancity-radio
Hans Kloss' Misery Hour (Hans Kloss) 11pm-1am
Pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

SWEET AND HOT

(Jazz) 10am-12pm
Sweet dance music and hot jazz from the 1920s, '30s and '40s.

DUNCAN'S DONUTS

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

WE ALL FALL DOWN

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

INK STUDS

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

JAPANESE MUSICQUEST

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

FRENCH CONNECTION

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

ARE YOU AWARE

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

EXQUISITE CORPSE

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

LIVE FROM THUNDERBIRD RADIO HELL

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

HYPNOTIC GROOVE

(Techno) 11pm-12am

AURAL TENTACLES

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

FRIDAY

FRIDAY SUNRISE

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

SYNCHRONICITY

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

SKA-T'S SCENIC DRIVE

(Ska) 10am-12pm
Canada's longest running Ska radio program. djska_t@hotmail.com

BARNBURNER

(Eclectic) 1-2pm
The greasier side of Rock n' Roll, Rhythm n' Blues, and Country... Crack a beer, order some BBQ, and get your boogie on.

RADIO ZERO

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

NARDWUAR

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

NEWS 101

(Talk) 5-6pm
See Monday description.

HOT MESS

(Eclectic) 6-7:30pm
On temporary hiatus. Will be replaced with UBC Sports.

AFRICAN RHYTHMS

(Eclectic) 7:30-9pm
On temporary hiatus. Will be replaced with UBC Sports.

RAINBOW GROOVE

(Dance) 9-10:30pm
On temporary hiatus. Will be replaced with UBC Sports.

SHAKE A TAIL FEATHER

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

THE VAMPIRE'S BALL

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

SATURDAY

THE SATURDAY EDGE

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

GENERATION ANIHILATION

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

POWER CHORD

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

CODE BLUE

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

THE LEO RAMIREZ SHOW

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

NASHA VOLNA

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

NOTES FROM THE UNDERGROUND

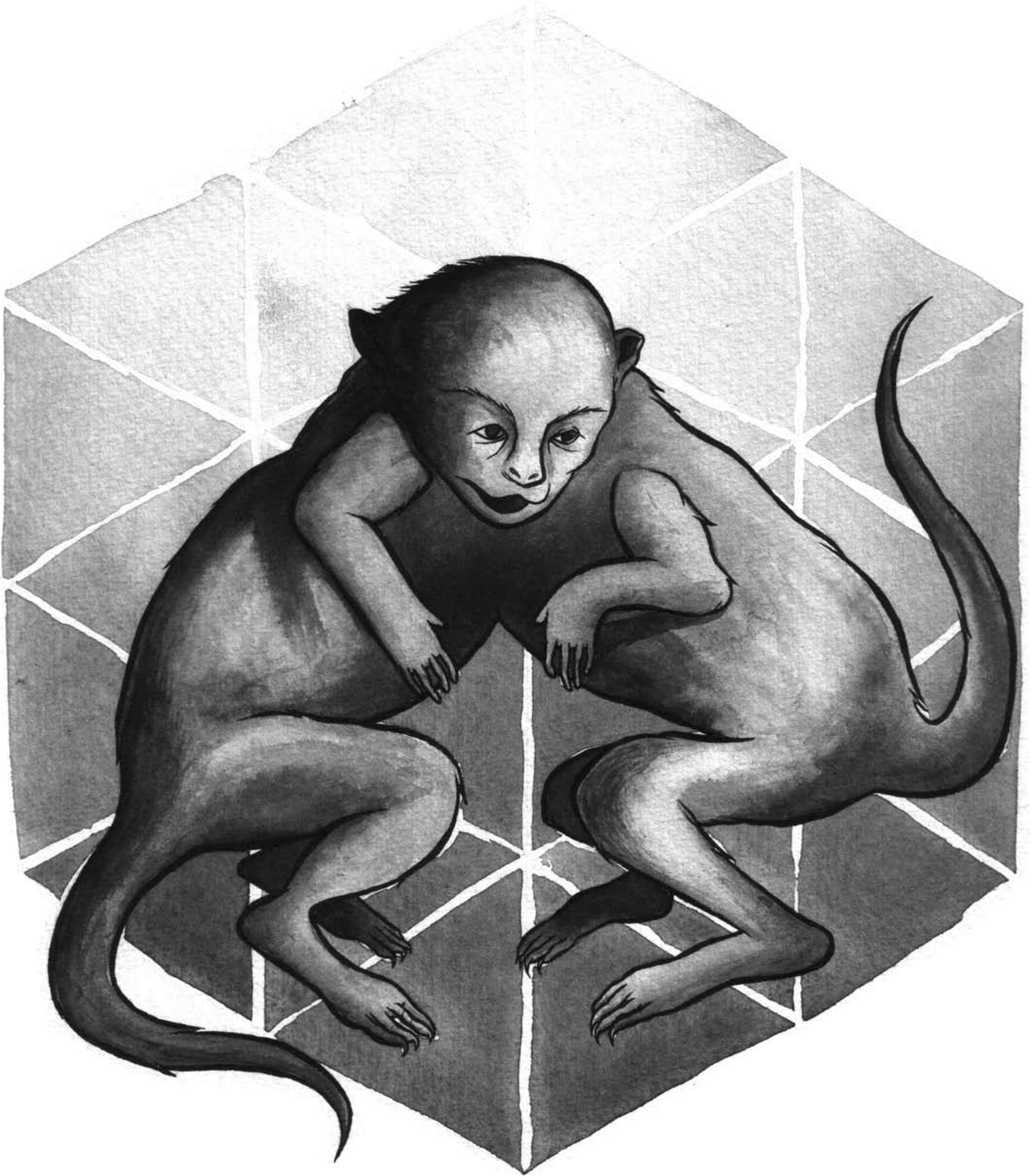
(Electronic, Hip Hop & More) 7-9pm
Start your Saturday night off right with our weekly showcase of the local underground DJ and electronic music scene. notesundergroundradio.blogspot.com
notesundergroundradio@gmail.com

SYNAPTIC SANDWICH

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

BEATS FROM THE BASEMENT

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



ART PROJECT //

BEN FREY

Ben Frey is the drummer for the Shilohs and Sun Wizard. He is also an artist with an interest in illustrating animals, such as the Siamese monkey, the ram manning a boat and the llamas with long pointy spears shown here. His work has been featured in mediums as diverse as children's books, concert posters, a Facebook application and on Sitka Surfboards (where these llamas have previously made an appearance). He's also been published in the Walrus, Momentum and numerous issues of Discorder.

ART PROJECT //
BEN FREY





// UNDER REVIEW

BAKERS AT DAWN YOU MUST HIDE YOUR LOVE FOREVER (Peppermill Records)

Holy moley, Bakers at Dawn's newest release is called *You Must Hide Your Love Forever* and this title is a wee hint for its sound. It's dark and grey, but also ultimately searching for something deeper, lovelier and more beautiful, like the light at the end of the tunnel or next summer's sunlight. Marcus Sjoland, the only member of Bakers at Dawn, lives in the city of Malmo, Sweden. This is at the southern tip of the country, and only receives up to seven hours of daylight in the middle of winter, inducing suspicion that Sjoland has Super Seasonal Affective Daylight Disorder, a.k.a. Super SADD. His music sounds like he spends a lot of time in the dark, rummaging around in thoughts, producing sounds and questioning days throughout a season of night. A line like "Sometimes I get lonely at night with imaginary friends" is just a sample of this mood.

Although the music is dark, his voice is sultry and soft and really enjoyable. You know those moods when you are feeling grey? One of those days when all you want to do is be comforted by dreary music because it suits your mood? Well, if this is you, then this album is perfect. Soothing in those lone emotions, it keeps you on your toes, because despite its depressed vibe, it still makes the effort be a little weird. The acoustic guitar almost sounds like it is from a small Mexican village—as if you can hear maracas in some songs. But in other songs, there are electric guitar noises,

electric keyboards, strange effects and experimental sounds. It crosses a fine line from earthy to spacey in songs like "Buckets" or "Opsigon."

If you like **Neutral Milk Hotel**, then you might like this, he listed them as one of his influences, amongst others like **Leonard Cohen** and **the Melvins**. The album consists of 15 short songs, each with its own little story or quirky sounds. You might as well check out his album for free at www.peppermillrecords.com/pmo13.

—Claire Dickson

THE BEIGE EL ANGEL EXTERMINADOR (Independent)

The first minute or so of the Beige's second studio album is indicative of the kind of experience you might expect through this kind of musical journey; dark, mysterious, beautiful, rich and interesting. The Vancouver-based quintet combines poetry with an eclectic mix of atmospheric ambience, alt-country and funk-infused jazz. While mostly organic, they slip the sounds of a distorted viola and the odd ambient synth monster here and there, just to further darken the mood. As the title of the album suggests, you are probably not going to cuddle with someone over this one, though it is the perfect backdrop to write an angry letter.

Props to the band for their metaphor comparing ancient Babylonian morality to the suburb city of Surrey in the track "King George" with lyrics such as "An eye's an eye / A tooth's

a tooth / We lie all night / We sleep the truth." The song "I Got a Job in the Belly of the Beast" is the perfect anthem for anyone who has ever sold their soul to make a dollar; it's what everyone is so miserable about anyway, so we might as well tap our toes to the tremolo. "Different Roads" is a seven-minute epic that lulls the consciousness then wakens it with a catchy chorus. One obnoxious tune is "Underground is Waiting" which fails in its attempt at musical cleverness by trying to build lyrics exponentially over a looped motif. Barring that effort, the album is worth a listen for those who like to push the boundaries of their musical collections. From the streets of Surrey to the Fountain of Youth in "Ponce De Leon" (which sounds like someone may actually be dying at the fountain, *Twin Peaks*-style), *El Angel Exterminador* is far from beige as the darkened lyrics emulsify with the colorful array of instruments. Their website claims they are an atmospheric jazz-pop quintet—but take the pop out of the equation.

—Slavko Bucifal

ORA COGAN THE QUARRY (Isolated Now Waves/Borne! Recordings)

Time apart from reality is hard to come by.

—However, if you manage, separating one's self from the rush of worldwide goings on can yield some truly revelatory perspective. On her latest album, *The Quarry*, Vancouver singer-songwriter Ora Cogan finds autonomy

and uses it to project moments of her life into sonic fantasy.

Over the course of 13 tracks, Cogan combines the inherent blues of her brooding vocal range with evocative lyrical imagery, creating a storybook of song to travel through. This signature style of Cogan's is employed to great effect on the ebbing devotional "Glass Tower" and standout title track "The Quarry." Accompanied by the hypnotic finger-picking of her acoustic guitar, Cogan's reverb-veiled voice guides us to a place in her landscape culled from a fond, yet seemingly dark memory. Sewn with careful composition and coloured by dissonant twang, "The Quarry" is only the midway point through this excursion.

The rest of the album finds Cogan chasing oppression out with beautiful blue notes in "Blood Debt." We find her escaping with another by moonlight with "In the Dark," and in "Gather," Cogan tells us of loss and longing with the help of her melancholy strings.

Cogan's simple but sublime songwriting is enough to make this record brilliant, but the sparse, lo-fi production (courtesy of Cogan and Jesse Taylor) brings it an eerie and cohesive aesthetic that sets it apart from less considered contemporary folk variations and neo-blues iterations.

At its very best, music is an explorative expression, a highly cathartic and transcendental experience that drives artists outside of themselves and inspires those around them to see the world differently.

While a great deal of independent,





experimental music coming out of Western Canada right now could be described in these terms, *The Quarry* exemplifies this often forsaken purpose of music and gifts us with a looking glass to witness Cogan's world through.

—Justin Langille

HOLLERADO
RECORD IN A BAG
(Royal Mountain Records)

Record In A Bag is the debut CD from Manotick, Ontario-band Hollerado, and if first impressions are worth anything, then this band is the money.

The album begins on self-conscious footing with "Hollerado Land," a short, engaging live number that reminds me of those dorky Michael Cera-type kids you want to hug and give a wedgie to at the same time. Problem is this dorky kid is pretty cool and can actually play a really mean rock tune. What is refreshing about this music is that it almost feels as though the band hasn't fully realized their talent, or maybe they do and they're just being cheeky and holding back their awkward radness. Whatever they're up to, it works really well and it's no surprise the attention they've drawn to themselves so far. For the most part, the songs borrow from the formula that made **Weezer** famous: punchy guitar and drums that wake you up like a jump in a cold lake, coupled with memorable sing-along vocals that draw your attention and sink into your core. All of this comes together into an album chock full of near perfect pop songs that'll grow on

you like that weird nerd kid who you can't quite figure out but can't help but love anyway.

Good pop music played well can be so shamelessly good, and Hollerado definitely have the chops and songwriting ability to sway the world with their fumbling dorky charm.

—Nathaniel Bryce

EARLSTOWN WINTER
PORCH LIGHTS
(Worn Records)

Vancouver folk-country artists Earlstown Winter released their five-track EP, which plays much in the same vein of local group **Eldorado** with their brand of sweet-loving country music.

The opening track, "Porch Lights", is a slow burning moody ballad about lost love. It has a gentle, rolling, organic feel that is a perfect introduction to the band. *Porch Lights* is a very laidback affair. Each song is stripped back in terms of sound, but they don't suffer for it.

Singer-songwriter Jonathan Truefitt makes it all worth listening to. Truefitt has such a unique voice that one must hear to believe, as nothing is really comparable to it. Even with a single listen, anyone would be convinced that this guy's broken heart is authentic.

The final track "Helena" is quite beautiful and is guaranteed to get a tear rolling down the cheek of those listeners with a freshly broken heart.

Not something that regularly comes out of the Vancouver scene,

Earlstown Winter has an unpretentious, soft and thoroughly gentle sound. There is nothing abrasive or earth shattering here—just some very pretty music.

—Katherine Boothroyd

LIGHTSPEED CHAMPION
LIFE IS SWEET! NICE TO MEET YOU
(Domino Records)

Lightspeed Champion is comprised of Devonté Hynes, and with his second album *Life is Sweet! Nice to Meet You*, he delves deep into a **Queen**-drenched, pop sound. With the help of producer Ben Allen who's worked with the likes of **Gnarls Barkley** and **Animal Collective**. Rich indie-pop with a lot of diversity is what can be expected from the former **Test Icicles** singer. There are lots of influences, plenty of musical throwbacks to pop and rock of yesteryear, but the album lacks consistency. Hynes' singing leaves something to be desired, and the songwriting is sophomore at times, detracting from the production. But then there are some really catchy melodies and compositions that make the album worth a listen to. And Hynes singing isn't all bad. One of the more well-rounded tracks off the album is "Sweetheart." Hynes' somewhat more restrained vocals are roughly hewn and contrast to the polished sound of the track well. The country/western-tinged track is full fledged, with a sparse guitar and vocal intro, building on atmospheric feel to a full blown crescendo. With a couple catchy tracks, *Lightspeed Champion* is a decent second full-length. The musical interludes are

a bit of a stretch and a questionable addition to the album. The simple hodgepodge sound adds to the somewhat adolescent feel of the album.

—Adam Mannegren

OK GO
OF THE BLUE COLOUR OF THE SKY
(Capitol)

Chicago band OK Go, probably best known for their delightfully choreographed YouTube hit video for "Here it Goes Again" (the one with the treadmills), are back with a killer batch of power-pop songs on their new album. Throughout, they display a willingness to keep things interesting for the listener, with inventiveness both in terms of sounds and arrangement.

The band has a cheeky, quirky vibe that guides them towards witty lyrics and whatever instrumentation the song seems to demand. OK Go can do the big four-on-the-floor stompers with gang vocals, stadium reverb and fuzzy guitars (like "White Knuckles" and "This Too Shall Pass"), but they're also quite capable of integrating the synthetic textures of drum machines and programmed synths into a tension-building New Wave harmony.

The album seems to succeed the most, though, when the band really tries something new, as on mid-album piece "Before the Earth Was Round." With its insistent yet uniform rhythm, subtly accelerating tempo, dreamy synth layers and simply melodic vocoded fairy tale vocals, it's an interesting and quite pretty piece.



OK GO OF THE BLUE COLOUR OF THE SKY

Of the *Blue Colour of the Sky* is the work of a band that enjoys the juxtaposition of such a song against a folksy love song with strummed acoustic guitars, the sound of a running tape recorder and wistful lyrics. In many ways, it's the work of a band not walking a line between loud and quiet, organic and synthetic, sincere and tongue-in-cheek, but disregarding such a line's significance, drawing the best things from each region and having a great time doing so.

—Doug Mackenzie

OWEN PALLETT HEARTLAND (Domino)

In case you don't pay attention to these things, let me start by telling you that Owen Pallett produced his work, up until this new release, under the artist name *Final Fantasy*. For four years, Pallett has poured his energy and sweat into *Heartland*, and it's now paying off. This third album has been well received and much of the tour he's now on is sold-out.

Heartland begins with organs and a choir-like harmony. This culminates into a peak and suddenly throws the listener into something completely different than what it started as. Tribal drum patterns are matched by Pallett's tenor vocals. The melody has a summer Caribbean feel to it while what sounds like a string quartet balances the tone and style of Pallett's voice.

The album is dominated by a sense of importance. One phrase leads into the next and it's urgent that it be heard. *Heartland* will not take kind to being turned off mid-point. It appeals to the emotions of its listeners in all its symphonic glory. The lyrics, on the other hand, seem dark considering the tone of the music which is much more light-hearted. Pallett calls out

poetry like in "Red Sun No. 5" when he sings "Until the sun rose crimson / Crept across my limbs and / I saw that they were earthen / That they decay and worsen."

The instrumentals in here alone make it commendable. From end to end, violin, horn, oboe and percussion greet the listeners' ear. **The Czech Symphony, Jeremy Gara of Arcade Fire**, and others have helped to contribute to Pallett's complete work. In its entirety, *Heartland* sounds like an epic and valuable film score.

—Sarah Charrouf

RJD2 THE COLOSSUS (RJ's Electrical Connections)

DJ/producer superhero RJD2 is back with his fourth solo release; aptly titled *The Colossus*, the album offers up 14 huge tracks that showcase his diverse musical talents. "Let There Be Horns" starts things off with a groove that will have **James Brown** dancing on his own grave; tight, symphonic horn loops, funky beats, dark riffs and slick licks get your head bopping. Then our superhero slides gently into "Games You Can Win," a slower, soulful track (the beats just as deep however), featuring **Kenna** on vocals. From here on in, *The Colossus* weaves in and out of genres flawlessly. Tracks like "Giant Squid" and "A Spaceship For Now" play like symphonies, proving RJD2 to be as much a composer as a songwriter. The fun lounge groove of "Tin Flower" offers a bit of a '60s feel, while "The Stranger" focuses again on tight horn loops and solid beats broken up with a beautiful melodic bridge. RJD2's songwriting talents can be found throughout the album on funk-R&B tracks like "Walk with Me" and "Crumbs Off the Table" (featuring **Aaron Livingston**), or the dark hip-hop of "A Son's Cycle" (featuring

the **Catalyst**, **Illogic** and **NP**). In the end, *The Colossus* lives up to its bold title. All 14 tracks are brilliantly composed, flawlessly executed and masterfully produced, ultimately holding RJD2 up to his reputation.

—Mark PaulHus

SPOON RIVER KINGDOM OF THE BURNED (Northern Electric)

The only uncertainty about Spoon River is how they came up with their name. The rest is dirt simple: sideburns for miles and harmonica in a neck rack. This band has talent to spare, namely drawing from former membership of Montreal-based **Royal Mountain Band**. Spoon River frontman Tavis Triance lends honesty to the band with hints of tremolo and lyrics that speak to a life lived. The sounds of the ensemble blend to one harmonious symphony of Americana that is an absolute pleasure to listen to live as it is on their debut release. Track highlights include "Buried in the Sun" which features melodies by **Rachel Horst** on keys and in "The Wind in the Trees." This band and album strike a refreshing balance between radio gold and bar room gnash that is a rare treat. It's sure to be enjoyed on heavy rotation by both old men and young women alike. With such a refined premier album, one cannot help but imagine the directions to be travelled by this tight tootenanny.

—Robert Fougere

TRIODES CHUNKED (Modica Music)

Saxophone solos, "solid grooves" and rhythm guitar, oh my! Highly calculated jazz licks become mind numbing in this musical version of Seinfeld's jeans-and-white-sneakers outfit. This is a smooth jazz 101 album. It sounds a bit like that band that opens for Jay Leno but with some strange modes and scales and some esoteric, yet simple, noodling for a bit more spice. The track "Blue Pepper" for example features a psychedelic and/or drunk guitar solo that is kind of interesting, but otherwise most of

this can be found on your local TV weather station. The self-described "genre-jumping instrumental group" play it safe, too safe. So safe it's almost groan worthy. Even the edgier tracks, like "The Kick," are scrubbed clean of anything interesting, even with the added distortion on the guitar. They do dabble around other genres a lot though. Reggae, jam-band and funk are fit into the Triodes PG-13 formula. Triodes are good musicians, and they play well together, but it's just a little too clean and boring. It sounds like TV-interlude music. It isn't surprising that producer Roberto Occhipinti also writes music for TV and film. Too bad they couldn't use their technical skills to step outside of the broadcast-safe spectrum and write something a bit less like elevator-music.

—Adam Mannegren

VANCOUVER KILLING SPREE IT'S NOT ABOUT MURDER... (Independent)

Vancouver Killing Spree has recently released their five-track EP *It's Not About Murder...* The band is comprised of Jesse Weymer, Jamieson Cleary and Brad Anderson. VKS mentioned a fan reviewing their music on facebook by saying "It's not punk, it's not metal, it's no rock, it's not roll, it sounds like all those things got in a knife fight, and punk and roll won."

This description definitely sheds light on the band's sound. Another way to imagine what they sound like is to transport yourself to the now-deceased Calgary bar The Castle and to picture a room full of black tee shirts and blue jeans, hands waving in the air avoiding the inevitable point that they spill their Pilsner or Kokanee while sweaty bodies jump and smash around.

Drum fills and heavy bass dominate this punk album, while the lead guitarist pays heed to the power chord. The lyrics, sung by Anderson, have filled a space somewhere between political and love poetry. More than anything, though, it sounds like the three of them are having fun. To get a full grasp of this three-piece punk band, you're best off seeing them

live. Vancouver Killing Spree is playing the Bourbon, March 13. Go forth and listen!

—Sarah Charrouf

LAURA VEIRS

JULY FLAME

(Raven Marching Band Records)

After three years of plucking her nylon-string guitar at a barn turned recording studio in her current home of Portland, Laura Veirs' seventh folk album offers an earthy, grounded and edgy perspective to the world of music. After gaining a considerable amount of media buzz, as well as topping Billboard's Heatseekers and Folk charts, Veirs' album proves that artistic simplicity can overcome the inexorable auto-tuning and synthesising that many artists have been reduced to (no names mentioned. Ahem, ahem). [ed. Despite this dig at autotuning *Discorder* feels that autotuning and other forms of synthetic processing have made, and continue to make, some wonderful sounds.] Embodying an artistic amalgamation of **Feist** and **Stevie Nicks**, the album creates a harmonious balance of sounds, with gentle soothing instrumentals being complimented by raw, edgy and haunting vocals. Stripped down to its bare essentials, there is no reverb, techno beats or anything else to mar the tranquility of the album. It's the kind of stuff you take with you on a summer scenic road trip by yourself or your favourite backseat driver. The track "July Flame" serves as a patriotic kudos to all things associated with summer, from July Flame peaches (which in fact, were the original inspiration for the track), to "sipping lemonade in a backyard." Such an album serves as a great reminder to the thousands of students stuck in a dreary, stressful, midterm-laden month, that El Niño levelled temperatures, sun, and a few months of blissful nothingness is not far from sight.

—Gracelle Bonifacio

YES NICE

BLINDFOLDED

(Independent)

Yes Nice is an orchestral pop duo that

has recently escaped the tundra of Edmonton, to attend art school and be near the sea in Vancouver. *Blindfolded*, their second album, is an intriguing and tuneful collection of songs, full of lush, layered instruments. In fact, between them, Scott McKellar and Nathaniel Wong seem to play about a dozen different musical instruments, bending the timbres of acoustic and electric guitar, piano, strings, flute, woodwinds, organ and others to the cause of giving their music voice.

Having the option of playing whichever of those instruments best suits the song gives them an awesome degree of freedom in crafting the album—they have access to many sounds, but the lushness and diversity of sound is different from that of a band like **Broken Social Scene** or **Arcade Fire**; in those bands, a different person is behind each instrument, and one can sense that the more unified vision of only two artists lends the affair a more cohesive, orderly air.

But one can't compare Yes Nice to the aforementioned bands too much. They are an entirely different experience, this album is quite polished and carefully arranged. There is a sense of it being composed, of having some of the **Hylozoists'** neo-orchestral sense of harmony and counterpoint, and some of the **Beatles'** episodic multi-section tendencies. Though not constantly riveting and sometimes too busy, it works well thought of as an extended suite—several of the songs transition seamlessly to the next, and each holds its place as a step through the larger work.

For myself, the three-minute high point of the album is "Horses," with its energetic, constant, syncopated beat; its handclaps, whistling, and joyful, massed vocals, with their Africanesque melody and gospel lyrics. Only after these catchy elements take hold do Yes Nice tastefully embellish the proceedings with strings and organs.

It's hard not to see the album in a different light after "Horses." It's a question of direction really: will the duo lock onto the energy they tapped in that song? Whether they want to is up to them, but next time around it

may make the difference between quite good, and, as this is, superlative.

—Doug Mackenzie

YUKON BLONDE

YUKON BLONDE

(Nevado Records)

Innovation and artistry are often touted as the ultimate pillars of indie achievement—which is probably why it's difficult (at first) to get excited about a standard, well-executed pop record like Yukon Blonde's eponymous debut. Like a vintage flannel shirt, the sound and aesthetic are consciously derivative. But the Vancouver-based indie poppers have conjured enough reflection and polish to make their '60s rock-inspired album a worthwhile listen.

Yukon Blonde are not arty or eccentric; their approach is thoughtful and inoffensive. Formerly called **Alphababy**, the all-dude foursome originally hailing from Kelowna have crafted a crisp and accessible sound that is unabashedly reminiscent of long drives and beat-up furniture. While other local bands are off experi-

menting with bhangra fills and feedback noise, Yukon Blonde is carefully honing nostalgic, light-hearted riffs and echoey vocal harmonies. "Babies Don't Like Blue Anymore" sounds like a **Two Hours Traffic** song you've heard on the radio, while "Loyal Man" could easily have been written by the **Fleet Foxes**.

With reverb and musicianship to spare, the band consistently crosses folkie guitar lines with airy synths. Guitar and electric organ solos make short appearances on a handful of tracks. And while the slick, oft-repeated hook on "Wind Blows" becomes mildly excruciating upon second listen, the clean and clear production is an overall benefit to the album.

Taking inspiration from mid-'60s **Beatles** and **Fleetwood Mac** records, Yukon Blonde's unpretentious take on cold coffee, wet weather, dreamy girls and government offices feels oddly refreshing.

—Sarah Berman

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// REAL LIVE ACTION

BOWERBIRDS / JULIE DOIRON

January 23 / Biltmore Cabaret

Sometimes being a concert reviewer puts you in an interesting position. It certainly did when I went to see Julie Doiron and Bowerbirds at a sold out show at the Biltmore. Bathed in gold light, the opening half of the night's double header, Julie Doiron, launched into a spare, intimate, yet fully rocking set with Fred Squire on drums. Doiron and Squire have a lot of chemistry together—on the love songs, one could be forgiven for mistaking the duo for a couple. Doiron was also accompanied by Attack in Black's Daniel Romano, which opened up her sound and allowed for some powerful guitar duets. From the angry discord of “No More” to the genteel wonderment of “Snow Falls in November,” the breadth of Doiron's set went far to prove that she's still Canada's indie queen (sorry, Feist). Although it was full of highlights, including her recent title “Spill Yer Lungs,” the pinnacle had to be the cover of Sam Cooke's “Bring It on Home to Me;” everyone knew it and obviously enjoyed it.

But what the audience enjoyed even more was Bowerbirds' set, which, judging by applause, they were clearly there to see over Julie Doiron (some folks in the crowd didn't even know who Doiron was!). Full disclosure: I don't really like Bowerbirds, but everyone else in attendance sure did. From opener “Hooves” right through to their curfew-extending finale, Bowerbirds received nothing but love from their audience—this was honestly the most applause I had ever heard for a band in the Biltmore. The folksy band played mostly as

a trio, but opened up to a quartet several times, allowing for some incredibly varied instrumentation. I may not have enjoyed all of this, but, to coin a phrase, a few hundred Biltmore attendees can't be wrong!

—Sean Nelson

KRONOS QUARTET FEAT. TANYA TAGAQ

January 30 / Chan Centre

Saturday's concert at the Chan Centre was a journey through unfamiliar landscapes. The Kronos Quartet is a string quartet probably best known for the scores to the films *Requiem For A Dream* or *The Fountain*, even though they've been at the forefront of modern classical music for 30 years, commissioning over 600 works from composers all over the world.

Tanya Tagaq is similarly innovative, in that she takes traditional musical modes to new places. As an Inuit throat singer, she's collaborated with everyone from local dubstep producer Michael Red to Björk on the larynx-centric *Medulla*.

The concert's first half was comprised of the Quartet playing challenging, harmonically intriguing pieces by Scandinavian composers. There was pleasingly indeterminate discord similar to an orchestra tuning, spirited liveliness emulating Swedish folk, outer-space sounds, even scary noise evoking unopened hinges and whispering, confused ghosts.

Next was *Tundra Songs* by Canadian composer Derek Charke, wherein Tanya Tagaq also took the stage. While the juxtaposition of the two musical forces was interesting, the throat singing was sonically overpowering, and the piece thrived in its less vigorous interludes, as when the quartet accompanied a spoken-word Inuit folk-tale.

After Kronos' version of "Flugufrelsarinn" by Sigur Ros came the final and most riveting performance of the evening—a solo by Tanya Tagaq. She began with simple, cooing melody, which, punctuated by rhythmic gasping, took on a guttural tone—it sounded like a coughing demon interlocked with a yelping dog, evil imp or gasping girl. It built to anguished howls and the emotion she channeled was so intimate and real that it was almost hard to watch. It was a lot to take in; super-musicians precisely rendering complex modern classical music, unchained passion and earthy power, all in one show—it was an expansion of my musical universe.

—Doug Mackenzie

ST. VINCENT / WILDBIRDS & PEACEDRUMS

February 4 / Venue

For fans of St. Vincent, Annie Clark's thin face and tousled hair are quite familiar, dominating the covers of her two full-length albums. It's no surprise to find your eye naturally drawn there during a performance by Clark and her group, tracking her expressions and trying to gain insight into how the wiry, quiet Texan could produce such wondrous compositions. However, the feast for the eyes extended far beyond Clark's visage on this night, as the dynamic lighting at Venue, the bookish tweed-jacketed drummer and Clark's colour-changing dress all competed for visual attention.

There was an auditory feast to match the visual one, featuring woodwinds, saxophone and electronic tricks to fill out the sound of Clark's coy vocals. Stylistic variations were more pronounced than on record: a softer section might begin to morph into a Load Records-style noise jam before giving way to the strained notes of a lone violin. Clark repeatedly triggered savage distortion effects on her guitar (likely an influence of her tenure in one of Glenn Branca's orchestras), giving songs like "Your Lips Are Red" and "Marrow" a vicious new

edge. "Actor Out Of Work" marched along with precision, and "The Bed" provided a dreamlike reprieve from the more intense moments. An encore that concluded with vocal harmonies rivaling Fleet Foxes only reinforced St. Vincent's status as a live act with very little to improve upon.

Opening the evening, Wildbirds & Peacedrums used a booming drum kit and a Jamaican steel drum to impressive effect. Singer Mariam Wallentin supplied wild gesticulations and a sonorous voice, sounding occasionally like Antony Hegarty [ed. better known as the guy who plays with the Johnsons] or channeling the furor of southern gospel. Drummer Andreas Werliin's numerous solos and overall rhythmic prowess underlaid a set that was tribal, melodious and soulful at turns. Together, they not only provided a nice complement to the skewed songwriting of St. Vincent, but also displayed a unique, stirring style that won't be soon forgotten.

—Simon Foreman

HEALTH / NÜ SENSE / MYTHS

February 4 / Biltmore Cabaret

Maybe it was the fact that critical acclaim doesn't always translate into any sort of mass appeal, or maybe it was because of the myriad of other shows going on this night (including current CiTR sweetheart, Fanshaw's CD release), but for whatever reason, nobody was in a hurry to head down to the Biltmore to catch Health on their latest stop in Vancouver.

Despite a delayed start to the evening's festivities, the room was still sparsely populated when Myths took the stage to kick things off. The lack of an audience didn't weigh on the duo of Quinne Rodgers and former Mutators singer-screamer Leif Hall, who politely thanked those already in attendance "for showing up early" before launching into their set. Performing sans



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backing band, the pair sang, screamed and, thanks to some nifty effects, stretched and distorted their vocals over backing tracks that featured industrial drums and dark, grinding synths. Good on you, if you showed up early enough to catch them.

As a few more bodies started filing in, Nü Sensae launched into an amped up performance that was typical for them: loud, short and sweet. The band seem to have taken the old adage that you should “leave them wanting more” to heart, and my only complaint is the same one I always have when I see them live—that I could have used a few more minutes of Daniel Pitout’s thumping, chaotic drumming and Andrea Lukic’s snarling bass and equally snarling voice.

Health is a strange beast. There’s always some sort of pervasive rhythm underscoring the squall of underwater coos, thrashing drums and squealing guitars that lends a strange, danceable quality to the band’s compositions, but at the same time, the noise they make seems much more visceral than musical. That idea was evident in a performance that turned the Biltmore’s stage into a tangle of flailing hair, thrashing bodies and by the night’s end, a resting place for four exhausted musicians to catch their breath.

—Quinn Omori

DO MAKE SAY THINK / YEARS / THE HAPPINESS PROJECT

February 6 / Biltmore Cabaret

Forty pedals deep and two drum kits wide, a Do Make Say Think (DMST) stage set up looks more like a pawn shop than anything else. Even the Biltmore’s spacious stage barely held the gear required for the night’s three bands. Opening the night were two bands made up of DMST members: Years, led by Ohad Benchetrit, and the Happiness Project, led by Charles Spearin. While Years leans more closely to the DMST sound, Spearin’s project is an experiment with conversations set to music. Most compelling among the spoken word

was “Vanessa.” The speaker is a deaf woman who experienced hearing for the first time at the age of 30, thanks to a cochlear implant. On her first description of sound she says, “All of a sudden I felt my body moving inside,” and if that’s not a perfect description of music, then one does not exist.

Within their allowed time limit, DMST managed to get through 12 songs, pulling from even their earliest albums. “In Mind” garnered a major response, as did “Executioner Blues,” which I maintain contains one of music’s strongest bass lines. The band strengthened as the set went on, accepting praise with humble hands and returning with songs that rose and fell more graciously than the last.

Closing the show past the 11 p.m. curfew, the band ended by launching into “Auberge Le Mouton Noir,” a chugging train of a song with guitars that twinkled, glowed and blinded all at once, and drums that provided a back line that held the beat as steady as the band wished it to be. Overall, DMST showed why they’re still able to fill clubs nearly 12 years after starting out: solid songs that swerve and straighten, whisper and scream, and remind you why words are often completely unnecessary.

—Darren Susin

VIVIAN GIRLS / BEST COAST / COSMETICS

February 12 / Biltmore Cabaret

Riding a wave of hype that their lo-fi surf rock has garnered over the past year, Vivian Girls hit the Biltmore for their first headlining show in Vancouver.

Local act Cosmetics started things off, kicking into a brand of slinky, dark sounding New Wave that departed from the fuzzy, sunshiny jams that would dominate the rest of the evening. I wasn’t overwhelmed the first time I saw them play, but picking up a live drummer between then and now has really done wonders for their live show, giving the wonderfully nonchalant vocals

and syrupy synth work a contrasting kick in the rear.

Recorded, Best Coast is usually a one-woman affair, but the live incarnation featured Bethany Cosentino backed by another guitarist and a drummer. The guitars were still awash in the lo-fi buzz that's marked her recorded output thus far, but unlike the headliners, there wasn't any effort to replicate the heavily reverbed vocal harmonies. While that made the live Best Coast experience a little different than the recorded one, great songs tend to stand on their own even without any studio tricks, and Cosentino's beach party anthems were no different. There may have been two people in the room who disagreed with that statement, as during "Feeling Called Love," a couple of guys got bored of listening and decided they'd rather scrap (don't worry, neither of them were throwing the kind of punches that could hurt anybody).

Vivian Girls started off their headlining performance by announcing the theft (and subsequent return) of one of their reverb pedals. With the effect plugged back in and ready to go, the three-piece, who were also sometimes joined by Beth Cosentino, launched into a set of their own lo-fi girl-group tunes. They were tighter than the last time I caught them, which meant that they spent less time looking at their instruments and more time engaging the crowd, but the stylistic similarities to Best Coast didn't do them any favours. They certainly weren't bad—in fact, they were pretty good—but their set also seemed a little too much like a second-rate version of what had come right before.

—Quinn Omori

WILCO

February 13 / David Lam Park

This was probably awesome, but since we only got there two hours in advance, we couldn't get in. Or maybe we could have, but the lineup was seriously about 10 km long, so whatever. Instead, we watched some shitty bar band play in an alley in Yaletown for five minutes, then wandered over to the Brickhouse and drank a bunch of really gross beer. Maybe it's the draught lines? Those fish tank things in the back also fucking reek.

Anyways, if you're planning on going to any of this free Olympic-related business, I hope you don't have a job or anything else important to do, because you're going to need to get in line the day before the show if you don't want to get shut out. Q.E.D.: it's currently around 2 p.m., and there are 17,000 folks lined up downtown to see Deadmau5. What the fuck is wrong with you people?

—Al Smith

[ed. Wilco not only played a spectacular set, it was also one of the longest sets I've seen them play. Jeff Tweedy, Nels Cline and the rest of the band were in fine form. The metal



BEST COAST BY STEVE LOUIE

detectors at the Livacity site that slow down entry and make the line stretch out for blocks are designed to detect metal weaponry not plastic mickeys of booze, so there was a silver lining to the dry event. The line really isn't that bad if you're drinking with friends while you wait.

Clearly, you are a fool for not recognizing that the Brickhouse is the best bar in town, in which I have sampled the beer many times and never noticed any untoward flavours in the draught. As I have a weak sense of smell I can only say that I have never noticed any gross odours from the fish tanks.]

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// GIGI

THE TIME IS NOW

BY DUNCAN M. MCHUGH
PHOTOS BY MICHELLE MAYNE

“MY MOM LOVES IT, A LOT. MY GRANDMA REALLY LOVES IT.”

GIGI IS A COLLABORATION BETWEEN NICK KRGOVICH (P:ANO, NO KIDS, TO BAD CATHOLICS) AND COLIN STEWART, PRODUCER AT THE HIVE, WHO HAS RECORDED COUNTLESS BANDS, SUCH AS BLACK MOUNTAIN, CAVE SINGERS AND LADYHAWK. IT'S AN ATTEMPT TO CAPTURE THE SPIRIT AND EXHUBERANCE OF '60S GIRL GROUPS AND “BACK TO MONO”-ERA POP MASTERPIECES. *MAINTENANT*, GIGI'S DEBUT ALBUM, HAS BEEN IN THE WORKS SINCE 2006 AND FEATURES OVER 40 PERFORMERS. IT WAS RELEASED BY GERMAN LABEL TOMLAB IN FEBRUARY. KRGOVICH MET WITH OUR REPORTER TO DISCUSS THE PROJECT IN MID-FEBRUARY JUST BEFORE THE ALBUM WAS RELEASED.

Discorder: The album's about to come out. How do you feel about it now?

Nick Krgovich: It's been finished for about a year, maybe even longer, so I'm just happy that it'll be available and that people can listen to it, finally.

D: I've heard rumours that people have heard some form of this album up to three or four years ago. What took so long?

NK: The bulk of it was finished in 2006, and I ended up singing about 70 per cent of it, but I always envisioned different singers stepping in for each song. I was just the only dude around for that first initial recording session who sang or who knew the songs. It just sat there half finished, mostly finished for awhile, then we'd work on it a little bit and let it sit again. Then I'd write a new song that I think would work. We just slowly chipped away at it. But then, I thought it would be a good idea to replace all my vocals with guests.

D: Other than the chorus, you only sing on one song ["Neathe the Streetlights"].

NK: That one song was recorded live to two tracks, so even if we wanted to take my voice out, it would be very hard to remove.

D: There are a bunch of heavy hitters that you brought in for this record; who are some of the guests?

NK: One of my favourite singers in the universe is Katie Eastburne; she had a band called Young People, who were fantastic. I'm really happy that she's on there. I don't know, it was mainly just friends ... Owen Pallett [of Final Fantasy], Zac [Pennington] from Parenthetical Girls, a whole bunch of people from here, like Rose [Melberg], Marissa [Johnson] and Sydney [Vermont].

D: For the people from out-of-town, did you catch them on tour?

NK: None of those tracks were recorded at the Hive. I'd just email them an instrumental track, they'd record their vocals and send it back.

D: The name, Maintenant, and Gigi for that matter, what's the French connection?

NK: Gigi started in about 2005, that was right when P:ano, my old band, released Brigadoon, which is named after a Lerner & Loewe musical. And we had the initial two songs we had recorded ["Know My Heart Will Go On" and "Neathe the Streetlights"], and I was burning it on to a disc for somebody.

Colin always referred to it as the girl group recordings, [but] I couldn't quite bring myself to write "girl group," being that literal on the CD, so I put an acronym "G.G." Then, I thought, Gigi! It was sort of a Lerner & Loewe idea. It made sense at the time.

I vaguely remember Julia, my bandmate, hopping in my car and we were talking about what we should name the album, this is probably in 2006, and she said, "It should be something French, like, Maintenant. I thought, that's perfect. It's haphazard, but it makes a lot of sense.

[ed. For those of you who don't speak French "maintenant" translates to "right now."]

D: I've heard that the genesis for the project came from Colin finding platters or something that give the songs that Motown sound.

NK: They're reverb units. I don't know how he got them, but he got two. One was huge; one was not as huge. I don't know anything about it, really. As far as I know, it's a big piece of sheet metal and you send the signal to it and it rattles and reverberates.

D: You've recorded with Colin a bunch, but I guess this was a deeper collaboration?

NK: It was, sorta. We needed a practical way to frame this whole thing when it turned into an album and something that was going to be released. It's certainly not a band, but we didn't want it to be so open-ended that it was just a thing. So we had to figure out a way to present it that made sense. So it's songwriter and producer, working together.

D: Would you consider performing it live, or is it a studio-only project?

NK: I'd like to at some point, but it might be a bit of a logistical nightmare. The situation would have to be right. It would be fun to do ... For the time being, it's just a recording.

D: Were these songs that you had before or were they written specifically for a girl group/mono project?

NK: They were all written specifically for this album, about 75 per cent in the winter of 2006.

D: How do Gigi songs differ from those written for other projects?

NK: I think I was a lot more literal about songcraft ... I paid way more attention





to form than I might normally, at least normally back then, in 2005 or 2006. Lyrically, there are very specific themes I was thinking about a lot. If you listen to, say the *Back To Mono* box set or any of those girl group records, it's like a dog chasing its tail, lyrically. It's just the same idea over and over and over. So there's that. I tried my best to make sure everything rhymed pretty well. You know, just classic pop ideals. Also, the songs had to be simple enough that we could learn them on the spot, play them and record them in two or three run-throughs.

D: What has been the response to the album? Do you think people get it?

NK: I think so. I feel it's one of the less confusing things that I've done. Colin, a long time ago, played the first two songs that we recorded for Dan [Bejar] from Destroyer and—I don't remember exactly what he said—but it was something like, "People are either going to freak over this or they're going to snap it like a pencil." And I feel like that's probably very true ... We just do what we do and hopefully people like it. It's not really a big whoop if they don't, to me anyway.

D: Your mom loves it?

NK: My mom loves it, a lot. My grandma really loves it ... I think it's the simplicity of it [that they respond to]. We just did this whole thing for fun. There was no big agenda. It was just a fun project that we worked on, and I feel that you can hear that. It's really nice that so many people got to get together. It's special in that way to me. I think my mom or my grandma can hear that happening, in addition to the songs.

D: There was a misprint of the vinyl.

NK: There was a bit of a SNAFU. Jan [Lankisch] from Tomlab designed it and he's German and he works really quickly. He does a really good job, aesthetically, but also he's very fast-moving when it comes to laying text in to anything. We've had many occasions where quotation marks will be flipped the wrong way and

apostrophes would be commas, so I combed through the lyric sheet so carefully. And then the vinyl came back and one of the publicists said, "Did you realize the album title's spelt wrong? There's an extra T, it says *Maintenant*."

D: Right on the cover?

NK: On the cover, on the spine, on the labels. I just never thought to look. And even Colin, his father's from France, he's French and Colin didn't catch it ... Now that I know that it's there, it's the only thing I see ... It's Spinal Tap-level absurdity.

D: Are the CDs okay?

NK: We caught it in time to change the CDs. We were faced with, "Do we call it this new word that means nothing?" for archiving and cataloguing ... The French distribution called Tomlab super confused ... It's turned into a bit of a fandango, but it's cool. They'll be collector's item, maybe, in 60 years.



// CİTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF FEBRUARY

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Fanshaw*	<i>Dark Eyes</i>	Mint	26	Retribution Gospel Choir	2	Sub Pop
2	Vapid*	<i>Practically Dead</i>	Nominal	27	Phatty Phatty & the Roaches*	<i>Stanley</i>	Independent
3	Modern Creatures/ Twin Crystals*	<i>Split EP</i>	Nail In the Coffin	28	The Soft Pack	<i>s/t</i>	Kemado
4	Owen Pallett*	<i>Heartland</i>	Domino	29	Land of Talk*	<i>Fun & Laughter</i>	Saddle Creek
5	Los Furios*	<i>Run Devil Run</i>	Independent	30	Massive Attack	<i>Heligoland</i>	EMI
6	Fucked Up*	<i>Couple Tracks: Singles 2002-2009</i>	Matador	31	Fan Death*	<i>A Coin For the Well</i>	Last Gang
7	Make Love*	<i>s/t</i>	Independent	32	Lee Fields	<i>My World</i>	Truth and Soul
8	Spoon	<i>Transference</i>	Merge	33	Gil Scott-Heron	<i>I'm New Here</i>	XL Recordings
9	Various*	<i>Hockey Dad Records Compilation</i>	Hockey Dad	34	The Wicked Awesomes*	<i>Punk Holograms</i>	Psychic Handshake
10	Role Mach*	<i>Orffesques & Fuges</i>	GBCL	35	Underworld vs the Misterons	<i>Athens</i>	!K7
11	SubtractiveLAD*	<i>Life at the End of the World</i>	n5MD	36	Beach House	<i>Teen Dream</i>	Sub Pop
12	East Vamps*	<i>Drunk By 6</i>	Independent	37	Hilltop Hoods	<i>State of the Art</i>	Golden Rare
13	RJD2	<i>The Colossus</i>	RJ's Electrical Connection	38	Woodpigeon*	<i>Die Stadt Muzikanten</i>	Boompaa
14	Minimalist Jug Band*	<i>Naive Ville</i>	Independent	39	Bloodshot Bill*	<i>Git High Tonite!</i>	Transistor 66
15	Sun Wizard*	<i>Maybe They Were Right</i>	Independent	40	Kidnap Kids!*	<i>You Would Run From Ratboy Grave</i>	Independent
16	Elvis Bossa Nova!*	<i>Hi, I'm Elvis Bossa Nova!</i>	Independent	41	Hard Drugs*	<i>s/t</i>	Stay Gold
17	Yousou N'Dour	<i>I Bring What I Love</i>	Nonesuch	42	A-Frames/Climax Golden Twins	<i>AFCGT</i>	Sub Pop
18	The Endless Bummer*	<i>Modern American Calypsos for Voice...</i>	Life's Blood Flows	43	Yes Nice*	<i>Blindfolded</i>	Independent
19	The Parkas*	<i>You Should Have Killed Us...</i>	Saved By Radio	44	Cold Cave	<i>Love Comes Close</i>	Matador
20	Four Tet	<i>There Is Love in You</i>	Domino	45	Montag*	<i>Des Cassettes et un Walkman Jaune</i>	Independent
21	Clinker*	<i>On the Other Side... (for L. Cohen)</i>	Dragon's Eye	46	Yeastayer	<i>Odd Blood</i>	Secretly Canadian
22	The Slackers	<i>Lost & Found</i>	Special Potato	47	Charlotte Gainsbourg	<i>IRM</i>	Because
23	Trans Am	<i>What Day Is It Tonight (Live 1993-2008)</i>	Thrill Jockey	48	Oh No Ono	<i>Eggs</i>	Friendly Fire
24	Martha & the Muffins*	<i>Delicate</i>	Muffin Music	49	The MagneticFields	<i>Realism</i>	Nonesuch
25	Gigi*	<i>Maintenant</i>	Tomlab	50	Blitzen Trapper	<i>Black River Killer</i>	Sub Pop

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

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Essential New Vinyl Releases

Joanna Newsome –
Have One On Me 3LP

Brian Jonestown Massacre –
Who Killed Sgt. Pepper? LP

Shout Out Louds – Work LP

Johnny Cash – American IV
LP

Omar Rodriguez Lopez –
Xenophanes LP

Tindersticks – Falling Down
A Mountain LP

Pit Er Pat – The Flexible
Entertainer LP

Spacemen 3 – Sound Of
Confusion LP

Yeastayer – Odd Blood LP

Owen Pallett – Heartland
2LP

Misfits – Land Of The Dead
LP

The Magnetic Fields –
Realism LP

Eels – End Times LP

Venom – Welcome to Hell
LP

Built to Spill – There is No
Enemy LP

Nurse With Wound –
Space Music LP

Collapsing Opposites –
In Time LP

Sadie Hell – s/t LP

Harry Smith's Anthology of
American Folk Music LP

Edward Sharpe & Magnetic
Zeros – Up From Below LP

Spacemen 3 – The Perfect
Prescription LP

Basia Bulat – Heart of My Own
LP

Exene Cervenka –
Somewhere Gone LP

Amon Duul – Phallus Dei LP

La Roux – s/t LP

Sun Ra – Rocket Ship Rock LP

Sun Ra – The Second Stop Is
Jupiter LP

The Anals – Total Anal LP

AFI – Crash Love LP

Ty Segall – s/t LP

Vapid – Practically Dead LP

The New Year – Newness
Ends LP

Love – Love Lost LP

The Scrotum Poles –

Auchmithie Forever LP

Mutantes – Jardim Electrico
LP

Mudhoney – Every Good
Boy Deserves Fudge LP

The Futureheads – This Is
Not The World LP

Aidan Baker – Colourful
Disturbances LP

Eater – The Album LP

Subhumans – New Dark Age
Parade LP

Gil Scott-Heron – Pieces Of
A Man LP

Mutantes – E Seus
Cometas LP

Piano Magic – Ovarions LP

Sean Nicholas Savage –
Spread Free Like A
Butterfly LP

Califone – All My Friends
Are Funeral Singers LP

Royal City – 1999-2004 LP

9dw/Boris – Golden Dance
Classics LP

The Wooden Sky – If I Don't
Come Home You'll Know LP

Caroline Weeks – Songs
For Edna LP

J. Tillman – Year In The
Kingdom LP

Twin Crystals/Modern
Creatures – Tour LP

Mayhem Ordo Ad Chao LP

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