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DISCORDER

INDIGO KIDS
DIRTY SPELLS
RED CEDAR
RECORD STORE DAY
CHRIS VON SZOMBATHY

RUFFLED FEATHERS



EDITOR'S NOTE

So April, hey? Remember March? I barely do either, but I know it was a good one. The Discorder Fundraiser at the Biltmore was a ram-jammin' success, SXSW was off the charts (as social media and the real-life community told me) and now spring is here. Although, while March was great, after going through this issue it looks like April may be even better.

Granted, I'm sure not everyone agrees. I find myself going back and forth between being super-duper happy and really down, and maybe some others are too. On the upside, I'm graduating mid-month, I've lived to tell the tale of publishing my first issue of *Discorder* as solo editor (although certainly not alone), and just last Sunday I sat in a sunny patch on a bench in a park with a T-shirt on. A T-shirt! That's something to get you jazzed about the impending festival season.

On the other hand, this month's seemingly infinite to-do list, between work and school and work, is daunting. I've got that deer-in-the-headlights thing going on right now, and while it will be humorous in retrospect—it always is—it sucks when you're in the thick of it. It's been one of those months when a button falling off my cardigan put me on the verge of tears. When I absentmindedly left my writing portfolio on a SkyTrain headed for the repair bay last week, I couldn't help but feel that was a metaphor for where my mind was headed: straight for the maintenance dock!

I'm exaggerating, but I don't think I'm alone. Maybe it's something to do with the weather. Let's not forget that there have been several days recently when the sky alternated between blizzarding snow and blazing sun within an hour or so. That's got to have an effect on the fair folks in this city. But as I

write this, the days getting longer and my back warmed through the window by a 12 degree afternoon, it's hard to feel blue about anything.

I'm working on my Sunny Strolls playlist now, thanks to new music coming from some of our features this month. The Ruffled Feathers' new album has me whistling away, and the newly-formed Dirty Spells are putting a nice skip in my step. Red Cedar surprised the heck out of me with PFSF; I've been humming "Dug My Grave" while in transit for weeks. I'm a bit red in the face to say Indigo Kids are new to my speakers altogether, but I'm glad for the introduction. Finally, with Record Store Day almost here, there are no excuses to be lacking great music for any occasion.

And flipping through what this issue has to offer, I feel warm and fuzzy inside. I'm reminded of the slew of talent and creativity that our community thrives with, from the dozens of humans who make this magazine happen, to the folks that inspire us to listen, watch, write, read, draw and take pictures about it.

Speaking of the people that make this magazine happen, we also held the CiTR Annual General Meeting and Volunteer Appreciation night at the end of March at Rhizome Cafe. If you were able to attend, we hope you had a great time and feel as appreciated as appreciated could be, because we appreciate you.

Alright, I'm getting misty again. So I'll leave you to it.

Read on and stay rad,
Laurel Borrowman

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BLIND HORSES
photo by
STEVE LOUIE

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Everyone has their own way of getting away from the hubbub of life. After creating their latest project to stimulate the eyes and ears of their fans, almost equally, the multi-talented, multi-instrumental, orchestral-pop flock of friends is more than deserving of a rest. No wonder Charley Wu was fleeing the country for Siberia the day after we chatted.

11 / Record Store Day

The massive, soulless stores, devoid of musical emotion are tanking, but the underdog independents are stronger than ever. Discorder gives three cheers for Record Store Day and the driving forces behind it in Vancouver, and give you the scoop on what's up this April 21.

12 / Indigo Kids

Sure, we don't talk about hip-hop much in Discorder. We know that. Maybe if there were more hip-hop acts in our midst like Indigo Kids, then we would. Fresh off their first tour with a full band, and eager to share their new found love for masks, the group chats with us about things these days.

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So you're bored of the same old band lineup? Drums, bass, guitar, vocals. Repeat. Maybe some keys. Fine. Give Dirty Spells a listen and rejoice. This new garage-psych ensemble has all of the above times two. And saxophone. And violin. And laser beams. That's right, laser beams.

16 / Red Cedar

You're saying, "Do you live under a log? Red Cedar broke up months ago!" We're saying, "No, we don't! And yeah, we know! And have you heard PFSF yet?" Exactly. Sure, these psych-folk rockers parted ways in January, but with their last recording dropping mid-March, a proper goodbye was in order.

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MY LOVE/HATE RELATIONSHIP WITH DAN LEVY

by **TERRIS
SCHNEIDER**

illustration by **TYLER CRICH**

Over the years, there have been certain MuchMusic and MTV Canada VJs who I get giddy over because they are awesome Canadians.

Dan Levy, a beloved Canadian TV personality, has been one of those Canadian VJs that I liked. I thought it was cool that him and Jessi Cruickshank made the Hills After Show on MTV Canada popular. I realize that the Hills was not exactly the greatest TV show, but the fact that a Canadian network was known for their after show for an American TV show is quite cool. Plus, I'm a huge Degraffi fan and his appearance in the movie *Degraffi Goes Hollywood* put him in my good books.

Then something terrible happened. I was reading an issue of *Flare*, and saw that Levy had written an article called Cents and Sensibility (good Jane Austen pun). I had never read any of his writing before—I didn't know he wrote at all—so I was excited. Unfortunately, the article disappointed me. While I agree that people should appreciate things and enjoy themselves when they indulge, the gist of the article really seemed to bash spoiled people and claimed that they don't appreciate the things that are given to them. The worst line, the one that got me all worked up was in reference to his high school trip to Europe. He claimed that many of his classmates were only there because "their parents wanted the summer off, and travel, money and luxury were as common to them as the McDonald's McNuggets they opted to eat over the impossibly delicious Italian fare."

First of all, generalize much? I get that a lot of spoiled kids are stereotyped as being numb to the things that are given to them, and he probably came across a bunch of vile, whiny rich kids in his lifetime, but it's not really fair to say that about everyone. What some may not know about your fellow grumbler is that I had a dif-

ficult time in my early twenties, and my parents helped me out a lot financially during this period. My parents have always been generous, but I've always appreciated them and the opportunities they have given me. If you take a look at my brothers, both are even more overeducated than your fellow grumbler. One is a screenwriter for a film studio in Florida, the other is getting his PHD in I/O psychology (I don't really know what that means either). Both will eventually support their poor writer sister and allow her to live in their basements. Both are doing extremely well for themselves, are mature, well-adjusted individuals, and grew up to appreciate things and not be spoiled jerks, despite what they've been given.

Also, am I to believe that Levy hasn't been given anything? His dad is Eugene Levy and more than likely this had some influence in getting him his current MTV VJ role. Sounds like he had some advantages that other broadcast journalists did not.

This article just seemed self-indulgent. To rant about how well brought up he was and how everyone should be this way showed a stuck up attitude I didn't expect from Levy. However, I feel a little bad saying these things about him. Part of me still adores that lovable face that would tell me about all the gossip on the Hills. Sigh.

To put myself in a better mood, here is a list of

some of my favourite VJs of all time:

I was born in the late '80s, so grew up watching MuchMusic in the '90s. Most of my picks are linked to my nostalgia.

1) George Strombouloupoulos: First, he hosted my favourite MuchMusic show of all time that turned me into a indie music nerd, the Wedge. His bromance with Rick the Temp also made me smile and I enjoyed watching them banter back and forth. Then he went on to host his own show which hit a new demographic and made news interesting for young people. Also, fair readers, I touched his butt at a talk he did at UBC when I was in first year. He was very polite about it.

2) Ed the Sock: Only in Canada would a sock be a celebrity. I loved Ed the Sock because he grumbled about all the garbage music videos and shit that came out. Listening to him rag on everything probably subconsciously inspired this column, or led to its sarcasm. I used to count down the days until the Fromage series that came out around the new year.

3) Nardwuar: I need not explain this one. Nardwuar is a Canadian treasure.

Canadian VJs will always hold a special place in my heart, and my love for Dan Levy as a VJ continues to run deep. It's just his writing that needs an attitude adjustment.



TEXTUALLY
ACTIVE

HOW TO PACK LIKE A ROCK STAR

written by SEAN HUBERTS, (2010)

by JENNESIA
PEDRI

Three words: “Bring. Flip. Flops.” These are among the many humorous yet practical words of advice from musician Shaun Huberts’ debut book *How To Pack Like a Rock Star*. And who better to take packing advice from than Huberts, along with 30 or more of the world’s top touring musicians who have spent a better part of their years on the road, living out of a suitcase.

The book is a photo driven how-to project that details Huberts’ infallible packing techniques and provides insights into the suitcases of countless musicians Huberts has crossed paths with while on the road. The objective: “to achieve

and maintain perfection in the art of packing a suitcase, so that everything is in plain view and each item can be seen at all times.”

Sounds easy, right? For Huberts, after years of touring, playing bass for Canada’s Tegan & Sara and more recently as a member of Rococode, packing is as logical as a simple game of Tetris. But now even us non-rock star folk can pack with the best of ‘em thanks to these splendid visual aids, complete with commentary from Huberts and rock star friends.

You’ll learn how to use your t-shirts as a laundry bag. You’ll learn how to fold everything from your jacket to your leather leopard print pants. You’ll learn how to determine the number of laundry loads required while on vacation using the “laundratic equation” and why “bring flip flops” are three words for touring musicians to live by.

If that’s not enough to convince you it’s worth a read, the book also comes complete with a packing checklist, advice on how to keep your

clothes wrinkle-free (well, less wrinkly), and a detailed list of pros and cons for soft shell versus hard shell when making your next suitcase purchase.

What makes *How To Pack Like a Rock Star* more than just a must-have manual for the packing impaired are the Q&A style commentaries from

seasoned suitcase packers like Vampire Weekend, Paramore, Death Cab For Cutie, New Found Glory, Sarah Bareilles, Said The Whale and others who have all been exposed to Huberts’ “Rock Star Method” for packing. You’ll find out who prioritizes changing their underwear daily

and who doesn’t, who always leaves their packing until the last minute, and who once regretted packing snowboarding gear while touring through B.C.—in the summer.

Until you’re too famous to pack your own suitcase, *How To Pack Like a Rockstar* is a must-read for anyone who ever plans to spend a night away from home. And for both touring musicians and regular folks alike, remember: bring flip flops.



photo by Sean Huberts

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TRANSPLANTING THE RED GATE TO NEW SOIL

by **ANTHONY
MEZA**

illustration by
DANA KEARLEY

The Red Gate, who were uprooted from their long-time abode on the 100 block of West Hastings last October, may have located a new space for Vancouver artists to thrive, unfettered by the constraints of overpriced studios. The new location is a 20,000 square-foot warehouse in the industrial district sandwiched between Mount Pleasant and Strathcona, at 281 Industrial Avenue. Until recently, this city-owned property housed a film production and prop storage company who were ending their lease just as Jim Carrico, who has managed the Red Gate since 2004, discovered the spot. Carrico, who spoke with *Discorder* in an interview on March 13, hopes that the city will lease the space to the Red Gate to make much needed affordable artist studio space available in Vancouver.

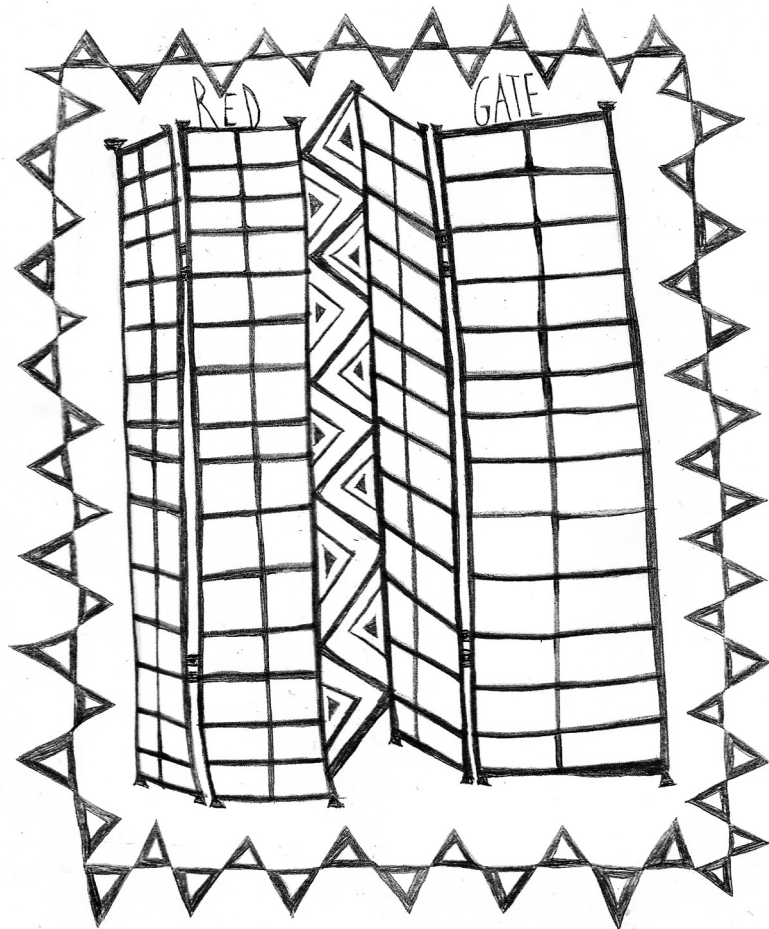
As it stands, the city has not committed to any deal nor has it responded definitively to a lease Carrico proposed. Despite receiving favourable words from councillors Geoff Meggs and Elizabeth Ball, progress on the possibility of renting the warehouse has been slow and little useful information has escaped the byzantine bureaucracy of City Hall. The administration of the lease appears to sit either in the hands of the Real Estate Services or Cultural Services department, though nobody at the Red Gate has been given a clear indication. With fortuitous timing for the Red Gate, Meggs recently authored a motion to City Council, passed on February 14, that encourages steps by the City toward the provision of affordable creative space in Vancouver. However,

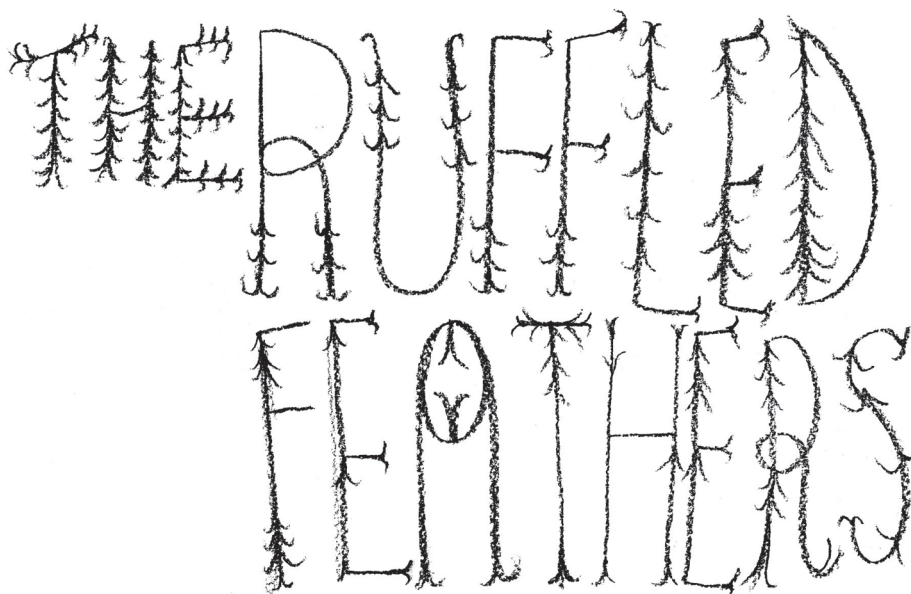
this policy provides few concrete and immediate outcomes that will be meaningful for artists seeking work spaces, such as those displaced when the Red Gate lost its home. The artists and musicians of the former Red Gate, including Vancouver cultural icons the New Pornographers, have been scattered across the city with the fortunate few finding new affordable space. When asked where the artists from the Red Gate have gone Carrico said, "I'm not really sure. Some have found space here and there, others, I have no idea."

The proposed building, built in 1928, is ideal. It is divided into six equally sized partitions, has 16-foot ceilings several large loading docks, and is located in a neighbourhood where the loud noise and messy work of artistic production will not disturb the surrounding community. The Red Gate recently put out a call on their website for anyone seeking "affordable studio space for visual artists, as well as practice space for musicians, rehearsal space for theatre groups, production space for film, video, and photography, community space for meetings and workshops, and more." With this call, the Red Gate is seeking a supportive community response to the project as a first step toward obtaining a lease from

the City. A petition is available on their website at <http://redgate.at.org>, where anyone who agrees that affordable art space in Vancouver should be a priority, and that Red Gate is a good candidate to offer it, can voice their opinion.

For the time being there are no plans to provide performance or exhibition space at the new location, which will have to wait until the building can be brought into compliance with the appropriate safety bylaws. The project will focus on the Red Gate's core goal of providing studio space to foster a vital habitat for Vancouver's cultural community. In expressing his hopes for the re-emerging Red Gate, Carrico described the ways in which affordable studio spaces are necessary for culture to thrive in a city. He claims that "sometimes people think of culture as only flowers, cut off from the rest of the process of art. Studio workspaces can be the dirt, compost, roots, stems and leaves that are absolutely essential for flowers to bloom." In Carrico's mind Vancouver needs to tend to its cultural soil by doing what it can to remove economic and bureaucratic barriers placed on artists and their ability to create.





by JONI
MCKERVEY

illustration by
PRISCILLA YU

photos by
KATAYOON
YOUSSEFBIGLOO

Having converged on Vancouver from points east, west and south and boasting 15 cities of residence between the five of them, the Ruffled Feathers are a local band with an international pedigree and a huge diversity of influences. Their music is often described through references to Beirut, Regina Spektor, and early Arcade Fire; basically, bands that speak to the group's enthusiastic employment of mandolins, ukuleles, trumpets and accordions, in addition to the usual suspects of guitar, keys, drums and bass. But, as with most descriptions by way of comparison, these references all fall short of encapsulating the Ruffled Feathers sound, which is a serious, yet celebratory, investigation of the human experience. The band has very philosophical tendencies, yet (as a perusal of their blog will reveal) they are also kind of silly and funny as hell. Catching up with the band before a show at The Pit Pub, these complementary contradictions appear to be the result of that perfect kind of alchemy that occurs between switched-on, curious and thoughtful people working together on what they love.

Shortly before they are due to appear onstage, the four male members of the Ruffled Feathers flock together outside The Gallery in UBC's Student Union Building. Minutes later we're joined by Gina Loes (vocals, guitar, ukulele), the lone female Feather, fresh from a ukulele lesson, and we abandon The Gallery where an open mic situation is threatening to launch full-blast.



Once seated someplace quiet with the genial and eager bunch, we delve directly into the matter of their unusual and somewhat protracted album release process. Their first full-length album, *Oracles*, is due for independent release on April 3. But, since early January the band has pre-released two tracks off the album as a free download every couple of weeks, meaning that eager fans who return regularly to the band's website could potentially get the whole album for free prior to release. They've even included a countdown clock at theruffledfeathers.com that indicates the days, hours, minutes and seconds until the next pair of songs will be posted to be given away for free.

"It makes the excitement of releasing an album last longer," says Gina. "We put a lot of work into it, and if we did it just one day, one party, here you go, that would be it. [Then] what would we do all spring?"

Besides wanting to prolong the fun of releasing their first full-length album, the Ruffled Feathers also feel an enormous debt of gratitude to their fans and supporters. Last year, after successfully recording the album on their own, they opened a Kickstarter account to raise the funds to pay for mixing *Oracles*. Their goal of \$3500 was exceeded by enthusiastic support from 75 backers, and the band is now joyfully giving thanks by sharing their work.

"We really wanted to be able to spread our music out there," says Andrew Lee (trumpet, vocals), "but it's kind of uncomfortable giving everything away for free all at once. Also, we had a lot of success with Kickstarter to fund the album, so it's kind of our way of giving back."

And the giving doesn't end with just the download. The pre-release tracks that the Ruffled Feathers post on their site for free are accompanied by a constellation of complementary artwork, essays, diagrams, videos, comics and more. The additional works, Charley Wu (keys, mandolin, guitar, vocals) points out, are intended to give listeners a greater insight into the music. "We're treating each song with its own personality and its own back story," he explains. "It's nice to fill in all those details, to draw these connections. I'm trying to share all my inspirations with people who listen to our music."

This process is also a way for the band to showcase each song in a way that eliminates the hierarchy of the hit single. "I think it's kind of nice to, in a way, force people to listen to every song," Sam MacKinnon (drums) says, reflecting on the common experience of getting to know a new album where a standout track or two will attract the most attention from the listener. For a group whose writing, arranging and recording process is so entirely

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collaborative, it is hard for them to hold up any one song above the others; in their eyes each one is as considered and complete as the next.

That having been said, there is one song from *Oracles* that has received the royal treatment in terms of auxiliary creative works. “Blueprints for our Failed Revolution” is an orchestral-pop banger, replete with battle-march drums, triumphant trumpet refrains and a chorus sung tout les ensemble that will get just about any body moving. The band filmed an elaborate music video for the song that is a romantic take off on the American Civil War and Victorian era. “I probably spent four solid months on [the making of the video] and it took a year off my life. That’s why I’m going to Siberia!” quips Wu, who is departing the day after the show for a trip from Shanghai to Moscow via Ulaan Baatar on the Trans-Siberian Railway. “But I would do it all again,” he adds. Loes also points out that their newest video for the song “Mockingbird” took just one day to film. “That’s efficiency!”

Operating without the support of a label or any kind of management, efficiency is a key element for the band. Each member is continually busy responding to emails, making booking inquiries, planning shows, and making merchandise (from their Kickstarter page: “What other band has handmade mugs and porcelain buttons at their merch table?”). The Ruffled Feathers approach bandhood with an earnest and democratic energy,

and with all cylinders firing. They also bring a kind of wisdom and discipline to the business side of things, uncommon in a band so young.

“It’s no longer drugs, sex, rock ‘n’ roll,” Charley asserts, “It’s sweat, tears and hard work.”

“We have done everything ourselves completely,” Matty Jeronimo (bass, guitar) adds.

“It’s quite the learning curve,” Loes says, “but all the information is there, it’s all on the Internet. You just have to look.”

The band is currently focusing their can-do energy on organizing a 12 city tour of the west coast for this coming June. How are they going to do it? Spreadsheets.

“Andrew is an engineer, and I’m a chemist, so we’re all about spreadsheets and documentation and stuff,” Jeronimo explains.

“And flow charts,” adds Lee.

Jeronimo agrees, “we’ve got high quality flow chart skills.”

With flow charts, blueprints and instruments at the ready, the Ruffled Feathers seem poised on the threshold of some big and exciting developments. As the band tumbles out of the SUB and into the night to pose for a photographer, I find myself hoping that Vancouver remains home to this peripatetic bunch for a while yet, if only so we can witness first-hand how it all shakes out.

Record Store Day

FOR THE LOVE OF GOOD SOUND

by TRISTAN
KOSTER

Is there a sound any more satisfying than a needle hitting vinyl?

Grant McDonagh, owner of **Zulu Records** in Kitsilano, has invested a lot in the hopes that there isn't. "Nothing sounds nearly as good as vinyl," he says.

Record stores in Vancouver are still at the heart of music culture. They provide a place for fans to gather and trade records, and they support artists by selling independently produced music. They often even buy music up front, ensuring that emerging bands can pay for tours, studio time, and of course, beer. The digitization of music has sunk mega-retailers like HMV and Tower Records, but independent stores are still getting by thanks to the loyal community of audiophiles and a resurgence in vinyl record sales. Record players and seven-inches are hot ticket items again and the reversal is so complete that Geoff Barton, owner of **Audiopile** on Commercial Drive, can point me towards two full aisles of new and used vinyl once occupied entirely by CDs.

Part of the comeback is because of events like Record Store Day, founded in 2007, which brings together fans, artists and independent retailers to celebrate all aspects of musical culture. Record collectors enjoy sales and special releases, and many stores feature unique in-house performances. In just five years, the event has gone from a handful of independent retailers across North America to hundreds around the world.

Now, it's so big that it's biannual; a second international Record Store Day was declared in November 2010. Coinciding with the American Black Friday, it raised a few eyebrows and some wondered if perhaps the unofficial holiday for the music industry had gone too commercial.

In some cases, it has. Larger distributors and

illustration by
MONIQUE JEANNE WELLS

record companies often re-release old material with a large mark up while limiting runs to inflate value. One store owner pointed me towards a \$60 Pink Floyd three-single collection that had been on the shelf for nearly a year. Another owner questioned this year's vinyl reissue of the *Pretty In Pink* soundtrack. Add in privateers, people who buy multiple copies of special releases during Record Store Day so that they can gouge fans on auction sites down the road, and this celebration of community can be viewed as another day to make a quick buck.

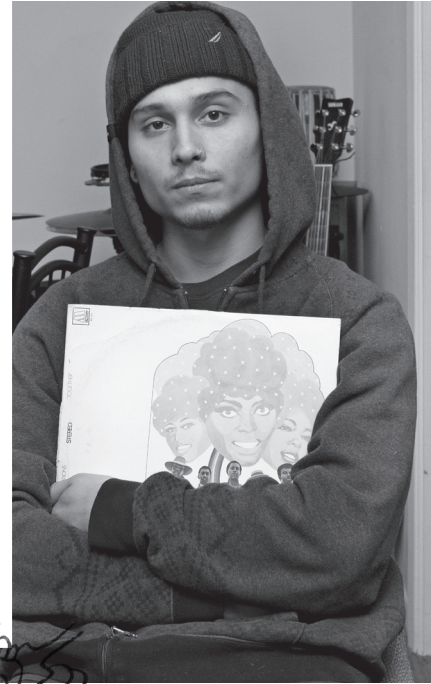
In turn, some stores like **Scrape Records** pass on the special releases. For owner JJ, as the regulars call him, it's better to reward the loyal customer base with discounts on what's already in stock that they actually want. **Zoo Zhop** owner David Mattatall simply views the day as "a good excuse for a party" and hosts an all-day lineup of live shows in the performance space. Like Scrape, they will be passing on the *Pretty in Pink* re-release.

Music lovers will benefit from discounts that generally range from 10 to 20 per cent on both new and used vinyl, and often CDs. And with Vancouver's Record Store Day last year enjoying in-store performances from local acts like Yukon Blonde, Hallow Moon, and Sex Church, expect tonnes more this year at stores like **Red Cat**, **Highlife** and **Neptoon**.

Regardless of your taste in music, count on finding what you like in our fair city year 'round. In the spirit of community, stores aren't shy about recommending another store if need be. Their love of music trumps the desire to make a profit, which is what Record Store Day celebrates. As Dennis Nella, co-manager at Highlife puts it, "Every day should be Record Store Day."

So get out to your local record store early, and talk to the staff to find the hidden gems and great deals. A happy Record Store Day to all! See you April 21.





INDIGO KIDS

INDIGO KIDS

by **COLEMAN INGRAM**

illustration by
ELI MURO

photos by
VICTORIA JOHNSON

The term “indigo children” was originally coined in the ‘70s to describe select members of the next generation as supernatural. These days it has come to represent a more general definition, that of kids who are more creative, empathetic, and strong-willed than others. In this general sense, it is a term that suits Vancouver hip-hoppers Indigo Kids to a tee. The group, spearheaded by MC duo Axiom and Kapok, bursts with creative energy culled from their surroundings to deliver uplifting rhymes over funky, danceable beats. Since Disorder last spoke with the kids in the summer of 2011, they have released their sophomore effort *Higher Ground* and assembled a live band that includes Nick Laggassi

(bass), Syd Beagle (drums), DJ K-Rec and Francesca Belcourt (vocals). Having just finished their first string of shows, I caught up with Nick, Kapok and Axiom for a coffee on the Drive to chat about how things have been going and what’s next.

So you guys just wrapped up your gigs. How did they go?

AXIOM: Great! Our DJ, K-Rec, could only make one of them, but it was good for us because it gave us the opportunity to pin down the raps on rhythm. K-Rec is just this awesome additive that fits everywhere. Our singer Francesca was with us for all of them except Salt Spring.



How did you guys get started and how are Indigo Kids involved in the Vancouver hip-hop scene?

AXIOM: I met Tai (Kapok) shortly after moving here at an open mic at the Anza Club and a lot of the other people we know in the hip-hop scene stem from that night at the Anza as well.

KAPOK: Yeah we all met at the same open mic, and basically decided to start working together right there. I was born in Toronto but I'm a Vancouverite. I've lived here my whole life. I'm also part of another group called **Ra Focus** which is myself, another MC, **Reflections**, and another friend of ours **Mosaic**.

AXIOM: It's a big extended family that comes from that: **Reflections**, **Mosaic**, **Jellyfish Recordings**, **Headspace**, **Astrological** and all those dudes. The first Indigo Kids record started off as a massive collective thing where Tai and I organized half a dozen people to record in my old apartment on Commercial here. It was exclusively **Astrological** beats and we just banged it out in a week. So we rolled with that for a while, did some gigs, then K-Rec got involved. Then we did *Higher Forms* which has got less guest spots. We kind of kept it more focused. As for the band, I live with Syd and Nick, so it made perfect sense.

So how would you say the Vancouver scene compares to what's been happening in Toronto, it having become quite a landmark city for Canadian hip-hop?

KAPOK: I think Vancouver is on the verge of that right now. There's something happening that I feel is really gonna explode and take off. Maybe in a different way of how it is in Toronto, with our own west coast vibe.

AXIOM: We have a lot of friends in this scene that like our music and are doing great music themselves, and there are a lot of potential collaborations. Support at shows is the big thing. Having the band is going really well for us right now, Syd and Nick can just kill it. They are a tight rhythm section and the fact that we can just base it off them is awesome. Boom bap, that's all you need; stripped down. It's cool cause you can just focus on performing, there's so much more energy to feed off of.

Speaking of energy, there is a lot of focus on positivity in your music rather than materialism or commercialism.

AXIOM: I've been hearing that a lot lately, we're positive, and I love it! (laughs) I'm not sitting down writing a rhyme trying to make people think I'm positive, or charge people up with happiness; it just comes naturally with the way Tai and I write and I really think it's something to be proud of. I feel like we've earned a reputation for respecting our audience and I think that can take us a lot further than demanding respect. Like when you say something that's a cliché in hip-hop, like trying to be above somebody, that pushy, "This is mine. I own it," kind of thing, that confidence can be misconstrued and it doesn't come across properly; whereas I think that you can apply that confidence just by being yourself, and writing what you think.

Do you guys feel like you will continue with this stripped down format for the future and focus on this style?



KAPOK: Anything can come into play. I don't think we should follow any particular way of doing the music. We'll just take what we have and make something out of it. I've been doing a lot of production myself, so maybe you'll hear some of Kapok's beats on the next project (laughs). We also want to work more with various singers; like soul hooks and whatnot, but I think the main focus is definitely gonna be the band. Try and work on original material together, whereas before it was just us. We want to bring in everyone's ideas.

AXIOM: Nick is a multi-instrumentalist as well, so we'd like to try and bring in some more of his stuff.

What else do you play?

NICK: I play synthesizer, drums, guitar, flutes and stuff. It's really fun playing with Harold (Axiom), cause when we get into loop and sample-based stuff, I can just play around and he'll find a bit he likes that I'm not even aware of, so I can just jam and have fun with it.

You guys have started to involve some theatrics in your performances. Can you tell us about the masks?

AXIOM: I was saying to Nick the other day, when performers step on the stage I think they tend to drop everything away and it's just what they're doing in the moment. I don't think I'd ever had that until I started wearing a mask. I'd get onstage and I'm still me and I still got all my bullshit in the back of my head, but when I wear this silly mask, it goes away completely and it's game on. It's fun that way.

Catch the Indigo Kids performing for the 420 Gathering at the Vancouver Art Gallery this month!



“Make more laser sounds!” I’m sitting in a swivel-chair at Watershed Productions, a recording studio overlooking Victory Square. An hour earlier, I met Greg Pothier and Doug Phillips, the two figureheads behind Dirty Spells, and instead of asking me where I wanted to interview them, the first question they pitched was how much time I had to work with. Before long, I found myself on the other side of a soundproof booth listening to a violin mimic blaster rifles.

Dirty Spells are anything but orthodox. Along with Emily Bach, Bryce MacLean, Graeme and Ryan Betts, and Eric Campbell, the recording studio was bursting at the seams.

“We asked, ‘what if we put two bands together?’” Pothier tells me later over a plate of nachos at Foundation. Boasting both dueling drums and guitars, bass, violin and sax, it’s easy to get caught up in all the sounds going on in Dirty Spells’ first EP, released at the end March. The band, which shares members with the likes of the New Values and Sigourney Beaver, are “building a wall of noise, and each instrument is a brick,” says Pothier, but it would be a mistake to dismiss the psych-rock collective as cacophonous. “We don’t want to sound like seven different people playing apart,” Phillips notes, “We’re taking these jazz and classical instruments and totally misusing them, trying to find a way to incorporate them without standing out.”

photos by
VICTORIA JOHNSON

illustration by
ALEX STURSBURG

Back in the studio, producer Hayz Fisher, also of the New Values, gives me the abbreviated tour of the recording equipment and gear. There’s the usual assortment of pristine soundboards and antique effects racks, but what makes this space so easy to relax in is the sense of history: every guitar, every book, every framed picture or propped-up card has a story behind it. There’s no beer-stains here, but you can tell just by the chips of paint on the ledge of the sound-booth, and the worn patches on the hardwood floor that this place has seen many a pilgrim. It’s been a long two days for the musicians and their producer, but the warm environment doesn’t feel like a prison one bit.

On this, the final day recording, I arrive just in time to watch Bach lay down her parts on violin, which were more space-rock than chamber music. “I’ve [been] playing classical music since I was three: really stodgy, up-tight [and] structured. It’s great to play in a band where I just get to make noises instead of reading sheet music. I feel like it’s an evolution... or a devolution?” Bach’s contributions to the psychedelic “UFO” (written with an eye to Pothier’s childhood growing up near the Franconia Notch, an infamous alien hotspot) are bold slabs of paint on an already-colourful canvas; watching her experiment on her violin to

etch out the right frequencies is a bit like how I expect Foley artists operate, albeit with fewer observers. Everyone on my side of the glass was either gesticulating wildly, making laser sounds with their mouths, or enthusiastically nodding their heads when the perfect pitch was attained. The result needs to be heard to be believed, lying somewhere between Jimmy Page's more druggy Zeppelin moments and a guy-wire being snapped in slow-motion.

Graeme Betts' performance was equally mesmerizing, as he contributed saxophone tracks with a notable twist: he was feeding his sax through a whammy pedal, which he used like a trucker on speed, changing the pitch of his instrument with freakish irregularity. The end result was a psychotic blend of bluesy horn hits and what MacLean called "demon-brass," like the sound of a steam-engine train in a tunnel thrown through a blender. "I feel pretty good about jamming in a psychedelic band," Betts says, "[I] kinda get my growl on". Or, as Phillips aptly puts, "It's a saxophone, but it sounds like a synthesizer." The group had recorded guitar, bass and drums the previous day, and most of the vocal work was done early in the studio, before I arrived. They assured me that I wasn't missing much though, noting how tedious it was to get all of those instruments just right.

As time in the studio dwindles to an end, everyone sets up to shout out gang vocals for the track, "Hangover City". This event had been mentioned often throughout the course of the day as sort of a milestone moment, both for signifying the end of the long day and as something genuinely fun and relatively easy that the group can relax on. The song itself is a pretty straight-forward rock tune to the sound of late-'60s Rolling Stones, and is one of the only pieces on the four-track EP that I could discern a notable influence. The lines we were shouting, "Hangover City!" and "That girl was pretty!" were just silly enough out-of-context to make giggling between takes nearly impossible to avoid. The track, less psych than Americana, has a distinct "Johnny B. Goode" feel with its walking bass line and thick guitar chords. And unlike what the name suggests, the track is filled with the kind of songs-for-summer optimism that predates a morning-after headache.

"Hangover City" also ties in to the band's methods for getting their music heard. "The EP is entirely to put together a Sonicbids page to be able to apply for [music festivals such as] Music Waste, Olio, Rifflandia, [and] Sled Island", Pothier explains. "We're going to be printing postcards with the Bandcamp link and 'Greetings From Hangover City' on them. Postcards are cool, right?" The catch-phrase, which started as a joke between Ryan Betts and the rest of the band, seems to fit the lunatic positive energy that possesses the entire group.

DIRTY SPELLS WELCOME YOU TO HANGOVER CITY

by FRASER DOBBS



"The only thing that sucks about this band is the parking tickets" bemoans MacLean as we exit Watershed to a fresh batch of paper slips on their vehicles.

It's likely that in the future, Dirty Spells will have an elaborate and impossible-to-verify backstory regarding the formation of their band, possibly with oblique references to the supposed alien abductions of Betty and Barney Hill, that inspired Pothier to write UFO." Maybe they'll claim that the seven of them came together during a witch-hunt or while searching for the elusive Ogopogo, but the reality is a lot simpler.

"Doug and I were in a short-lived band [called] Shot Royalties," recalls Pothier. "I had a bunch of gigs that I [was committed to playing]; I didn't want to play solo so I asked my friends if they wanted to join up, and it worked great... [but] it's still in its embryonic form."

So how likely is it that the incarnation of Dirty Spells I talked to will be the same that is playing shows a few months from now? According to Phillips, it's hard to say. "It's an old idea that Greg and I had, to have a rotating cast of people coming in and contributing on certain songs. It built from there, even if our setup is more permanent now." Over the sounds of us digging into nachos and beer, there's the noise of a band in flux. With an EP out the door and the prospect of festival spots in the headlights, Dirty Spells has all the positive energy it needs to do something remarkable. Spending a few hours talking about music, art and space aliens, I realized that their passion and warmth is contagious. If their live sets are anywhere near as friendly and interesting, Dirty Spells will have a lot of fun in Vancouver, even if it is Hangover City.

PARTY FOREVER, STAY FREE

by ALEX
DE BOER

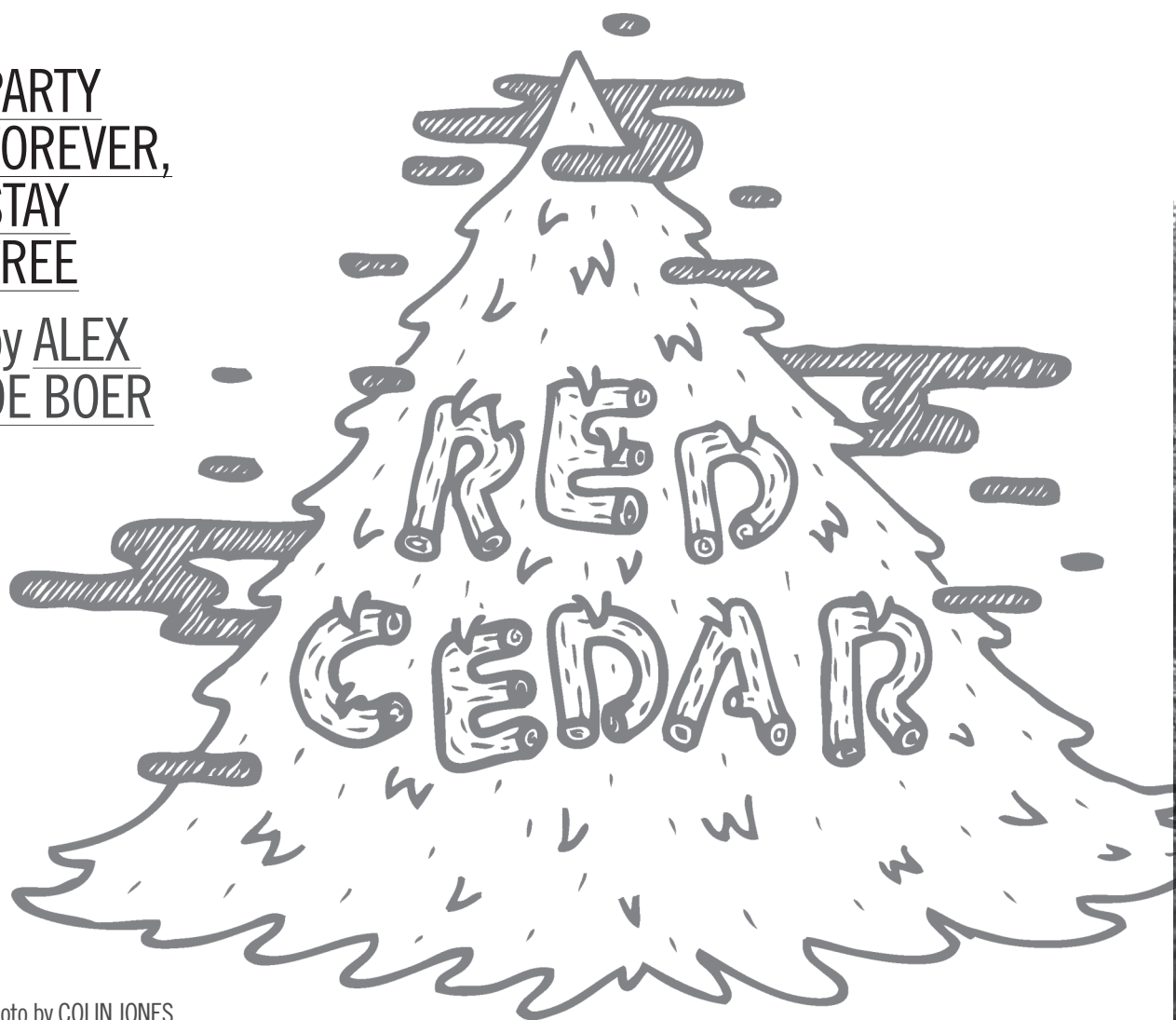


photo by COLIN JONES
illustration by ALEX STURBERG

Standing in front of the formerly titled “Red Cedar House” off of Oak Street, I feel like an audience in front of a stage. Once home to four of five members of local psych/indie/folk band Red Cedar, many a passerby has paused in front of this residence to hear free tunes float out into the surrounding neighbourhood. Inside there is an overwhelming dimness; the walls are host to dark wood panels and some of the doorways are rounded, adding a subtle curve of character. Sitting in the living room among the company of a Miles Davis poster and an ancient built in wall-bar, I am introduced to Colin Jones (drums, keyboard), JP Doucet (electric guitar, vocals), and Shaunn Watt (bass, acoustic guitar, vocals). Unfortunately, the other two band members, Andy Bishop and Bruce Ledingham are absent. Hanging out together for the hundredth time in this exceptionally malleable space, now only Jones and Doucet call it home. Red Cedar’s end, like so much of its musical evolution, now seems evident in the house’s roommate composition. It appears the band has a timeline with an address.

Officially broken up in January, Red Cedar has one final album for their fans. Mysteriously titled PFSF, it was released exclusively online on March 15 as a free download on their website. Considerably less folk influenced than their previous album, *Enter the Sun Gods*, the guys reflected on how their sound has evolved out of a certain community of musical influence. Watt explains, “When we started out, there were a lot of bands we played with.

There was a sound, but now those bands are mostly gone. This record is a by-product of moving beyond that.”

Indeed Watt, Doucet and Jones seem insistent that this album moves them far from where they began; that the songs on PFSF are not direct impressions of the sound they were once immersed in, but rather are formations of newer influences and projects. The result is at once, unique, deliberate, and as Watt adds, “a bit more abstract.”

Beyond that, the album is more of a band record. Whereas on *Enter the Sun Gods*, Bishop wrote most of the songs, PFSF is a collaborative effort between everyone; it’s a personal production, with shared creative control. Best articulating this sentiment, Doucet adds, “there are no songs I don’t like.” Jones and Watt verify their solidarity with a nod.

After listening to the record multiple times I understand their approval and agree with it, but PFSF is a musical feat handed to listeners after a gesturing wave. And with this goodbye in mind, I ask the three why Red Cedar has come to an end. Watt replies immediately and sincerely that the band had reached “its inevitable conclusion.” And considering that PFSF moves Red Cedar far from its folk beginnings, it seems rational to assume that such fundamental change might apply to more than just the music.

By definition, bands are multi-dimensional creatures; even when calmed by collaboration. In this case, a natural drifting took place, where the weight



of time and unsettled ambition pushed everyone off the same page. And this separation is nothing if not natural; especially as Watt says, “for five young men over a five year span.” Adding wisely that such a permanent creative focus would be, “difficult in any social setting.” True, all the guys have lives outside of this band, jobs and relationships. Where once Red Cedar brought them all together, it is now a point from which they can depart. And as I consider this division, Doucet adds some much needed perspective with the comment, “and that’s cool too.”

So it seems like a mature separation and interestingly, somehow even detectable in their latest album. Not in an intentional or explicit way, but rather in the style on PFSF; the album is psych-rock at its best. It’s comprised of several incredibly multi-dimensional songs. Each track (except maybe “Draught of the Land”) is thickly layered with instrumentals; at times, everyone performing boldly all at once. It’s definitive and powerful, especially when the vocals converge; some of the most pronounced examples being the chorus in “Ragged Voice” and “Coming Around to See the Light.” To appreciate this sonic structure though, is also to acknowledge that each musician adds a unique element to each song, and just as everyone sounds great together, you know each part could also stand alone. It’s not always an exercise in taking turns, but the vastness of the sound in PFSF that makes the album so rich and impressive. It holds the kind of passion

that fans can be assured will be taken with each member as he embarks on other musical projects.

And they have already divided into new projects, which they were eager to discuss. Bishop’s main project, White Ash Falls, is already active in the Vancouver music scene and has included rotating members of Yukon Blonde. Ledingham’s new project is yet to be named and Watt has a solo album out (free to download at shaunnwatt.com) and drums in quickly rising Siskiyou. Jones and Doucet have a project called Hierarchies (hierarchies.bandcamp.com) and Jones also drums in garage/indie band Hallow Moon.

Ending the interview I got a sense that all the guys were inspired and busy, plunging back into Vancouver’s local music community. As significant as Red Cedar’s break up has been for all involved, it shouldn’t really be reduced to a finite event. It is a natural change, with the musicians still active, but in new forms. With this in mind, before heading out I mention to Doucet that they should update the note on their front door instructing against junk mail delivery, as it’s still signed “Red Cedar House.” He admitted it hadn’t been working well, and seemed pessimistic that an updated title would help.

Since 2007, **on the third Saturday of April**, record lovers have rejoiced, for this is Record Store Day. So come, faithful devotees of vinyl—and disc and cassette—and upon this month's 21st day, flock to your local record store to enjoy the many goods and events you shall find there. Special RSD **merchandise, sales, live music** and more await you in these sonic temples. Support local music and the brick and mortar record store, and ye shall find peace and sweet deals. And if you have not, come RSD revelers, to page 11 of this month's Discorder and look upon an article about Record Store Day in Vancouver:

“Regardless of your taste in music, count on finding what you like in our fair city year ‘round. In the spirit of community, stores aren’t shy about recommending another store if need be. Their love of music trumps the desire to make a profit, which is what **Record Store Day** celebrates.” —Tristan Koster



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RECORD STORE DAY

APRIL 21, 2012



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 Lost Lovers Brigade, Brad Dunn, Haiku Charlie, Collapsing Opposites @Little Mountain Damos Suzuki @Waldorf	2	3	4 Rococode @ Electric Owl	5	6 Mother Mother, MSTRKRFT @ MacInnes Field Watermelon, Random Cuts, Love Cuts, Slim Fathers @ Astoria Unfun, Prison Violence, Ahna @ Chateau	7
8	9 Sleigh Bells @ Commodore Cults @ Venue	10	11	12	13 Korean Gut, Babysitter, Apollo Ghosts @ Astoria	14 Ancients, Tobeach, Three Wolf Moon, Aquanat Bear In Heaven, Doldrums @ Biltmore Trust @ Electric Owl
15	16	17 Porcelain Raft @ Electric Owl	18 Perfume Genius, Parentethical Girls @ Biltmore Acid Mother's Temple @ Media Club	19	20 WEED, The Courtneys, Highdrops @ 360	21 CJTR 101.9FM & CJSF 90.1FM R3CORD STORE DAY LIVE BROADCAST Keep Tidy, Healthy Students, Trimesters @ Blue 42 Hut Arabian Prince @ Waldorf We Hunt Buffalo, La Chinga, the Highway Kind @ Media Club
22	23	24 School of Seven Bells @ Electric Owl Frankie Rose @ Biltmore	25	26	27 Andre Nicaiktina @ Fortune Sound Club M83 @ Vogue Tennis @ Biltmore	28 Hard Feelings, Needles//Pins, Defektors, Men At Adventure Neon Indian, Lemonade @ Biltmore
29	30					

// CiTR 101.9 FM PROGRAM GUIDE

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

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

SUNDAY

CLASSICAL CHAOS

(Classical) 9-10am

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

SHOOKSHOOKTA

(Talk) 10am-12pm

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

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays

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

SHAKE A TAIL FEATHER

(Soul/R&B) 3-5pm

Alternating Sundays

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

CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays

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

QUEER FM ARTS XTRA

(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.

TECHNO PROGRESSIVO

(Dance) 8-9pm

Alternating Sundays

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

BOOTLEGS & B-SIDES

(Dance/Electronic) 9-10pm

TRANCE DANCE

(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. tranceandance@hotmail.com

SO SALACIOUS

(Electro/Hip Hop) 12am-130am

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

MONDAY

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

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

SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

SYNCHRONICITY

(Talk) 12-1:00pm

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

PARTS UNKNOWN

(Pop) 1-3pm

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

NEWS 101

(Eclectic) 4-5pm

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

NEWS 101

(Talk) 5-6pm

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

SORETHROATS, CLAPPING HANDS

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

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

EXPLODING HEAD MOVIES

(Cinematic) 7:30-9pm

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

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. April 2: Spring is in the air and The Jazz Show presents for this month the recording debuts of some famous and lesser known Jazz artists. The first is legendary trumpeter Booker Little in a quartet setting. April 9: Tenor saxophonist Walter Benton's only recording with an all-star cast including trumpeter Freddie Hubbard and piano great Wynton Kelly: "Out of This World." April 16: "Meet Oliver Nelson" propelled the saxophonist/composer into the realm of the greats. April 23: One of the most stunning debuts was by "the Coltrane of the vibes": "This is Walt Dickerson!" April 30: "Presenting Cannonball" put alto saxophonist Julian "Cannonball" Adderley into the top ranks.

CANADA POST-ROCK

(Rock) 12-1:00am

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

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am

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

QUEER FM ARTS XTRA

(Talk) 9:30-10:30am

SUP WORLD?

(Eclectic) 10:30-11:30am

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

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

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

INNER JOURNEY

(Folk/Experimental) 1pm-2pm

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

GIVE 'EM THE BOOT

(World) 2-3pm

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

PROF TALK

(Talk) 3-3:30pm

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

RADIO FREETHINKER

(Talk) 3:30-4:30pm

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

THE CITY

(Talk) 5-6pm

An alternative and critical look at our changing urban spaces. www.thecityfm.wordpress.com. Follow the program on Twitter: @TheCityonCiTR.

FLEX YOUR HEAD

(Hardcore) 6-8pm

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

INSIDE OUT

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm

crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12:30am

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

WEDNESDAY

SUBURBAN JUNGLE

(Eclectic) 8-10am

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

POP DRONES

(Eclectic) 10-11:30am

STUDENT SPECIAL HOUR

(Eclectic) 11:30-1pm

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

TERRY PROJECT PODCAST

(Talk) 1-2 pm

Alternating Wednesdays

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

DEMOCRACY NOW

(Talk) 1-2pm

Alternating Wednesdays

EXTRAENVIRONMENTALIST

(Talk) 2-3pm

Exploring the mindset of an outsider looking in on Earth. Featuring interviews with leading thinkers in the area of sustainable economics and our global ecological crisis.

MANTIS CABINET

(Eclectic) 4-5pm

ARTS REPORT

(Talk) 5-6pm

REEL TO REAL

(Talk) 6-6:30pm

Alternating Wednesdays

Movie reviews and criticism.

DISORDER RADIO

(Talk) 6-6:30pm

Alternating Wednesdays

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

SAMSQUANTCH'S HIDEAWAY

(Eclectic) 6:30-8pm

Alternating Wednesdays

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

SHAMELESS

(Eclectic) 6:30-8pm

Alternating Wednesdays

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.

FOLK OASIS

(Roots) 8-10pm

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

SEXY IN VAN CITY

(Talk) 10-11pm

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

HANS KLOSS' MISERY HOUR

(Hans Kloss) 11pm-1am

Pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

WHAT PINK SOUNDS LIKE

(Eclectic) 10-11am

Celebrating women in music and media who truly kick ass. Join host Ashly Kissman as she increases feminist content on the airwaves one song at a time.

RELENTLESSLY AWESOME

11am-12pm

Vancouver's got a fever, and the only prescription is CiTR's "Relentlessly

Awesome." Each and every week, Jason attempts to offer adrenaline-pumping, heart-stopping, hands-over-the-eyes suspense. He is a fan of various genres, and a supporter of local music.

DUNCAN'S DONUTS

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

WE ALL FALL DOWN

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

INK STUDS

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

THUNDERBIRD EYE

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

MANTRA

(Eclectic) 4-5 pm
Playing various Mantra music, this show is about personal and global transformation through chanting

and utilizing sound vibration for the development of higher consciousness. Hosted by Raghunath with special guests.

BUTTA ON THE BREAD

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

ARE YOU AWARE

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

PEANUT BUTTER 'N' JAMS

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

STEREOSCOPIC REDOUBT

(Experimental) 7:30-9pm

LIVE FROM THUNDERBIRD RADIO HELL

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

FUNK MY LIFE

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

AURAL TENTACLES

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

FRIDAY

FRIDAY SUNRISE

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

ALTERNATIVE RADIO

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

SOUNDS OF THE CITY

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

STEREO BLUES

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

IT AIN'T EASY BEING GREEN

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

HUGO

(Eclectic) 1-2pm
Alternating Fridays

RADIO ZERO

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

NARDWUAR

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

NEWS 101

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

STRANDED

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

AFRICAN RHYTHMS

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

THE BASSMENT

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

THE VAMPIRE'S BALL

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

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

POWER CHORD

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

CODE BLUE

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

THE LEO RAMIREZ SHOW

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

NASHA VOLNA

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

NORWEGIAN WOOD

(World/Eclectic) 7-8pm
Catch the authentic, fragile, hardcore, chill, up-beat, progressive, and low key tunes of Norway, Sweden, Denmark, Finland and Iceland.

MORE THAN HUMAN

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

SYNAPTIC SANDWICH

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

RANDOPHONIC

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



Western
Front

1 604 876 9343
front.bc.ca

NEW MUSIC

Colin Stetson, Sarah Neufeld, Gregory Rogove: Three Solos



Constellation recording artist Colin Stetson (*New History Warfare Vol. 2*) joins violinist Sarah Neufeld (Arcade Fire, Bell Orchestre) and pianist Gregory Rogove for a concert of solo performances.

*Presented by Western Front
New Music in partnership
with CiTR 101.9*

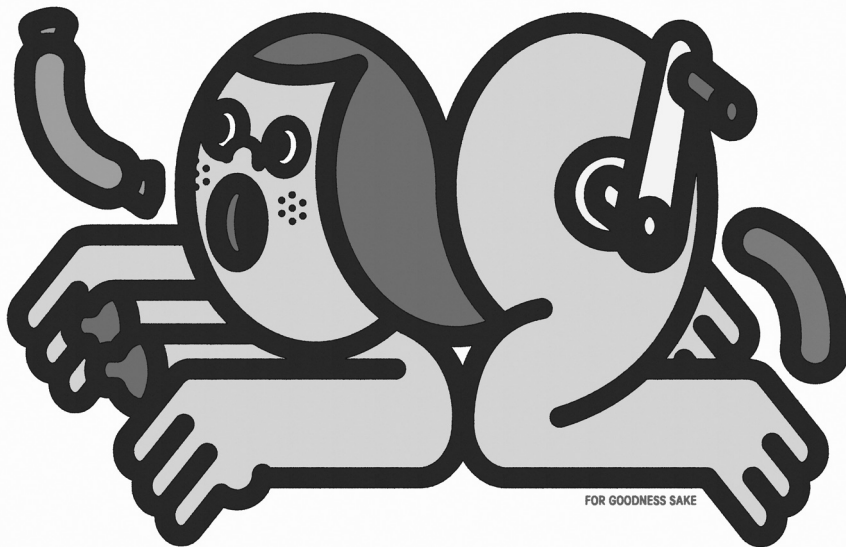
Saturday May 5 20 / 15 advance
Sunday May 6 22 / 18 door
8pm 303 E 8th Ave

ART PROJECT

CHRIS VON SZOMBATHY

→
I Thought, Therefore I Was
print

↓
For Goodness Sake
print

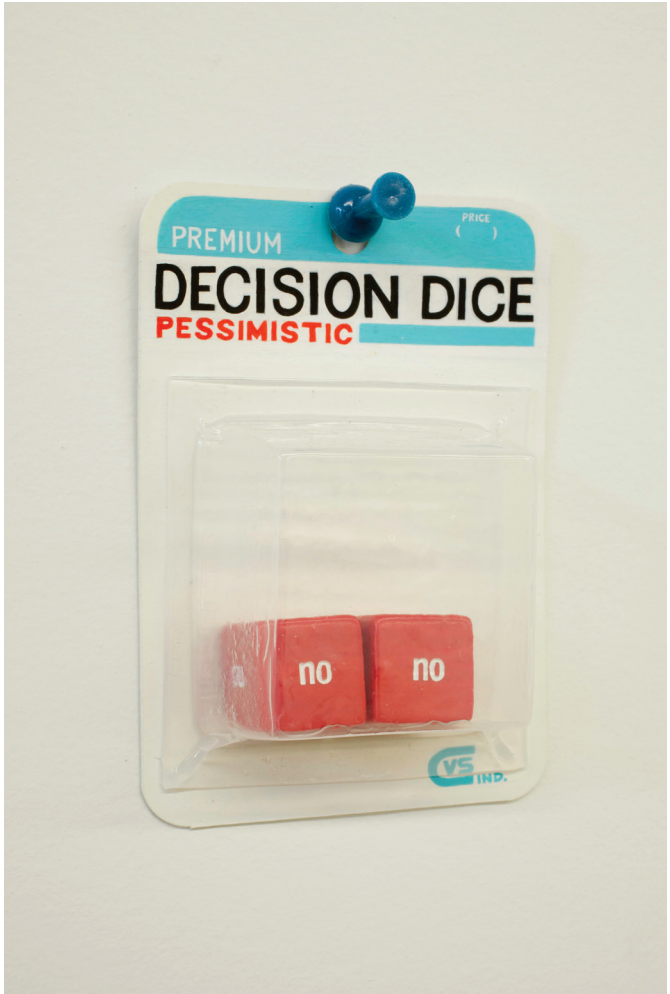


Chris von Szombathy is a visual & audio artist, writer and art director from Vancouver. He is currently working on new books for Drawn & Quarterly and Simply Read and his line with Burton is in select stores now.

→ chrisvonszombathy.com



↑
Snake & Ladder: a Futile Game
acrylic on board



↑
Monumental Accident
mixed media

↑
Decision Dice: Pessimistic
mixed media

↓
Bad Start
mixed media



CHRIS
VON
SZOMBATHY

THE ALBERTANS

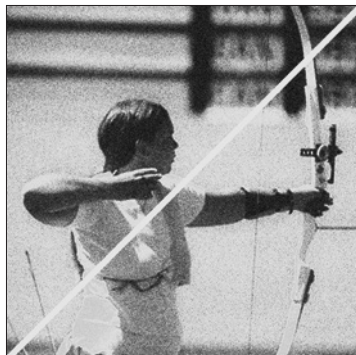
THE HUNTER EP

(Ernest Jennings Record Co.)

The Albertans' new seven-inch EP, *The Hunter*, is a three-song synesthetic masterpiece. The A-side of the album is dedicated to the six-minute-long title track, which recounts a timeless tale of man/boy versus nature. The mood for the hunt is set by the pulsing keyboard which continues like clockwork for the first two minutes of the song, backed by minimal drumming and guitar hammers as lead singer Joel Bravo declares, "Open for the season/ Grab a gun/ Grab a bow/ Out there with your father."

The length of the track affords the band the opportunity to build tension to gut-wrenching heights, calling to mind woodsy imagery of stalking and evasion until contact is made and a killer riff and keyboard solo signal that the hunt is on. A shift to the heavy side and a chorus of primal "Ooohh-hhs," signal the slaughter and perhaps ultimately, a profound loss of innocence. The recording of this track is a real triumph for the Albertans in terms of how successfully they've managed to capture the magic and dynamics of their live show in wax.

The B-side is equally engaging, and split between two tracks, "Powers" and "Ohio." "Powers"



reverberated guitar with melodic violin-style synth highlights, and rounds the album off nicely.

—Robert Fougère

BLACK MOUNTAIN

YEAR ZERO: THE ORIGINAL SOUNDTRACK

(Jagjaguwar)

Following 2010's relatively accessible *Wilderness Heart*, *Year Zero: the Original Soundtrack* is a welcome return to the vaster, heavier and more adventurous efforts found on Black Mountain's early material. Relying on their unique brand of synth-driven space prog, the latest release from Vancouver's local beloved is another dose of acid drenched riffs and casual, dreamy harmonies about some rather epic topics. Black Mountain's eerie take on the dark and sprawling universe is a fitting companion to director Joe G.'s equally strange surf movie set during the end of days. And while *Year Zero* includes four previously released songs, these undeniable hits are interspersed with enough new material to keep you rocking out until the album ends.

In the past, Black Mountain have been a reliable source of sprawling, often epic, space rock that draws on the likes of Hawkwind or Jethro Tull, and *Year Zero* is no exception. The opening "Phosphorescent Waves" plays five minutes of woozy Mellotron and synth beats drone to a close as Amber Webber curiously reflects on the post-apocalyptic haze, "Skepticism: the first days of the most feared times in human existence / Rules cast

aside, we search for an answer / How do we live in the strange new world?" Responding, is the exhilarating opus, "Bright Lights," that, despite being edited for the soundtrack, still takes you through 13 minutes of the deep intergalactic. And in the midst of *Year Zero*'s daze, Black Mountain presents the intrepid, "Mary Lou." At nearly eight minutes, and steeped in the band's trademark approach, this, the album's strongest song, is a fuzzed-out rocker that reaches the outer limits of space and time.

If this soundtrack makes one thing for certain about the apocalypse, it's that you'll find it easier to cope with the cataclysmic end to civilization if there's a copy of *Year Zero* raging on in the dark.

—Robert Catherall

CHRIS-A-RIFFIC

BIBLE BEATS

(Independent)

Chris Alscher has been around the Vancouver music scene for long time, gaining local fame with *They Shoot Horses, Don't They?* and working with the sprawling indie band *Collapsing Opposites*. But he's always been more a live musician than a studio one; his stage banter is just as interesting as his songs, and he seems comfortably sincere up there, which is a thing that only happens to some performers after a lot of practice. So in this way *Bible Beats* is a departure for him, as, for the first time ever, Chris-a-riffic has recorded music to be listened to through headphones.

Don't let that fool you though, his organ punk is still raw, but now it's well-mixed and has a push/pull building quality. Listen to the horns come into lead track, "Christian Witch." Listen to the bridge in "I Can't Carry That." Hell, listen to all three songs, they're worth it.

To be honest, the hardest thing to get past is his name. What is this, elementary school? But Chris-a-rif-

fic's nostalgia and who-cares-let's-have-fun attitude is a huge part of this music, so it works. And there's another level to it, but Chris has had the same name in at least five bands now, so it may be a stretch. Either way, putting "riff" in his name is perfect for this music, as all three songs here are based around a single riff that's introduced at the beginning, and then built upon until the end. This is the same structure that *Arcade Fire*, *Plants & Animals*, and *41st & Home*



have used to great effect; one could even call it a hallmark of Canadian indie music.

Chris is probably going to be uncomfortable with those comparisons; however, and I bet he's far more comfortable on a small stage than a big one. So don't expect him the shave the left side of his head. But now, finally, we can happily listen to his music the next time he guest hosts on CBC Radio 3.

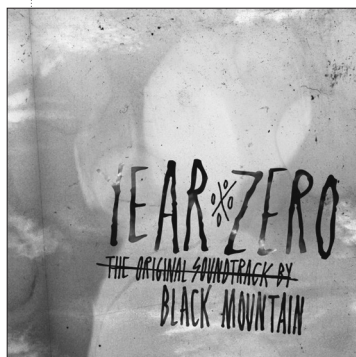
—Jeremy Sothers

COUSINS

THE PALM AT THE END OF THE MIND

(Saved by Vinyl)

Halifax's Cousins have a brand new album, released on March 20 through Saved by Vinyl. What started as a solo project for drummer Aaron Mangle has grown into a three-piece with Pat Ryan (guitar) and Leigh Dotey (bass). Mangle's writing and drumming are as good as ever, and the additional musicians flesh out the sound a lot more. It has grown too, from a very stripped down garage rock, to some-



seems to borrow a bit more from the Albertans' previous album *New Age*, cruising within familiar realms. The final track, "Ohio" does a great job at capturing the bands warmth and cleanness, blending Bravo's gently

COUSINS



THE PALM AT THE END OF THE MIND

thing that shares elements with everything from blues to classic British rock and more.

Most of the band's previous releases were very raw sounding and fans of that will enjoy new songs like "Jules," and the slightly more melodic "Throwing Rocks." Mangle's writing is a big part of what makes the band so unique, and it's always added a great layer of sophistication, which is better supported by Ryan and Dotey. But at the same time, the whole album still retains a purposely stripped down feel to it.

Fans will recognize "Khyber" as a previously released single, as well as "Speech" and "Secret Weapon," which were released as a seven-inch vinyl EP in 2011. This is a good sign, as *Palm at the End of the Mind* is one of those records you'll really want to hear on vinyl.

This record is mostly a high-octane ride, but also hits a quieter note on songs like "Defense" and especially the mournful "Thunder." The sound has really come together for Cousins, and makes me excited to see where they'll go next.

—Tristan Koster

EVY JANE

EVY JANE

(King Deluxe)

King Deluxe's first foray into releasing vinyl has a lot to say. We are living in a world of "post" genres, and the fusion of styles heard in recent releases from the likes of **James Blake** and **the Weeknd** are a testament to the hedonistically blissful vibes that this often sorrowful classification can illicit. The two-piece Evy Jane, comprised of songstress Evelyn Jane Mason and producer Jeremiah Klein,

have captured much of this atmospheric overtone with the release of their first single, "SAYSO."

The title track's ambience subtly engulfs minimal percussion with its cleverly teetering sub, as it arouses images of an unspoken emotional stalemate. Mason's repeated mantra, "Didn't I tell you not to be so kind to me?" carries an uncanny indulgent hedonism that haunts throughout. "OHSO" takes the vibe from shudder to swing as it kicks in a sub-pulsing



synth while subtly swaying along with denser percussion. What could undoubtedly be a mid-set tool for selectors, "OHSO" shows off Klein's ability to construct minimal dubstep grooves that make this side of the genre so likeable.

Local mainstays Max Ullis and Taal Mala are respectively responsible for remixing "OHSO" and "SAYSO." Taal's subtle rework of "SAYSO" transforms its original melodic appeal into a slightly more dancefloor friendly mix that complements the vocals with rolling broken percussion and impressively moody one-shots, all supported by the same healthy sub present on the original. Max Ullis takes "OHSO" and aims it directly at the dancefloor with a well constructed 4/4 remix that truly stands alone.

Reminiscent of works that defined the genre over the past few years, this isn't necessarily a landmark release, but represents the healthy progression of the fusion of R&B and what has come to be called "Bass Music".

—Chris Adams

GLASS KITES

GLASS KITES

(Independent)

Glass Kites' first record is the perfect album to enjoy gazing out of a rain-slicked window on a dreary day. Just like toggling between watching the weather and your own reflection in the glass, instruments fade in and out of focus seamlessly; it's a hard record to avoid getting lost in, which isn't to say that it's easy to ignore.

The first half of the EP plays like a progressive-jazz record coated in heavy oil: seamless and polished to a mirror sheen. Standout track, "Terra"

is magnificent in its complex arrangement and deeply-layered instrumentation, replete with guitar solos caked in '80s space echo that sound straight out of a Super Metroid theme song. This song is also the best example of singer Leon Feldman's crooning and deeply introspective vocal delivery, which cascades dreamily through much of the song.

The record, in a word, is lush.

Shimmering keyboard pads hang in the background of each song, drawing attention at once towards and away from each intricate layout. Clocking in at 10:12, "Mirror Me" is easily the longest on the record, but uses its time wisely to build towards a piercing crescendo that, much like Feldman's lyrics, is powerful and emotive while restrained by the ever-changing mix of instruments. The attention to detail on *Glass Kites* pays off on repeated listens and reflective moments.

—Fraser Dobbs

HUMANS

TRAPS

(Hybridity)

2012, the year *Humans* meet chill wave. The hazy sun of the coming spring seems to thaw in agreement with this as tribal-meets-pop, and local boys, *Humans*, release their latest EP, *Traps*.

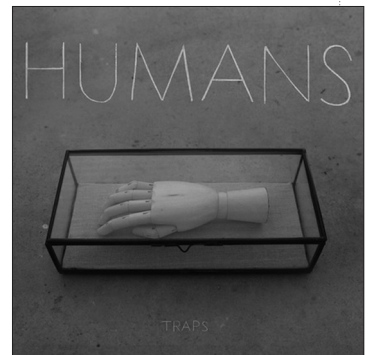
Released in early March on Hybridity Music, the EP opens with the aloof beats of "Hell Me" as the duo set the scene for the remaining danceable, yet soothing tracks. It is evident the band aimed for a less aggressive sound this time around after the release of the first single, "De Ciel." The song

offers a steady bass line and pulses of dance, blurred under hypnotizingly distant voices and airy guitar riffs. The tribal rhythm of "On Pagaie," rolls the album along into a frenzy of dance-



able, even Latin-inspired sounds, much like that of the Spanish band **Crystal Fighters**. The tracks continue on the path of matured passion and upbeat catchiness in "Plus Rien."

"Traps," the EP's last track, leaves the listener suspended in a sublime mindset of bubbly utopia. As if this weren't enough, an added **Max Ullis** remix of "De Ciel" was added to the mix, which you may just hear once you stop repeating "Possession."



As for me, I have a strong sense that *Traps* will be gracing me through the anguish of exams, pleasuring the already-spoiled crowds at SXSW and pounding through the summer road trip speakers.

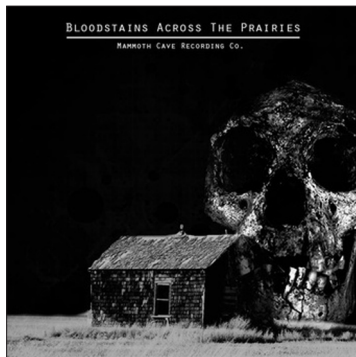
—Joseph Cameron

JORDSY

NEW AGE EP

(Sweet Knuckle)

It's hard to anticipate what kind of melodies an artist named Jordsy will be treating you to. Primarily known for his work with post-punk group



Burnt Witch Survivors Group, Jordy's solo music acts as a showcase for the immense potential bubbling out of the homegrown Manitoban, as demonstrated by his latest EP, *New Age*.

Opener, "Safe in Sound," provides the perfect icebreaker, introducing the listener to a world of fuzzy vocals and janglin' tambourines. Everyone's favourite handheld percussion also figures prominently into "Hmmm," a wandering, rang tangling number, rich with uncertainty and one-sided romancing. By the time titular track, "New Age," comes along, the EP has reached its halfway point, marked by wobbling vocal accompaniment and accumulating a brief combined

barrage of drums and guitar.

"We got a crisis here," Jordy echoes throughout the closing track, appropriately titled, "Crisis." Breaking the tone established throughout the rest of *New Age*, the final number acts as a slower, folkier piece with undertones of Dylan, complete with escalating vocals and sombre harmonica bits.

The 16 minute runtime seems all-too-short, considering the breadth covered by the EP. *New Age* traverses a globe of sounds, criss-crossing genres into an entrancing mosaic, and giving listeners a mere taste of the greatness sure to come from Jordy's.

—Jacey Gibb

VARIOUS ARTISTS BLOODSTAINS ACROSS THE PRAIRIES

(Mammoth Cave Recording Co.)

Proudly based in Lethbridge, Alberta, the folks at Mammoth Recording Co. are determined to prove that there is more to the Prairies than farming, oil and CFL football. The fourth in a series of seven-inch compilations put together by Mammoth, *Bloodstains*

features thirteen compelling and vital bands from Saskatoon and Winnipeg. The collected songs are weird, quirky and at times downright creepy. But most of all they are exciting.

The Saskatoon side is particularly unexpected. UandI's epic one minute and twenty second track, "Feral Children," is strange yet absorbing, while the ambiance of Cave's "Feed the Plow," is somewhat unnerving. Haunted Souls and Eyebats kick up the fun with a couple quick blasts of punk rock, making way for Stephen Cooley's instrumental jaunt, "Gets Us Nowhere." Auld Beak then conjures up ghosts of emo-past, before leaving Trees to close out with the warbly punk rock diddy, "Weyburn 1952."

The quality of the Winnipeg side is less surprising considering the Manitoba capital's long line of stalwart punk rock bands. Atomic Don and the Black Sunrise start things off with the lo-fi doo-wop ballad, "Evelyn," while Microdot goes for guitar driven slow burning hardcore. Next up is "Poison Noise Syndrome" by Plague Rats Throughout History—enough said. Angry Dragons and This Hisses

blaze through very different yet equally amazing tracks both featuring great female vocals. Finally, F.P. Tranquilizer's "Our Love" ends things with a smile.

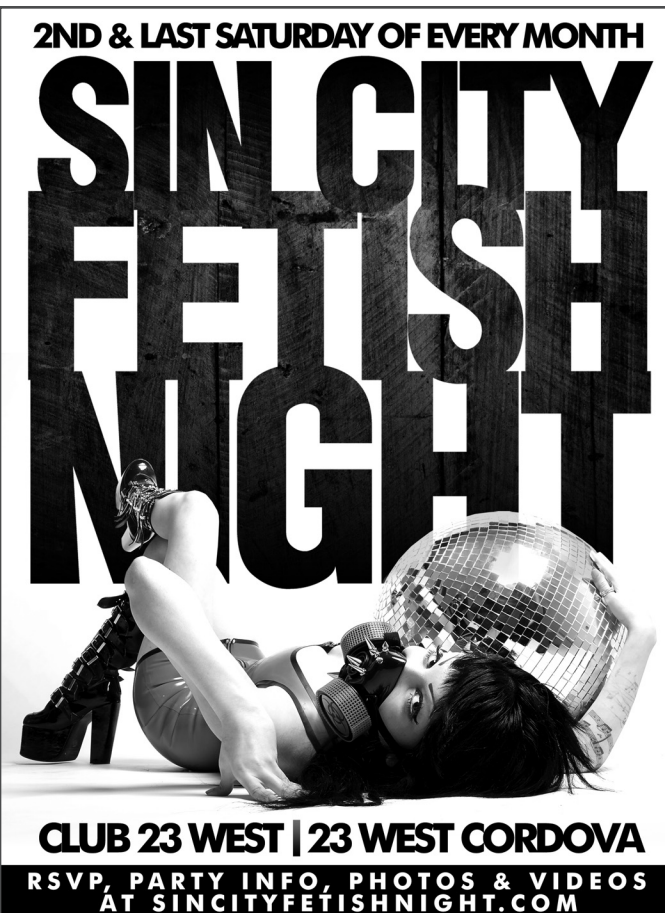
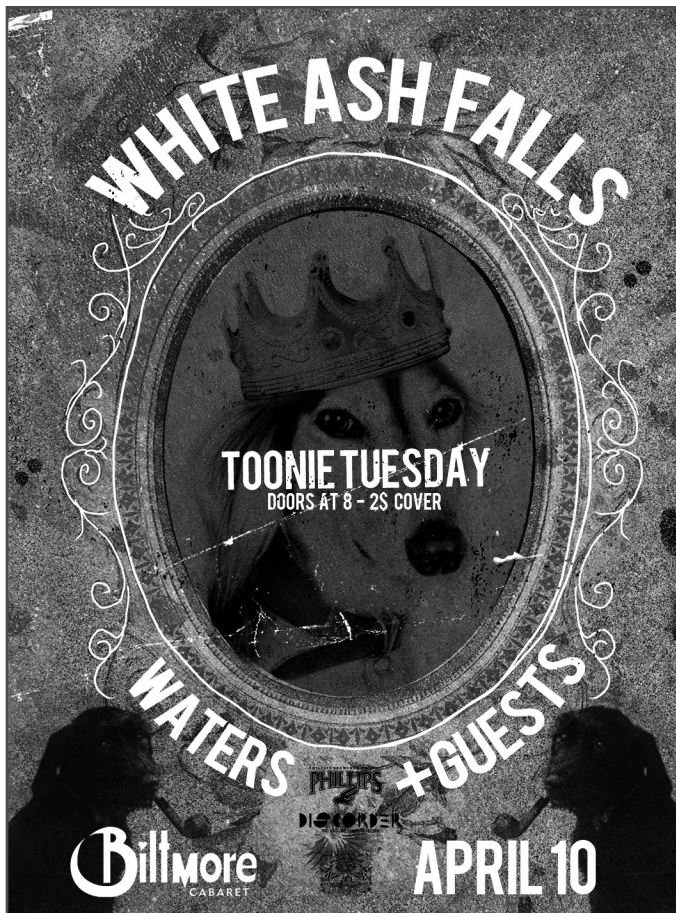
—Mark PaulHus

WATERMELON ...AND MEET THE SUN

(Independent)

With a band name like Watermelon and a new four track EP called *...And Meet the Sun*, you might be expecting something entirely upbeat and peppy. But, if you've ever caught the band live you'll know they have this knack for making you want to hip-sway while they remain completely subdued and cool. Here, the Vancouver trio lives up to those live performances by meshing catchy, upbeat guitar riffs with some droning post-punky vocals and a stark rhythm section.

Recorded live, *...And Meet the Sun* is like stepping right into a spontaneous jam session. Each song complements the next, as they all seem to revive a '90s noise-pop aesthetic with the minimalist and laid-back arrangement. For instance, the short and simple,





“Split Ends,” opens with some blissful chords and a thumping bass line, before breaking down to a **Jesus and Mary Chain**-inspired solo.

Compared to Watermelon’s earlier single release, “How I Came,” this four track EP sounds more raw and dark. There’s always this balance of groovy riffs and licks under a haunting soundscape of bleak bass and layers of distortion and echo. But, it doesn’t quite get that official stamp of lo-fi/shoegaze awesomeness. In the end, it is just a low quality recording with the clunky drums and vocals suffocating under a tad too much reverb. So, here’s hoping for some studio-recorded versions of these otherwise wonderfully chill and laid-back tunes.

—Angela Yen

WE HUNT BUFFALO

WE HUNT BUFFALO

(Independent)

They have alleged, since the name of their band has ruffled some feathers (or is that fur?), that what they are referring to by “Buffalo” is not the endangered majestic beast of the plains, but rock music itself, which is a majestic beast in its own right. It is a metaphor about seeking out genuine, honest rock music in a landscape populated by superficial, commercial auto-tuned garbage, and the debut LP from these Vancouver boys is an invitation to the listener to join in on their hunting trip.

The odyssey begins with the hardcore break-down driven, “Strange Sensation,” where vocalist Ryan Forsythe wails out a story about hallucinogenic experimentation. Carrying on through meditations of self on

“The Search,” an instrumental, and a **King Crimson** cover, the album keeps a steady pace right to the frantic shred fest of “Harry Barry” that concludes the record.

The songs on this album are all delivered in the same fuzzy stoner rock style. However, the trio definitely bring their own individuality to the sound. In a genre that can get fairly muddy from being almost entirely comprised of reworked **Black Sabbath** songs, We Hunt Buffalo float on a lighter end of the spectrum, shying away from the doom and sludge elements that can creep into stoner rock.

Rather than focusing on the occult or science fiction, leaving listeners in a droning, baked reverberation, they



write about what is around them and lean musically closer to a psychedelic jam band. The use of the saxophone especially brings up memories of early ‘70s art-rockers, **Audience**, and We Hunt Buffalo’s cover of **King Crimson**’s “Twenty First Century Schizoid Man,” which has also been covered by **April Wine** and Swedish death metallers **Entombed**, heavily features the baritone sax, branding the song with a unique sound that helps it stand out from these previous versions. At other times, they are reminiscent of more contemporary sounds, like on “Someone Other,” where the boys ride a **Queens of the Stone Age** vibe.

The album’s thesis statement may be “Digital Reich,” which criticises the music that they see as having endangered rock’n’roll. Though with bands like We Hunt Buffalo around, it seems rock’n’roll is just fine.

—Coleman Ingram

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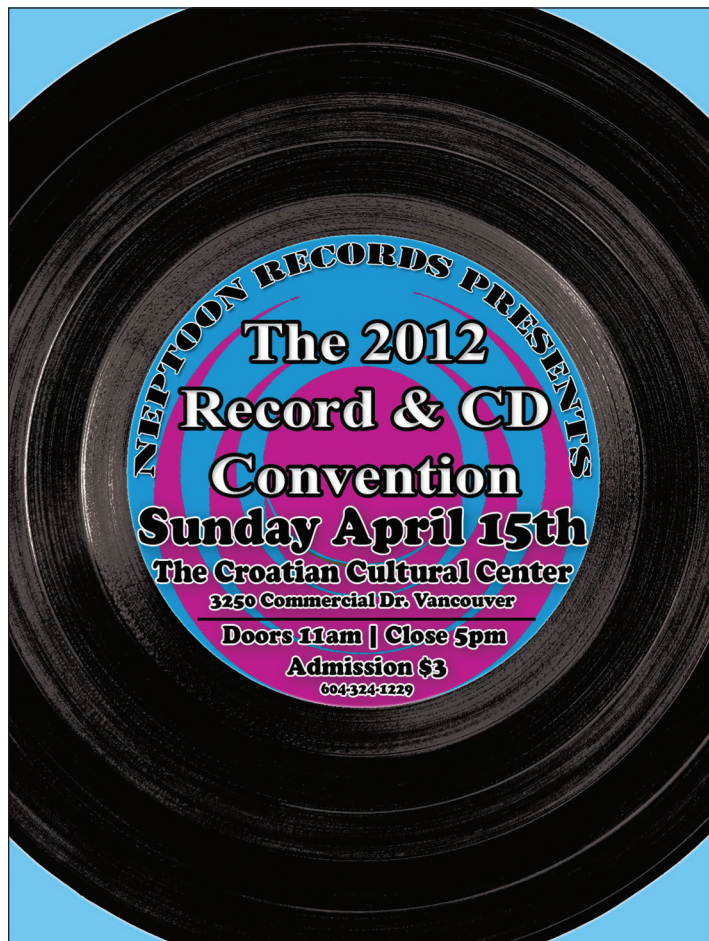
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A photograph of a man with dark hair and glasses, wearing a light blue button-down shirt, playing a clarinet. He is looking down at the instrument. The background is slightly blurred, showing what appears to be a stage or rehearsal space with some equipment.

HALF CHINESE / CHRIS-A- RIFFIC / LUNCH LADY / OK VANCOUVER OK

March 9 • The Artbank

I love the Artbank: Standing room for maybe a hundred people, and located right next to the railroad tracks on Powell Street, if the bands you're there to see don't play loud enough you'll be feeling the vibrations of train cars rumble through every five minutes. Anyone that needed a break from the hot music space just stepped outside and let the rain soak into their t-shirts for a few minutes.

Jeff Johnson is a constantly-morphing musician, and it's hard to draw parallels between any of his sets, except to say that he's usually playing a guitar and goes under the moniker OK Vancouver OK. Backed by a bass, a tiny drum kit and a tiny keyboard, Johnson played a simple but thoroughly enjoyable pop set. Johnson is a beautiful lyricist, delivering emotionally charged songs with terrible weight and causality, like a bard describing his life in sparkling prose. Each tune was delivered with the same heartfelt earnestness that made OK Vancouver OK an installation in the city's east side for years.

After a quick intermission, the crowd was heralded back to the stage by Lunch Lady's singer, who was yelling nearly incomprehensibly about getting the party started. There was no such thing as musicianship in the band; the trio could barely play their instruments and their frontwoman routinely gave up trying to play her guitar in the middle of a song to focus on shouting **Suicidal Tendencies**-esque vocals; but that didn't matter one iota. If **Deerhoof's** Satomi Matsuzaki was a drunken punk-rock, this would be her music.

For a band with obvious jitters, Lunch Lady quelled the butterflies in their stomachs with energy and abandon. The crowd went ballistic for the firecracker delivery of each super

fast punk jumble because the group were having obvious fun performing. Jumping on top of stage props and snarling at the crowd, Lunch Lady weren't musical genius, but were damn good entertainment.

Chris-a-riffic had a surprisingly tough act to follow. He set up his signature keyboard ("he can't crowd-surf like Nardwuar with that thing", someone piped in beside me), and then blew our minds. Chris Alscher is a Vancouver icon for a reason, and playing the longest set I've ever seen him perform (at 20 minutes) was a maelstrom of emotional highs and lows. Alscher played a more kinetic performance than I'd seen from him before, often bursting into screaming and shouting from behind humble piano symphonies that made the crowd gasp, then move closer. His set left me feeling like I'd witnessed a fight between friends.

I didn't know what to expect from Half Chinese. To me, they were that band I'd always meant to see but never had the right chance, so when they started playing exciting, mesmerizing avant-garde rock music I knew I'd been seriously missing out. There's so much about Half Chinese that's fascinating that it's hard to discern just what makes them so enjoyable to listen to: whether it's the double-drum-kit ratatat, jazzy musings or crescendoing, joyous instrumentation, or the humble, nearly-monotone poetic lyrics, it was impossible to absorb everything at once.

Built out of what seems like every corner of the East Van musical community, borrowing members from **Slight Birching** and **SSRIs** to name a few, Half Chinese were jaw-droppingly exciting to listen to. This isn't the kind of music people usually associate with Vancouver, but it damn well ought to be. The crowd parted ways taking cover under freshly-minted Half Chinese LPs.

—Fraser Dobbs

REAL LIVE ACTION

HALF CHINESE
photo by
AUDREY ALEXANDRESCU

PORTAGE & MAIN / REDBIRD / TWIN RIVER

March 9 • The Media Club

Standing outside in the wet, I ran a hand through my loose misgivings and entered the Media Club with a cool head. Where tangled beards and loose ink are used as emblems by both artist and audience, deviating from such a uniform can cause some unwanted attention.

Standing on the outside looking in, I watched as the harmonies of Twin River's Courtney Ewan and Andy Bishop, backed by Dustin Bromley and Malcolm Jack, played "Can't Keep This Alive." They unified the crowd and invited me into the gathering. Twin River's blend of folk alternative rock, lead by the powerfully gentle voice of Ewan, prepped the audience for the evening to come. On this Friday night, the kickoff for Redbird and Portage & Main's cross-Canada tour, the union between friend and stranger was bridged.

Alongside John Sponarski, the concurrent front man of Portage & Main, as well as Ben Appeheimer (bass) and Graham Selr (drums), Redbird's Savannah Leigh Wellman's unmistakable seductiveness consigned the crowd into a prolonged frenzy. The eight months since Redbird's release of their EP *We're All Friends and Lovers Until it Falls Apart* allowed their live resonance to develop a fervency we don't hear on the album.

Exemplified in their newly issued track, "The Tower," the band that already (quoted from their website) "pulls from a slew of sonic inspirations," conducted the club's tenor to their choosing. Largely playing

material publicly released over the last year, their set included a few new songs, such as "I Fall Again," and "Roll Me Over." With their meticulous riffs, conducted by Wellman's sweeping vocals, every song resounded as a rock 'n' roll adage, fully willing and capable of sending the horde into a full on swing.

Taking their cue, Portage & Main aligned themselves behind the now central Sponarski, and his partner in front, Harold Donnelly. Without so much as a moment of conscious reconfiguration, Portage & Main began heaving out sunburned southern rock, fueling the crowd with showers of spittle, and bringing the audience within an inch of their vocal chords. Feeding off each other's defining voices, Donnelly's burly features and booming beard were subverted by his angelic voice. And with Sponarski's strong recital and striking dominance on stage, it was clear that he was more than just a role player alongside either Donnelly or Wellman.

Slowing down the pace, Portage & Main invited Wellman on stage to perform backup vocals for their song "Rocky Mountain Wanderer," lulling the crowd into peaceful sway. But before long, they revved up their engines, and busted out a new track "Sweet Darling," as well as the crowd-pleaser, "Carolina." With their national tour officially underway, this musical union between Redbird and Portage & Main is distinctly appropriate. Looking further than their intersecting musicianship, each group has a dominion over their audience that ultimately works together. Redbird establishes the groundwork that

Portage & Main is more than happy to parade upon.

Amid the remnants of the show, we said our anonymous farewells to the three bands we had come to see. Although I was far from knowing those crammed into the Media Club that Friday night, each of us parted with the same thought in mind: so long and goodbye.

—Sam Hawkins

BLIND HORSES / BEAMMS / 80(SUN)

March 11 • The Electric Owl

Jonathan Sherk of 80(sun) radiated a thunderous wall of white noise as he sat equably on the stage floor behind his laptop. As the caustic sound began to corrode the place just behind the eyes, an oscillating pulse began to tame the blinding white and carry it in gentle transition to an organic and disorienting atmosphere. The surrounding layers were strangely familiar, but altered; like memories from a dream. Percussive clicks resembling pebbles against slate peppered the dreamy melodies that floated atop an almost tangible blood-trembling bass. As abruptly as he began, the laptop was closed and a "thank you" signaled the end of his set.

BEAMSS, a music project consisting of Sam Beatch and Sebastian Davidson hovered over their equipment like bobbing birds and displayed their unique brand of dreamy minimal-house. Contrasting with 80(sun), BEAMSS' dense atmosphere rested on a more structured and gripping percussion. Instead of getting lost in the music you were gently lead through the parts, as they introduced warm melodic swells atop dark

rumbling bass that escalated with a steam generated intensity and dissipate like the rushing of a passing train, exemplified in the banger tracks: "Dirrd up" and "House Juno Eventide".

The tone was paradoxical, both eerie and pleasant and somewhat humorous in its enveloping rich atmosphere, consisting of raw and sharp metallic tones that would dissolve into a sound that resembled chattering robots. In their wake was left the hopeful shouting of "Encore!" from the elated and energetic crowd.

Blind Horses continued the atmospheric thread and built their set around stark juxtaposing elements, from the walking technical bass and rhythm sections of Jack and Will Macdonald, to the sharp choppy foundations of Peki Hajdukovic's supporting guitar. These parts were largely tied together by the honey-dripping voice of lead singer, Danny Majer's heavily manipulated guitar, which would support and influence the individually awkward sections towards intensity. Such songs as "Veils" or "Hands, Ghost" would start small and simple, beginning with a steady, raw and rhythmic strum from Peki, or ribbons of harmonizing a cappella falsetto. The momentum built with glossy, prattling seabird-toned guitar riffs that weaved through the elements and wound them tightly into crescendo. The songs rose and fell like the rolling swells of the sea touched by a breathy storm. With an energetic close to the night they bowed to the audience and were received with adulation.

—Dylan Beatch

GLASS KITES / SUPERCASSETTES / FACTS / BED OF STARS

March 15 - Five Sixty

As well as being in a sort of cultural no-mans land, Five Sixty on Seymour Street (the old A&B Sound, to Vancouverites over 25) is itself a sort of void. Cavernous, multi-leveled, and covered all over with small square tiles and whitewashed brick in a Euro toilet chic, the venue feels like a place you're more likely to get lost in than discover anything new at.

There to check out the Glass Kites album release show, I was ready to take that feeling to the bank, but instead I ended up pleasantly surprised by the parade of talented young bands that carried on with the night in front of a sparse, but loving crowd. In a huge venue like Five Sixty you really have to feel for the opening act.

Playing to a couple dozen fans and friends in a space that could easily hold two hundred, Bed of Stars did their best to banish the vacuum of empty space. Singer Evan Konrad,

backed up by the band's beautiful, melodic pop, gave an impressive vocal performance reminiscent of Royston Langdon from '90s glam pop band **Space Hog**.

"We're not disappointing you, are we?" Konrad asked the early evening crowd. "No? That's good," he replied to an unclear response from the crowd. "At least, I hope that was a no." Bed of Stars closed their set with "Nothing left to Lose," a bouncy crowd pleaser that has been seeing regular airtime on the Peak radio station since the release of their EP *I Fell in Love in the City* last August.

Next, with little ado, following a few choice old school drum and bass and deep house tracks DJed by Wobangs, Facts took the stage. The band seemed determined to give the crowd a primer on their most significant musical influences—a bit of **Talking Heads** here, some **Spoon** and **the Killers** there, at times a Zoorop-era U2 flavour—and so, Facts' set read like a Wikipedia entry on Popular Rock 'n' Roll music of the last

40 years. The homage-mélange was surprisingly pleasing, delivered as it was by accomplished and enthusiastic players, making the show more entertaining and less doggedly derivative than it could have been.

After two full sets the crowd size noticeably increased. But, despite the surge in numbers, the energy remained on the mellow side for the third band on the bill, Supercassette. Seemingly immune to the band's jokes and their exuberant brand of party-fueling synth-rock, folks proceeded to stand at a polite distance from one another and watch Supercassette sweat it out.

"You don't have to be afraid to dance," quipped the lead singer, but the crowd didn't bite. Supercassette played a solid, high-energy set, but ended with a song we were told we may "recognize from TSN." Titled "Good Company," the song was a departure from the rest of their playlist and, owing to its more generic radio rock sound, kind of a down note to end on.

Glass Kites, whose first full-length album came out online January 1, served up an ambitious, all-encompassing look-see at the recently pressed material. Playing the album front to back, engulfed in a swirling display of lights—sometimes like snowflakes, sometimes like spinning galaxies, sometimes like lush grassy green hills disintegrating into nothingness—Glass Kites' set was one part **Laser Pink Floyd**, one part **Sigur Rós** junior, and one part makeout room at a '70s high school party.

The crowd at this point had reached peak density, huddling close to the stage and swaying to the band's layered, heavy, dreamy prog rock. Between singer Leon Feldman's acrobatic, Thom Yorke-ish vocals and guitarist Curt Henderson's knife-sharp Jonny Greenwood profile, the **Radiohead** parallels are hard not to make. To their credit, the band has meticulously composed their way into territory all their own.

After playing the album's closing track, "Slowly (Home)," Glass Kites shut things down with a tonne-of-bricks-heavy medley of two non-album songs, "Apocalypse" and "Redemption," a howling and relentless jam that broke the dial off at 11. Satisfying.

Wobangs played the crowd out with an appropriately far-out mix of dance hits, from **CeCe Peniston** to **CSS**, but perhaps not surprisingly, still no one was dancing.
—Joni McKevey

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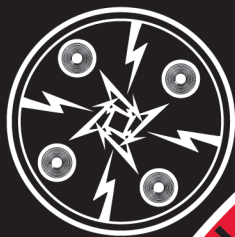
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The Jazz Show with Gavin Walker

If you think you're the cat's pajamas because your music library holds some of the greatest names in jazz, you should meet Gavin Walker. Over the last half-century, not only has he collected a library worth drooling over, he has been (and still is) friends with some of those musicians. As you listen to *The Jazz Show* on CiTR, which Walker has hosted since 1984, you can tell he knows more than you could find online or on record sleeves. His encyclopedic knowledge of jazz stems from his own experiences and skills: he plays the saxophone, clarinet, flute, and piano. With all this in mind, his childhood was the best place to start.

[Interview has been condensed]

Discorder: What was it like growing up listening to jazz on the radio in the early '50s?

Gavin Walker: Growing up in Montreal and New York, I was always fascinated by the music on the radio. Back then, radio was almost educational. I figured out I could tune into certain radio stations and hear this music, though I didn't know it was jazz. But I learned new names, and liked the beat and especially the soul. There's music in the genes, too. My father played the flute with the military Grenadier Guards, and my mother was a good pianist.

When did your interest in the saxophone begin?

My dad said if I was going to learn to play saxophone I had to first start on the clarinet, which was cool with me because I liked Benny Goodman and Artie Shaw. When I was nine, I heard Benny Goodman's Carnegie Hall concert recordings on the radio. That was just amazing. I remember riding on my bicycle to the record store, which was way across town in Montreal, to buy the 2 volumes, \$5.98 each, of *The Famous 1938 Carnegie Hall Jazz Concert* issued on an LP [in 1950]. Lester Young's solo on "Honeysuckle Rose" was pivotal for me. For this piece, Goodman invited members of Duke Ellington's band and of Count Basie's band for a jam session on stage. Young's saxophone solo still tears me up. I thought that's the greatest thing ever and that's what I want to do with my life. I got my first saxophone when I was 12. About a year later I started playing with a rhythm and blues band: Frank Motley & His Motley Crew.

In the '60s, you were a familiar face in saxophonist John Handy's house in San Francisco. What was it like to meet the musicians who frequented his house?

I did stay with John, and he introduced me to prominent musicians like Oliver Nelson, John Coltrane, and Miles Davis. I got to know Charles Mingus very well. To this day, the people who are still alive are good friends of mine. I soon got past being awed by them. I realized they were just ordinary people and that was a great door-opener. In the late '70s, I toured the world with Wayne Cochran & the C.C. Riders. I was one of a couple of saxophone players in that band.

Miles Davis once said about jazz, "Don't play what's there. Play what's not there." What do you think he meant?

What Miles meant was to leave something between the notes. Music is supposed to breathe; it should be given some space. I once had a music lesson from Thelonious Monk in San Francisco. I asked Charlie Rouse, who is Monk's saxophone player and a friend of mine, to introduce me to Monk, and he did. I got the impression that Monk really liked me. We carried on talking. Finally, I asked Monk if he had time to answer some musical questions I had for him. So he asked me to drop by his hotel room. He gave me the name of the hotel and said there was a piano in his room. Okay, I thought. The next day, I went up to Monk's room. He opened the door, but didn't say too much. He said have a seat, and I did. Then, Monk played that piano for about an hour and a half. I just sat there, not saying anything. Then he stopped and said, "You were here for some kinda lesson. This is your lesson." I couldn't figure out what he meant. He said, "The lesson is the silence between the notes. That's what really counts." And that's exactly what Miles meant.

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

For me, one of the greatest jazz albums is Miles Davis' *Milestones*. The rhythm section was more fiery with Philly Joe Jones, whom Miles considered the greatest, and Red Garland and Paul Chambers. And playing with John Coltrane and Cannonball Adderley! What a group! *Milestones* just has the edge. I could live with that one record.

What does the future hold for *The Jazz Show*?

Bigger and better things. I try to put the music into perspective and add any personal information or anecdotes that I know about the recording sessions, rather than just playing songs. There's just so much jazz out there and it is a real privilege to have three hours. It's kind of infinite, so I just think... carry on.

***The Jazz Show* airs every Monday from 9 p.m. to midnight.**

// CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF MARCH

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Grimes*	Visions	Arbutus	26	Various*+	Team Mint 20	Mint
2	Various*+	Nardwuar & The Evaporators present... Busy Doing Nothing!	Mint	27	Ceremony	Zoo	Matador
3	Leonard Cohen*	Old Ideas	Sony	28	Bare Wires	Cheap Perfume	Southpaw
4	Wintermitts*+	Oceans	Self-Released	29	The Famines*	The Complete Collected Singles	Mammoth Cave
5	Ketamines*	Spaced Out	Southpaw	30	Bronx Cheerleader*	Real Punks Don't Sing About Girls	Yummy
5	Watermelon / My Friend Wallis*+	Split 7"	Student Loan	31	DJ Food	The Search Engine	Ninja Tune
7	Cowpuncher*	Call Me When You're Single	Self-Released	32	Elizabeth*+	Hazards, Horrors & Liabilities	Self-Released
8	Various*	You Can Dig My Grave In The Mammoth Cave: A Sampler	Mammoth Cave	33	Nneka	Soul Is Heavy	Decon
9	Phèdre*	Phèdre	Daps	34	Of Montreal	Paralytic Stalks	Polyvinyl
10	Bleating Hearts*+	Bleating Hearts	Self-Released	35	Ariane Moffatt*	MA	Audiogram
11	Cuff The Duke*	In Our Time	Paper Bag	36	Ani DiFranco	¿Which Side Are You On?	Righteous Babe
12	The Mallard	Yes In Blood	Castleface	37	Balkan Beat Box	Give	Nat Geo
13	B.A. Johnston*	Hi Dudes	Mammoth Cave	38	A Place To Bury Strangers	Onwards To The Wall	Dead Oceans
14	Trailer Trash Tracys	Ester	Double Six	39	Comet Gain	Howl Of The Lonely Crowd	Fortuna Pop
15	Tennis	Young and Old	Fat Possum	40	The Diodes*	Action/Reaction	Bongo Beat
16	Plug	Back On Time	Ninja Tune	41	The Strumbellas*	My Father & The Hunter	Self-Released
17	Ookpikk and Adam Saikaley*	Light Limited / Tropigogic Split	PLACEmachine	42	Sharon Van Etten	Tramp	Jagjaguwar
18	Sleigh Bells	Reign Of Terror	Mom + Pop	43	Terry Malts	Killing Time	Slumberland
19	Hunx	Hairdresser Blues	Hardly Art	44	Submarines	The Shoelaces	Nettwerk
20	Howler	America Wake Up	Rough Trade	45	Ringo Deathstarr	Shadow	Sonic Unyon
21	Young Liars*+	Homesick Future	Nettwerk	46	Cate Le Bon	CYRK	Control Group
22	The Magnetic Fields	Love At The Bottom Of The Ocean	Merge	47	Animal Bodies*+	Kiss of the Fang	Sweating Tapes
23	Yamantaka // Sonic Titan*	YT//ST	Psychic Handshake	48	TOPS*	Tender Opposites	Arbutus
24	Islands*	A Sleep & A Forgetting	Anti-	49	Rococode*+	Guns Sex & Glory	Head In The Sand
25	Cousins *	The Palm At The End Of The Mind	Saved By Vinyl	50	John K. Samson*	Provincial	Anti-

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

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THE SHINS
Port of Morrow CD/LP



SHARON VAN ETTEN
Tramp CD/LP



THE WOODEN SKY
Every Child A Daughter,
Every Moon a Sun CD/LP



SAID THE WHALE
Little Mountain CD/LP



GREAT LAKE SWIMMERS
New Wild Everywhere
CD/LP



TENNIS
Young & Old CD/LP



JUSTIN TOWNES EARL
Nothing's Going to Change...
CD/LP



MAC DeMARCO
Rock and Roll Night Club
CD/LP

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