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GREAT AUNT IDA
THE PARISH OF LITTLE CLIFTON
RANDY GRSKOVIC
DISCORDER'S FAVOURITES 2011

DIXIE'S DEATH POOL

EDITOR'S NOTE

Here it is, the end of 2011. I can't believe it's already been a year since I started up at Discorder. Whether crammed into our offices up here on campus, or checking in on things late-night from my laptop at home, the last twelve months have been eye-openers. Just think of all the incredible local acts that have been covered in Discorder since January—Dirty Beaches, Heavy Chains, prOphecy sun, Teen Daze, Blackout Beach, Baptists, Vacant State...the list just goes on and on, really. This issue alone collects some greats, whether it's the free form art rock of Dixie's Death Pool, the downcast but hopeful piano musings of expat Great Aunt Ida, or the undiscovered talent present on the open mic circuit. Needless to say, 2011 wouldn't have been the same without any of these artists' records or live performances.

While we're undoubtedly skipping over a few, both sides of the staff and volunteer contingent for CiTR/Discorder are playing the year end wrap-up game and saluting their favourite records of 2011. Chances are you may have a different top spot, but we're pretty confident these albums will stick with us well past New Year's. For the record, I'd like to shout out Dirty Beaches for delivering *Badlands*. The cyclical guitar chugs and Francoise Hardy samples that drive this dark and brooding cinematic love letter to loneliness are gifts that just keep giving.

On the topic of generosity, CiTR just wrapped up our annual Fundrive, and we want to thank everyone who pitched in to help fund the station and the magazine. Between the donations collected through our websites, over the

airwaves, over the phone and via our grand finale party at the Biltmore Cabaret, you helped us raise over \$23,700 this year. That's incredible! Thanks again.

Discorder's still got plenty of love to share this holiday season, namely through our upcoming Discorder Contributors Art Show on December 16. Please come on down to the Interurban Gallery and check out a whole room's worth of work from some of our favourite contributing photographers, painters and illustrators, including Louise Reimer, Tyler Crich, Melanie Coles, Andy Dixon and more. The whole thing was put together by longtime volunteer Robert Fougere and our old art director Lindsey Hampton, both of whom are also featured in the show, and we can't wait to see what they chose. Be sure to stick around afterwards, as the night will be concluded by some local faves that graced our pages throughout the year: Shimmering Stars, Kellarissa and Lost Lovers Brigade.

Finally, we wrap up our annual SHiNDiG competition on December 6 at the Railway Club. Part of the prize for the top three spots is a feature in Discorder, so you can rest assured that next issue, like always, you'll be hearing about some fresh new talent. I, for one, can't wait.

However you feel like celebrating this holiday season, keep yourself warm and full of great tunes and good cheer. See you in 2012, everybody.

Discorderly yours,
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DIXIE'S DEATH POOL
photo by
VICTORIA JOHNSON

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Eclectic popsters World Club come across as a private bunch, but the group graciously opened up over beers to offer insight on their equally mysterious and driving non-LP, *Live-able Via-bility*.

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There's no question that Lee Hutzulak is operating on a different plane than the rest of us, as evidenced by his arty Dixie's Death Pool project's latest mindbending, multilateral set, *The Man With Flowering Hands*. Drink deep.

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As it turns out, if Simon Bridgefoot weren't busy bulking up his ethereal electro output as the Parish of Little Clifton, he'd probably make one hell of a tour guide.

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THE OVEREDUCATED GRUMBLER'S HOLIDAY WISH LIST

by TERRIS SCHNEIDER

For some reason, the winter doesn't make me grumble as much. Mostly because I am one of those saps that loves Christmas. Winter is also the perfect setting to brood, which surprisingly makes me happy.

To make winter even more fun, there is so much great local stuff coming our way in Van. If I wasn't a poor and starving writer cliché, I would go to every event possible this winter. It seems like everything is coming up at once and I wish I could see all of it. Anyways, here are some of my recommendations for things to see this winter:

DAN DEACON December 2 · Rickshaw Theatre

I've heard his shows are mental! And who doesn't want to see a chubby guy in giant glasses dance around and make us all smile. Plus, his album *Bromst* blows my mind, and tickets are only 15 bones!

GRAHAM CLARK December 15-17 · The Comedy Mix

I'm a comedy snob, I'll be the first to admit it, and I enjoy Graham Clark's and Dave Shuma's *Stop Podcasting Yourself* program. What I enjoy even more are Clark's hilarious tweets, which are reason enough to check him out at the Comedy Mix.

DINOSAUR JR. December 18 · The Commodore

Not only will Dinosaur Jr. be on the road with the kick ass Henry Rollins, who will be interviewing them onstage, but they'll be playing their classic album *Bug* in full. Seriously, everyone, that's the album that had "Freak Scene" on it. It's an alt-rock staple. Get yer tickets!

TREE LIGHTING EVENT December 9 · Jack Poole Plaza @ Vancouver Convention Centre

I already admitted to being a Christmas loving dork, so why not feel all warm and fuzzy and check out the Rockefeller Center-style Tree Light Celebration at Jack Poole Plaza. The event is a 50 foot tree lit up in front of the gallery with some Christmas soloists and a special guest appearance by none other than SANTA CLAUSE! Why not have a feel good moment this winter, am I right? And this is coming from me!

Just so you all don't go too crazy, I am still my cynical self. I will share with you my least favourite thing about Christmas. Is it eggnog? No, are you crazy? I'm cuckoo for eggnog. The worst thing about Christmas: SHOPPING MALLS.

My biggest problem when I go out shopping is that the other shoppers are always in la-la land. I do my Christmas shopping two months in advance just so I can avoid this. Yes, I'm neurotic and irritable but come on people, can you please just pay attention to what you're doing? Everyone is walking at a turtle's pace and not paying attention, and I just want to knock people down. Yes, children included. You should be looking after them, parents. Sheesh. Anyways, just had to get that off my chest. Happy Holidays, everyone.



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FILMSTRIPPED

by TERRIS SCHNEIDER

Everybody has a story about the Replacements. At least, according to the music documentary *Color Me Obsessed: A film about the Replacements*.

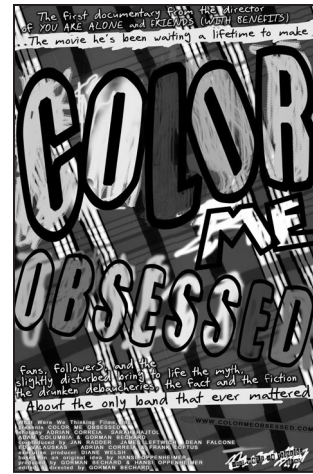
The film, directed by Gorman Bechard, features stories told by all sorts of musicians, critics, writers, producers, and fans inspired by the long-gone Minneapolis punk rock band, including the Decemberists Colin Meloy, Grant Hart of Hüsker Dü, author Caryn Rose, Craig Finn of the Hold Steady and One Tree Hill creator Mark Schwahn, who was surprisingly cool. Even comedians Dave Foley and Tom Arnold show up, illustrating the Replacements' devoted and varied fan base.

Differing from other music docs, *Color Me Obsessed* features no live footage or audio clips from the band, and while there are countless talking heads, interviews weren't conducted with singer/guitarist Paul Westerberg, bassist

Tommy Stinson or drummer Chris Mars [guitarist Bob Stinson died in 1995]. This was intentional, however, and gives the audience a chance to reconstruct the band through the stories told by their most loyal fans.

Memorable concert experiences were recounted, including several recollections about the band's alcohol-influenced performance meltdowns, or the late Bob Stinson's crazy onstage outfits (a tutu without underwear, Dr. Seuss leotards, performing inside a garbage can). We also got a sense of the band's relationship with long-time manager Peter Jespersen and with the indie imprint Twin/Tone.

The only issue with this film is that it's much too long for a format that only features talking heads. There was a long segment about how the Replacements' music affected people personally that could have been left out. Mostly



because this can be said about any band and didn't necessarily seem to reflect the band's individuality.

That being said, this film is definitely worth the watch, whether you're a fan of the Replacements or have never even heard of them.

Gorman Bechard will be screening *Color Me Obsessed: A film about the Replacements* and holding a Q&A at the Waldorf Hotel on December 2, with an afterparty to follow featuring performances from White Lung, Defektors and DJ Tyler Fedchuk.



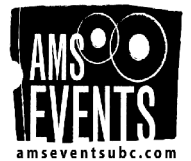
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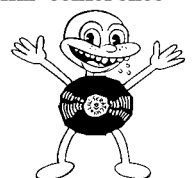
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LIVE-
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BILITY

by JENNESIA PEDRI
photo by DANIEL THOMAS WILLIAMS

When I arrive early to meet World Club at an East Vancouver pub, I casually take a seat at the bar and place a drink order. “Comin’ in to work?” the man drinking next to me asks, mistaking me for an employee. “Kind of,” I say scanning the faces in the room, “I’m here to interview World Club.” A waitress with a burgundy coloured bob sets a pint down in front of me. “Who’s in the club?” he persists. I’m not exactly sure, so I say nothing and wait.

A while later, in walks a striking blonde accompanied by who I’m guessing are her three fellow bandmates. The blonde introduces herself as Janine Prevost, shakes my hand and invites me to take a seat at a glass table top framing an old map of the Georgia Strait. In a few minutes we’re joined by Tyler Dunn, Josh Harskamp, and Randy Szmek, who set their drinks down and take off their heavy coats. Together the four make up the uniquely experimental soundscape that is World Club.

Outside the autumn air is cool and calm, but inside the pub is warm and noisy with the banter of the Tuesday night crowd. The casually dressed four-some formally introduce themselves, spelling out their last names, which until then had been a mystery to me. They’re the type of artists who value privacy, more interested in being recognized by their sound than by the details of their personal lives. Together they’ve played all over Vancouver’s indie scene. From their basement beginnings to opening for Japandroids and touring across the United States, they’ve garnered a reputation without much self-promotion and without any official management.

Tuning out the sound of top 40 coming through the bar’s speakers and the loud chatter coming from adjacent tables, we settle into a discussion of *Live-able Via-bility*, the group’s most recent and most involved project to date. The idea for the collection came into fruition last February, just three weeks before recording at the Factory Studios in Vancouver with friend and audio engineer Hayz Fisher. In one session, the quartet recorded a continuous set, approximately 38 minutes long, then spent the following three months adding layers of samples and vocals over the master.

“It turned into way more of an intense project than we had originally decided it would be,” Szmek tells me, “We were calling it a mixtape at first.”

Harskamp adds, “by the time we were done, it felt more substantial than that, but it’s still not the World Club album. It’s not our first album, that’s coming, we’re working on that now.”

The waitress with the burgundy bob interrupts, sliding a plate of food across the table to Dunn who carries on describing how they turned the 38-minute continuous recording into discrete tracks between bites of his reuben and fries: “You can listen to it all the way through and the songs transition into each other because we rehearsed it that way.” He emphasizes that the songs all started as their own entities, but they then sought ways to make transitions between the numbers. Recording in this way took track sequenc-

ing out of the equation, making the most out of their studio time and what resources they had available.

Live-able Via-bility is more than the result of a recording opportunity. As its title suggests, it’s a kind of philosophy that demands you make use of what’s in your environment if you’re going to accomplish something. The group’s approach to collaboration is influenced by this mentality. No one member of the band is responsible for playing a single instrument, a formula Dunn calls an outdated business model. Instead, the group pools their creative resources in order to produce sounds that are representative of their particular time and place. They’re not interested in repeating existing and readily available sounds. When describing World Club’s music, all the familiar genres fall short; it’s better described as a process they’ve referred to as “sound design.”

Dunn says the songs on *Live-able Via-bility* reflect the sort of uneasiness of “being in your mid-20s and not knowing what to do with your life,” while Szmek offers that “it’s about being economic within the chaos and moving forward.” Movement and transition are appropriate words to describe both the band’s forward thinking approach to music-making and the project’s overall sonic quality.

Each track flows easily into the next in a mix of up-tempo drum beats, psychotropic vocals and prismatic synth interludes. Epic opener “Manmade Lake” is a strong intro to the kaleidoscopic recordings. Prevost’s dreamy vocals and the ethereal, clock-chiming synths on “Tide in and go Fading” are a stark contrast to the more lyrically provocative “Tents/Tense,” with its allusions to recent political turmoil in the U.S. The track then trails into the siren sounds and primal drum line of “Vaguenomics.” The next three songs shift downward, spiral-like, into choral vocal arrangements. The skittered “World Swallower” ties a frenetic, polychromatic bow on the whole thing.

Dunn uses the analogy of moving through different rooms in a house to describe the way they envision the listener shifting through *Live-able Via-bility*. There’s an edginess to the group and a savvy confidence to what they’re doing, whether they’re conscious of it or not.

The pub is getting a bit louder. Prevost slides the audio recorder closer to Dunn who’s now telling me about his vision for what they do next: “we want it to be almost kind of pretty, something that’s not monochromatic at all.”

The four debate whether the new album has actually begun, but it’s really only a matter of time, Szmek assures. “We’re being as creative as possible,” he pauses, “and I think we have started it, but it’s more in an unconscious state at the moment. What it’s going to exist as ... well, we’re usually very wrong because it sort of takes on its own shape.”



DIXIE'S DEATH POOL

by **FRASER DOBBS**
photos by **VICTORIA JOHNSON**



Lee Hutzulak is probably looking at ghosts and spectres over my shoulder while we're drinking coffee at Kranky Cafe on a crisp autumn morning. I can't shake the feeling during my interview with him that this artistic clairvoyant is working on a more inspired and ethereal level of existence than myself, and nowhere is this more evident than on *The Man With Flowering Hands*, his latest release under the Dixie's Death Pool moniker. Bound with an acoustic guitar but bursting with colorful samples, recordings, and instrumental contributions from a long list of Vancouver musicians, sitting down to discuss the downright weird and mystifying recording with Hutzulak and his brother Todd—who added guitar, bass, trumpet, and clarinet, among other instruments, to the collection—was like peeking at the inner workings of a complicated timepiece.



Discorder: How long has this record been in the making?

Lee Hutzulak: I think the oldest thing on it is the title track, which we recorded in 2004 starting with a broken piano.

D: And that was the basis for the track?

LH: I dug it out in 2010, scraped off a whole bunch of awful stuff and went back to the root of that song and got really excited about it again.

D: There are a lot of musicians' names attached to *The Man With Flowering Hands*. Do you see your role within the group as a composer?

LH: A lot of it is improvised—composing in the act of overdubbing, I guess.

Todd Hutzulak: Whenever I get together with Lee, maybe there will be music already, or maybe I'll just play and meld, twist, shape it into whatever it's going to end up as.

LH: I don't know if it really feels like a collage. I've tried to blur the edges as much as possible.

D: Are you comfortable playing this album in a live environment?

LH: There's a few songs on the new album that

I could play live—it would sound quite different, but the root of the song being played on an acoustic guitar is the same.

D: Do most of the songs follow that structure?

LH: The track "A Return To Science Fiction" was improvised on the spot, with all the instruments, and then we came up with other sounds to layer on top. I would liken it to Talk Talk trying to play [their 1991 album] *Laughing Stock*; it's not an album that's meant to be performed. The recording is the work of art, and the live show would be something different altogether.

D: Can you talk about the recording techniques you used on this album?

LH: I've used a lot of hand-built, homemade instruments to make [the sounds on the record]. The main one, I guess, is the "Epic Frying Pan," which is a cast-iron frying pan with desk-lamp springs strung over it—it's like a spring reverb that you can throw around. I played with rubbing a guitar pickup over the springs or attaching it to the underside. In "Paper That Folds Itself" there's some field recording, so that opens up the limits of the sound palette quite a bit, because certain acoustics and ambiance you can't achieve inside.

D: Can you elaborate on the field recordings?

LH: The ones that hit me the most are the trains down on Alexander Street—listening to the trains hitch up together, it's just huge. We had a family reunion on Salt Spring Island recently and I wasn't sure what I'd get—the first time I went there in 2007, I got this morning chorus of birds in the woods as they were waking up, but this time I got some sounds of a dock and a rowboat knocking against it. You can hear that on "Paper That Folds Itself" too. Being out there on the water jumping up and down on this dock, that kind of physical energy, I hope, made its way into the song.

D: You recently got back from Japan. Had you recorded anything there?

LH: Crickets! You don't hear crickets in Vancouver. I was up at three in the morning [recording them]... from different perspectives, there was a lot less activity. I noticed [after listening to the recording]

that there was a newspaper being delivered by moped—when you're recording something that quiet you [can] hear a car miles away.

D: The title of your album, *The Man With Flowering Hands*, comes from a drawing you completed in 2009.

LH: There's not necessarily any correlation. I'm attaching a title to a visual image, but it's also making a mental note of it to somehow work its way into the music. It's there as lyric fodder at some point, to become a line in a song. I tried to write a song about the man with flowering hands, but it hasn't gone anywhere yet.

(We wrapped our interview here, but Discorder still had a few more q's for Hutzulak, which he responded to over e-mail).

D: You mentioned that your mandate was to create music that you wanted to listen to, and that you'd created some music in the past that you wouldn't listen to again. How has this documentation made you change as an artist?

LH: For the better part of the last decade I was pretty much improvising exclusively, and recording a ton. A lot of it for me was about developing language and technique. It almost didn't make sense to me to play without recording. It was incredibly refreshing and freeing from the world of song, an extended sojourn in the sonic wilderness. While improvisation will always be an important part of my work musically, it is only a piece of the picture. My greatest love as an artist is the studio album, and crafting what I call pop songs. Pop songs and breathing spaces for them to live in. Improvisation and experiment is big part of what makes pop music magic though. I believe the most successful pop songs (to my ears) are the result of this type of innovation. Sometimes the experiments in improv were more than anything else about exploring the edges — getting out of the comfort zone, experiencing your personal ugly. Listening to your personal ugly can lose its luster — maybe it's not really meant to be listened to over and over again, unlike pop music.

OPEN MICS GALORE

The Libra Room

1608 Commercial Drive

When: Mondays from 9 pm to Midnight

Cost: Free

Though used to going to the Libra Room to witness highlights from the local jazz scene, I was curious to see how this bar would reinvent itself as host to one of the city's many open mic nights. Every Monday, this jazz club lends its stage to a structured jam session with various blues, rock, folk and jazz acts. Performers are asked to sign up before 9PM and entrance is free to all. A donation jar did, however, circulate early in the night, which seemed to be both a reasonable and a discretionary option.

Performers came in a range of numbers and skill levels, playing original pieces and cover songs from such groups as the White Stripes, the Byrds, and the Beatles. Although talent varied, the quality range remained somewhat minimal; worth noting for those who seek out open mic nights as a place of sanctuary for drunken bellowing. Indeed, there seemed to be an element of judgement in this location; a sort of performance standard absorbed in the marble table-top decor and a definite sobriety in the drink prices. Most apparently, the Libra Room is a place you come to support your friends who are musically inclined, or at least a place for a Monday night conversation and cocktail. Although relatively casual, the Libra Room is far from embracing any sort of musical debauchery and conversely succeeds as a reputable location for musicians to mingle and jam in a respectful, fun atmosphere.

—Alexandra de Boer

Rowan's Roof Restaurant & Lounge

2340 West 4th Avenue

When: Wednesdays from 9 pm to Midnight

Cost: Free

I showed up at Rowan's Roof at 7:30, planning to have some tea and get some work done before the action started. As it turns out, it's not really that kind of place. The large open space, tiled floor, and curtained stage at the front give the restaurant what my pal Mark called "an empty gymnasium feel." Rather than tea, I took advantage of the good Wednesday night special: \$4 draft beer and 40 cent wings.

Things got started around 8:45. I got the impression that it would be a lot of fun to perform here—the sound quality is good, and even though the crowd is chatty, the ambient noise doesn't overwhelm the music. Ian, the night's organizer, is extremely accommodating and helps performers with set-up.

By 10 the place was hopping and there seemed to be lots of regulars who were happy to back each other up with some guitar or sick beats. Guitar covers dominated the night, interspersed with some hip-hop freestyling now and again. The performers were also almost exclusively men. When I left a little after 11, the first woman of the night took the stage to be Rhianna to her friend's Eminem on "Love the Way You Lie." Talented women, here's a chance to represent and score some cheap wings on a Wednesday night.

—Chandra Martini

Believe it or not, some well-known B.C. artists have started out doing open mics before getting to where they are today, including the lovely Carly Rae Jepsen, the exciting Vancouver band Hey Ocean! and even the 2010 Juno-nominated twins Carmen & Camille!

Open mic nights are a great way for musicians to not only showcase their established work, but also to experiment with new songs or works-in-progress. Whether you're a rising star, an artist who's starting out, or just wanting to play music for the fun of it, the stage is always open for those who enjoy playing in front of an audience, earning smiles one song at a time.

In this issue, we mention some of Vancouver's well-known open mic spots that are available for your musical needs and pleasure.

Café Deux Soleil

2096 Commercial Drive

When: Thursdays from 9pm to 12:30am

Cost: \$5

This open mic night needs no introduction at all, but for the uninitiated, Café Deux Soleil is one of Commercial Drive's iconic hot spots for live entertainment. It's one of the most packed open mics in town, with a diverse roster of musicians vying to showcase their talent.

Instead of the first-come, first-serve system employed at many open mics, Café Deux Soleil draws names out of a jug, due to the high volume of musicians that show up. Fifteen lucky musicians get picked per night and get the chance to play their music in front of the spot's large crowd. Even if your name doesn't get picked, it stays in the jug, guaranteeing you a spot eventually. It's a fair way to give a variety of musicians a chance to play.

And from a business perspective, considering the always-excellent turnout, this spot is a great way to increase your fanbase and network with other musicians.

Additionally, not only do you get a good dose of music, but you also get to buy some yummy vegetarian treats and sugar-coated goodies to indulge your sweet tooth. I encourage any musician and music fan, particularly those who adore Commercial Drive, to come to a place that makes Thursday the new Friday.

—Eddie Lam

Deux Libra Soleil Corduroy Rowan's

Corduroy Lounge

1943 Cornwall Avenue

When: Tuesdays from 8:30pm to 12:30am

Cost: Free

The Corduroy Lounge is located in the beautiful Kitsilano neighbourhood on Cornwall Street, between the Burrard Bridge and Kits Beach. Hosted by the musically awesome David Morin and a tall, talented guy name Mike, the Corduroy Lounge open mic has a very relaxed, candle-lit atmosphere. You don't even necessarily need to bring an instrument to the venue, both a piano and a drum kit are available. From a musician's perspective, the sound system is excellent as they have a good quality speakers and monitors. You'll often see the regulars, including acoustic six-string virtuoso Don Alder and actor/singer Gary Chalk, showcasing their amazing skills and delivering high-energy performances that will blow you away.

Definitely a place worth checking out. I'd also recommend you stay for the food and drink specials.

—Eddie Lam

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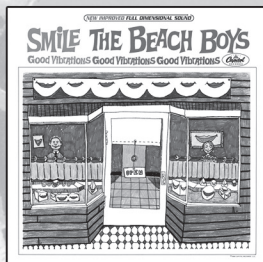
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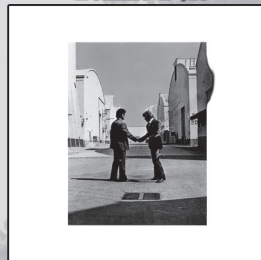
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A Great Aunt & Ida

“We’re all sleeping next to an impostor,” Ida Nilsen sings on “Distant Cousin,” a standout track from Great Aunt Ida’s new album, *Nuclearize Me*. She does so with a matter-of-factness and quiet confidence that runs through much of the outing, betraying the artistic and perhaps the personal growth the singer-songwriter has experienced in the five years since her last effort, 2006’s *How They Fly*. On that disc, Nilsen’s voice and words occasionally sounded wide-eyed and uncertain. *Nuclearize Me*, in contrast, is the sound of an artist looking in the rearview mirror and admiring those twists and turns in the road fading from view with equal parts sobriety, and anticipation of the twists and turns still to come.

Perhaps we are all sleeping next to impostors. Perhaps initially we cannot see those with whom we share a bed for the imperfect, uncertain, and frightened souls they often turn out to be. The clarity that time and distance so graciously provide us with can dull the sting and regret associated with the vulnerability of past love. However, that’s not to suggest that this distance makes for uninteresting art. *Nuclearize Me* is rich and slow-burning, only revealing itself fully as a statement after multiple listens. With each listen, songs like “Your Window,” (“Have you looked in all the places you have been over the last year?”) and “Romance” (“I don’t want to know the rules to your game—I would rather play it sideways”) reveal less sadness than inquisition; less melancholia than meditation.



INTERVIEW BY
ZACHARY STOCKILL

ILLUSTRATION BY
SARAH REID

Discorder Magazine recently caught up with the Vancouver expat via telephone, where she spoke of sandwiches, song-writing, and scary album covers from her Toronto apartment.

Discorder: First off, let me congratulate you on an absolutely stunning/terrifying album cover [ed. The cover in question is a stone-faced portrait of a seemingly hairless Sphinx cat]. I have to ask: what's the story there?

Ida Nilsen: [Laughs] That was kind of accidental, actually... I was doing Google image searches for the word "nuclear" and that cat came up! I thought it was awesome, and it fit somehow.

D: Are you the terrifying hairless cat, then? Is that how it "fits"?

IN: No, although I do feel there's something about the expression on the cat's face with the furrowed brow that I can certainly relate to. One or two people have told me that it kind of looks like me in a strange way.

D: It's been about five years since your last record. Why did you decide to do something new now?

IN: I started [*Nuclearize Me*] two years ago. I recorded all of the bed tracks two years ago, and I didn't do anything with it. There were a lot of changes in my life, and I wasn't feeling particularly... I don't know. After living in Toronto for a little while, I felt a little bit turned off by how everyone here is doing something constantly, and it really kind of made me want to do nothing [laughs]. It was quite difficult to get back into it. I got a grant from the Ontario Arts Council, and I felt like I should get my act together and finish it. Setting a deadline certainly helps!

D: Where did the songs on the new record come from? They seem sort of—confessional is probably the wrong word—but it seems as if you're putting a lot of "yourself" in your lyrics.

IN: Moving, relationships ending, relationships starting... nothing really specific. I actually felt like I'm being a little more hidden than I have been in the past... Just starting with an idea, but letting things become fictional when they need to suit the song.

D: As a songwriter, do you ever give thought to exactly how much of yourself you want to put out there? Is there a line where something you write or sing becomes too personal?

IN: I actually find that when I'm writing something that is really straight from my head... then it really needs to change. Like,

I'm being too self-indulgent and it's not really good enough. I think that for this record, more than I have in the past, I was just trying to write good pop songs, and have them be less to do with "me" in a certain way. I realize that it might not come off like that, but if you listen to some of my earlier stuff it's way worse. [Laughs]

D: That's really interesting. I mean, your new record almost puts me in mind of something like *Blue* by Joni Mitchell, where it's very much just like, "Here's where I'm at right now." Just my ears, I suppose.

IN: I definitely see how you can hear it that way. I like to make people feel personally involved, if that makes sense. But that being said, I did try to make it a little more universal, rather than it being all about me.

D: What do you miss about living in Vancouver, and how does Toronto compare as a city/music scene?

IN: I miss a certain spirit about making music in Vancouver that doesn't seem to be [in Toronto]. I feel like most people I knew [in Vancouver] weren't trying to be famous, or really successful... those weren't really the motivating factors for people trying to make music. It feels like a bit of a generalization—it might have just been the environment that I was in—but Torontonians are really excessive self-promoters, I find. Everyone's doing things constantly and there seems to be a lot of ego involved in it. It feels a bit different.

I miss living close to my family... I have a lot of good friends in Vancouver who I miss a lot. I miss my favourite sandwich! There's a deli around Commercial Drive and 3rd that does really awesome grilled sandwiches. I haven't been able to find a place that does one quite like that [in Toronto]. They mostly sell jars of things imported from Italy, and there's a huge cheese counter, but at the back they do grilled sandwiches that are really delicious. I can't even remember what it's called! Crazy, I used to go there constantly.

GREAT AUNT IDA is playing Vancouver on December 19 at the Waldorf Hotel. For more information, see <http://greatauntida.ca>.

ZACHARY STOCKILL is a freelance journalist and graduate student at UBC. Follow him on twitter @zfstockill, or visit his website at <http://zfstockill.com>

DISCORDER'S FAVOURITES 2011

DISCORDER'S CONTRIBUTORS
SOUND OFF ON THE TUNES
THAT MADE THEIR YEAR

illustration by
TYLER CRICH



Shane Scott-Travis (writer/illustrator)

LOCAL: Like a kiss goodbye from a lost Kenneth Anger soundtrack, **Dirty Beaches'** *Badlands* runs a nostalgic circuit; one riddled with heartache and haunted by lonely lo-fi phantoms. Alex Zhang Hungtai is a one-man miracle.

NON-LOCAL: **tUnE-yArDs'** sophomore release *WHOKILL* wobbly stands without peer. Defying genre classification, this pastiche of art rock, folk, hip-hop, R&B, and everything else in Merrill Garbus' compass, is a *pièce de résistance*.

Cail Judy (writer)

LOCAL: **Sun Wizard** — *Positively 4th Avenue*. The soundtrack to my summer. All you need is *Positively 4th Avenue* and a nice steak for a great BBQ.

NON-LOCAL: **The Horrible Crows** – *Elsie*. Grim soul music from Brian Fallon of the *Gaslight Anthem*. Front to back, the album is a pitch-perfect blend of Tom Waits and Bruce Springsteen's darker sides, with Fallon's own unique brand added to every song.

Kamil Krawczyk (writer)

LOCAL: **B-Monster** — *At Large*.

Fun, rowdy, and non-presumptuous. Pure balls-to-the-wall rock 'n' roll.

NON-LOCAL: **M83** – *Hurry Up, We're Dreaming*. Both its stunning electronica melodies and soft, down-to-earth compositions make this album highly enjoyable.

Peter Komierowski (illustrator)

LOCAL: I'm going to say that my pick is **Young Galaxy's** *Shapeshifting*, with "Peripheral Visionaries" being my favourite track. Dream pop at it's best. [ed. While *Young Galaxy* is currently based out of Montreal, they formed in Vancouver]
NON-LOCAL: I'm giving the Best out-of-town disc to **Gang Gang Dance's** *Eye Contact*.

Sarah Cordingley (CiTR music programmer)

LOCAL: **Various Artists** — *Nite Prison*.
An excellent selection of local punks and freaks. All recorded at Nite Prison studios for super cheap, this album features unreleased tracks by some of my favourite local skids.
NON-LOCAL: **Yamantaka//Sonic Titan** — *YT//ST*.
A ferocious, unpredictable exploration of ancestry, art, and appropriation. Cleverly self-described as "Noh-wave," this Montreal-and-Toronto-based collective seamlessly combine wildly diverse musical and cultural elements into a cogent and thoughtful masterpiece, from soft, dreamy pop to pummelling skronk.

Steve Louie (RLA editor/photographer)

LOCAL: **Aaron Read** — *Bubble Skulls*.
You never know when Aaron's going to play a show. It's kind of rare. Fine. Then he comes out with this little gem on Bandcamp and it just makes me think he's perfecting some little bedroom pop thing. How many times have I listened to "Gold Head?" Probably my favourite local song of the year.
NON-LOCAL: **Seapony** — *Go With Me*.
I've been to six Seapony shows this year—so far. Which must mean I really like their debut album *Go With Me*. My summer soundtrack of the year.

Robert Fougere (writer/photographer)

LOCAL: **Babysitter** — *Tape III*.
In just over a year, Babysitter put out five tapes, a single and a split EP. It's very hard to pick a favourite because they all feature Babysitter's signature blend of reverb, distortion and lyrical punch, but *Tape III* resonates with me on a personal level.
NON-LOCAL: **Smokey** — *Smokey*.
This seven-track album was released as a limited edition cassette tape just over a year ago, but only recently available for free download from smokeycoon.bandcamp.com. Includes a mind-blowing down-tempo folk cover of Whitney Houston's "Dance With Somebody," reworked here as "danse w/ sumbody."

Sarah Berman (Under Review editor)

LOCAL: **MYTHS** — *MYTHS*.
Supercharged electro-noise with a semi-psychotic swagger. First caught them opening for HEALTH and they've been terrifying me ever since. "Deadlights" is basically Alice Glass squared.
NON-LOCAL: **Nguzunguzu** — *The Perfect Lullaby*.
A labyrinth of stripped-down loops and beats referencing '90s R&B chart-toppers, Angolan kizomba and zouk in equal measures. Truly the only possible way to enjoy eight hours trapped in a Mozambican airport.

Fraser Dobbs (writer)

LOCAL: **Drawn Ship** — *Low Domestic*.
Ex-**Portico** frontwoman Lyn Heinemann really knows how to write beautiful songs, and as a stripped-down two-piece, she and drummer Gregg Steffensen make excellent use of the minimalist aesthetic. While most of the album is humble, quiet, and intimate, standout tracks "Sick With The Sound" and "Adventure Series" bring serious intensity to a phenomenal record.
NON-LOCAL: **This Will Destroy You** — *Tunnel Blanket*.
Okay, maybe not the most obvious choice, but for a band that has constantly decried the "post-rock" title, this is their first record to deliver on a less pigeon-holed sound. Production quality here is what makes *Tunnel Blanket* such a phenomenal album, as each droning noise crescendo and cymbal crash is perfectly represented. Every audiophile owes it to themselves to put this vinyl on nice and loud, and to drown themselves in the crashing sonic waves.

Jennesia Pedri (writer)

LOCAL: My top choice is **Siskiyou's** *Keep Away The Dead*. There's a gothic feel, with just the right amount of folk to it.
NON-LOCAL: My most anticipated and most played non-local disc of 2011 is **Ohbijou's** *Metal Meets*. Ever since I saw them live two years ago at a small pub in Toronto, I've been enchanted by Casey Mecija's haunting vocals and the group's masterful relationship to their instruments.

Grace McRae-Okine (President of the Student Executive, Writer)

LOCAL: **Destroyer's** *Kaputt*.
It causes eargasms.
NON-LOCAL: **tUnE-yArDS** — *WHOKILL*.
This one-person project blew my mind with the video for "Bizness," and the Ad-Rock remix of "Gangsta" sealed the deal. One of my favourites of 2011, hands down.

Hugo Noriega (CiTR sponsorship)

LOCAL: **Aaron Read** — *Bubble Skulls*.
With the quirky honesty in its lyricism, the charming inquisitiveness in its soundscapes and a sense of modesty/vulnerability that makes it awkwardly personable, *Bubble Skulls* is the art-pop substitute for your shy-yet-brilliant childhood best friend.
NON-LOCAL: **Long Long Long** — *A Girl Drinking Orange Juice Feels Acids On The Sides Of Her Tongue*.
She Also Smells Citric Aromas And Feels The Wetness And Cold (seven-inch).
In just 5 minutes and 57 seconds, the **Long Long Long** dudes were able to use their jangly guitars, Beach Boys vocals harmonies, and their somewhat linear song structure to portray the dismal hopelessness I have felt since I was the age of 18. "I'm not worried about the future, I'm not sure that it's even real." Me Neither.

Nathan Pike (writer)

LOCAL: **Aunts & Uncles** — *Aunts & Uncles*.
This five-song debut has everything that makes me happy with music. It's got a quirky, folk-jazz feel, a cheeky punk drive, smart lyrics and a whole gaggle of instruments played by three well-respected and fantastic musicians.
NON-LOCAL: **Fucked Up** — *David Comes To Life*.
Part punk rock opera and part concept album, *David Comes To Life* is a sprawling mass of an album that continues to surprise me with each listen. Huge and multi-layered, dynamic and invigorating.

Brenda Grunau (CiTR station manager)

LOCAL: **Oh No! Yoko** — *Pau Pau*.
I'm going to shout out to this band of Abbotsford boys. Their songs are quirky and infectious, and make me grin from ear to ear.
NON-LOCAL: **Braids** — *Native Speaker*.
I listened to this album ad nauseum, with toes tapping to the textured layers of voice and rhythm.

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In my last visit to the rural community of Agassiz, the annual fall fair was in full swing: a tractor pull and travelling amusement rides drew thousands, while I doubled up a toonie betting on the lawnmower races.

The town is quieter when I meet with Simon Bridgefoot, the young man making music under the name of the Parish of Little Clifton, at his home, a beautiful heritage house painted yellow, trimmed with dark green and maroon. He guides me on a Cribs-like tour of the space, ending in its basement where spare rooms filled with musical instruments hint at his prodigious production.

Portia is the first full-length album to emerge from the basement. It's a seamless album, a consistent palette providing discrete stitching. A Washed Out-like electronic haze is background to Bridgefoot's imaginative drum loops, both ultimately settling below manufactured melodies sung or stolen.

Bridgefoot excels in manipulating evocative vocal samples into his songs, and it is difficult to put a finger on where one line ends and another begins, or even to parse out what each might be saying. The Agassiz native doesn't disagree.

"The songs that I write, especially lyrical songs, are intimately connected with the realities of my own life," he says. "So sometimes I will hide the vocals in the mix so that only I know what I am saying. That way when I play a song live or listen to it with friends, everyone else will familiarize themselves with the melody perhaps—or the mystery, all the while I am being reminding of some truth or reality that I have been opened to."

Conversely, Bridgefoot is an honest and forthright conversationalist, just as quick to offer an opinion as he is to ask for one. While we philosophize on the nature of creation and consumption in a local restaurant, Bridgefoot offers up a poor man's "Death of the Author," echoing Roland Barthes by stating, "I have realized that once a piece of music is heard by another ... it is no longer mine ... that song is someone else's to emote to."

Unfortunately, the words fall on deaf ears as I begin to inquire about *Portia*'s origins, process and purposes.

"I've always injected myself into the songs I write, or else they seem empty to me, and without meaning," he offers as a consolation

by
NATHAN MOES

photos by
DANIEL THOMAS WILLIAMS

to my questioning. "I think that's why *Portia* is so close to me: It's very specific and full of meaning but it's really careless and fun as well."

Portia finds its most lighthearted step on "Belong," a song introduced with an indistinguishable mash of happy singing voices. Midway the clouds part and Bridgefoot hits a stride, with a clipped choir and an arpeggiating piano settling into a joyful, laid-back groove.

The album moves along at a brisk pace, with most of its nine tracks pushed forward by pulsating kick drums. While released just this past September, *Portia* was followed up immediately by "Light Handed," a single that shimmers and explodes in typical Bridgefoot style. It's a hint that he may be just as prolific as some of his former associates on the Cultus Vibes record label (Teen Daze, HAHA). I wouldn't mind if he was.

RANDY GRSKOVIC

Torrent (2009), 40" x 32"

collage, highlighter,
glow in the dark paint,
audio tape, thread



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
4 The Kooks, Yawn @ Commodore OHGR @ Rickshaw	5 Someone Still Loves You Boris Yelsin, Ha Ha Tonka @ Biltmore Young Prisms, Bleach Babes @ Cobalt	6 CITR SHINDIG FINALS! @ Railway Cass McCombs Band, White Magic @ Electric Owl Jesse Sykes @ Biltmore	7 Red Gate Roadshow, Vincent Parker, Tusk, Holzkopf, Mattyfromlife @ Astoria The Black Heart Procession, Chelsea Wolfe @ Rickshaw	1 Jeffrey Lewis & The Junkyard, Pineapple @ Biltmore TV Heart Attack, Run the Red Light / Low Spin @ Cobalt Adam & The Amethysts, Oh No! Yoko, Collapsing Opposites @ Media Club	2 Girlfriends & Boyfriends, Petroleum By-Product, Peace @ Biltmore Young Pacific, Thee Ahs, 41st & Home, Artinair @ Cobalt Dan Deacon, Vincent Parker, Olav @ Rickshaw White Lung, Defektors @ The Waldorf	3 Tyranhorse, The Red Hot Icicles Burning on Fire, Manhug, What's Hot @ Biltmore Nam Shub, Murder Castle, Markus Naslund @ Prop House
11 Ghostface Killah @ Rickshaw Love Ink @ Media	12	13 Pizza Sub, Birdface, The Abramson Singers, Inherent Vices @ Railway The Courtneys, Watermelon @ Fortune Tori Amos @ the Orpheum	14 Velocirap-Tour, Kutmasta Kurt, Rushden & Diamonds, DJ Weezl @ Astoria Ocoté Soul Sounds @ the Media Club	15 Topless Gay Love Tekno Party, The Gay 90s @ Rickshaw Ben Rogers, Twin River @ Library Square Streelight Manifesto, Reel Big Fish @ The Vogue	16 Lost Lovers Brigade, Shimmering Stars, Kellartsa @ Interurban Art Gallery No Sinner, The Jolts, Duffy & The Doublers, Bank Robber @ W2 Thievery Corporation's Rob Garza @ Waldorf	17 Behind Sapphire, Aardvark Robinson, Good For Grapes, In Contra @ Dodson Room
18 Dinosaur Jr, Henry Rollins, The Makeup Sex @ Commodore	19	20	21 Kid Koala @ Rickshaw	22	23 Chimpanzebras, Free City Collective, Aardvark Robinson, Young Pacific @ Cobalt	24
25 Merry Christmas! From Discorder	26	27	28	29 Bummer High, Watermelon, Pleasure Cruise @ Biltmore Mother Mother @ Commodore	30 Mother Mother @ Commodore	31

// CiTR 101.9 FM PROGRAM GUIDE

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

	SUNDAY		MONDAY	TUESDAY		WEDNESDAY		THURSDAY		FRIDAY	SATURDAY	
6am			CiTR Ghost Mix	Pacific Pickin' (Roots)		CiTR Ghost Mix		CiTR Ghost Mix		CiTR Ghost Mix	CiTR Ghost Mix	6am
7	CiTR Ghost Mix											7
8				Sounds of Africa (World)		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)		Fill In		Alternative Radio (Talk)	The Saturday Edge (Roots)	9
10	Shookshookta (Talk)			Sup World? (Eclectic)						Sounds of the City (Eclectic)		10
11			Ska-T's Scenic Drive							Fill In		11
12pm	The Rockers Show (Reggae)		Synchronicity (Talk)	Morning After Show (Eclectic)		Student Special Hour (Eclectic)		Duncan's Donuts (Eclectic)		It Ain't Easy Being Green (Eclectic)	Generation Annihilation (Punk)	12pm
1					What Pink Sounds Like (eclectic)	Terry Project Podcast (Talk)	Extraenvironmentalist (Talk)	We All Fall Down (Punk)	Hugo (Eclectic)		1	
2			Parts Unknown (Pop)	Give 'Em the Boot (World)		Democracy Now (Talk)		Ink Studs (Talk)		Radio Zero (Dance)	Power Chord (Metal)	2
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	Mantis Cabinet (Eclectic)	Wings (Talk)	Prof(Talk)	Rumbletone Radio A Go Go		Japanese Musicquest (Talk)			Code Blue (Roots)	3
4			The Rib (Eclectic)	Radio Freethinker (Talk)				Fill In				
				Thunderbird Eye			Mantra (Eclectic)		Nardwuar Presents (Nardwuar)		4	
5	Chips (Pop)	Queer FM QMUNITY (talk)	News 101 (Talk)	(Sports) Wener's BBQ (Talk)		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					Stereoscopic Redoubt (Experimental)		African Rhythms (World)	Fill In	7
8	Rhythms (World)	Techno Progressive	Movies (Cinematic)	Inside Out (Dance)		Folk Oasis (Roots)		Stereoscopic Redoubt (Experimental)		African Rhythms (World)	Fill In	8
9	Bootlegs & B-Sides (Dance/Electronic)											
				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)	9
10	Transcendance (Dance)		The Jazz Show (Jazz)							Fill In		
11				CabaRadio (Talk)		Hans Kloss Misery Hour (Hans Kloss)		Funk My Life (Soul/Dance)			Randophonic (Eclectic)	11
12am	Fill In		Canada Post-Rock (Rock)									12am
1										The Vampire's Ball (Industrial)		1
2	CiTR Ghost Mix		CiTR Ghost Mix					Aural Tentacles (Eclectic)				2
3				CiTR Ghost Mix		CiTR Ghost Mix					CiTR Ghost Mix	3
4										CiTR Ghost Mix		4
5												5

SUNDAY

CLASSICAL CHAOS

(Classical) 9-10am

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

SHOOKSHOOKTA

(Talk) 10am-12pm

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

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays

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

SHAKE A TAIL FEATHER

(Soul/R&B) 3-5pm

Alternating Sundays

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

CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays

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

QUEER FM QMUNITY (TALK)

(Talk) 5-6pm

Alternating Sundays

An expose of the arts & culture scene in the LGBTQ community.

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

TRANCENDANCE

(Dance) 10pm-12am

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

trancendance@hotmail.com

MONDAY

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.

MANTIS CABINET

(Eclectic) 3-4pm

THE RIB

(Eclectic) 4-5pm

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

blow your mind!

NEWS 101

(Talk) 5-6pm

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

SORE THROATS, CLAPPING HANDS

(Rogue Folk, Indie S/S)

6-7:30pm

Lyric Driven Campfire Inspired: new and old tunes from singer / songwriters with an emphasis on Canadian music.

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. Dec. 5: A stunning album by the great Stan Getz (aka "The Sound") with Chick Corea, Ron Carter and Grady Tate. "Sweet Rain". Dec. 12: Trombone master Julian Priest in his 1960 debut as a leader with tenor saxophonist Jimmy Heath and other stars. "Keep Swinging" Dec. 19: Our final show before Christmas will feature the famous Christmas Eve recording session of 1954 with Miles Davis, Thelonious Monk, Milt Jackson, Percy Heath and Kenny Clarke.

CANADA POST-ROCK

(Rock) 12-1:00am

Formerly on CKXU, Canada Post-Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and

basically anything your host Pbone can put the word "post" in front of.

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am

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

SOUNDS OF AFRICA

(World) 8-9:30am

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

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.

WHAT PINK SOUNDS LIKE

(eclectic) 1-2pm

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.

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://giveemtheboot.wordpress.com

WINGS

(Talk) 3-3:30pm

Alternating Tuesdays

PROF TALK

(Talk) 3-3:30pm

Alternating Tuesdays

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://ubc-proftalk.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.

THUNDERBIRD EYE

(Sports) 4:30-5pm

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

WENER'S BBQ

(Talk) 5-6pm

Join Daryl Wener and the CiTR Sports Department as they breakdown everything you need to know about UBC sports.

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

EXTRAENVIRONMENTALIST

(Talk) 1-2 pm
Alternating Wednesdays
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.

DEMOCRACY NOW

(Talk) 2-3pm

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
Disorder 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

DUNCAN'S DONUTS

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

WE ALL FALL DOWN

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

INK STUDS

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

JAPANESE MUSICQUEST

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

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.

IT AIN'T EASY BEING GREEN

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

HUGO

(Eclectic) 1-2pm

RADIO ZERO

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

NARDWUAR

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

NEWS 101

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

STRANDED

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

AFRICAN RHYTHMS

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

THE BASSMENT

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

THE VAMPIRE'S BALL

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

SATURDAY**THE SATURDAY EDGE**

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

GENERATION ANNIHILATION

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

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

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.



ART PROJECT RANDY GRSKOVIC

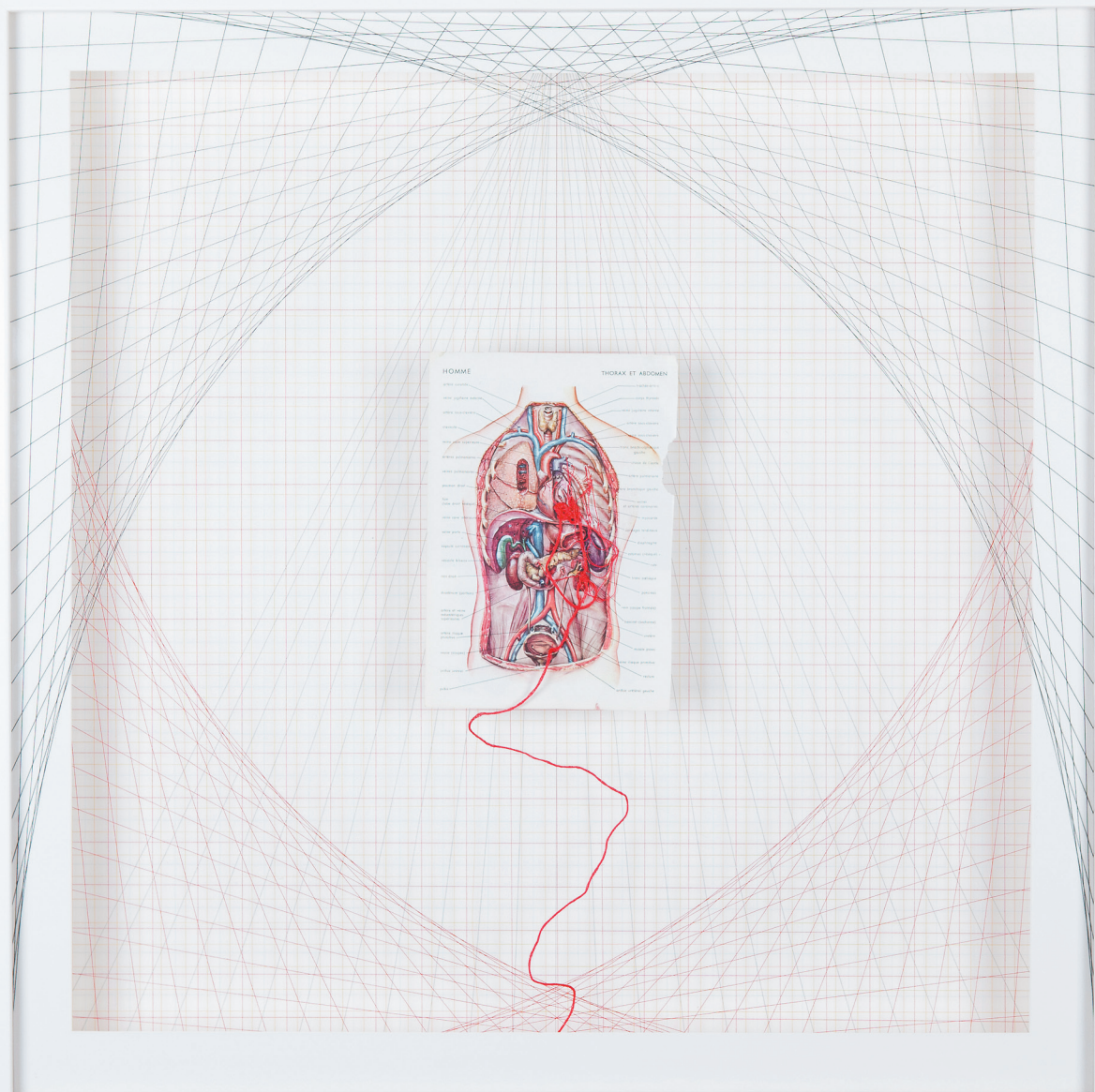
Randy Grskovic has a BFA from the University of British Columbia. His work has been exhibited at Centre A in Vancouver, Alternator Gallery for Contemporary Art in Kelowna, L'OEil de Poisson in Quebec City and Eastern Edge in St. John's, and he was invited to curate a program for Vtape in Toronto. Currently, Grskovic resides in Vancouver, BC Canada where he owns and operates Cutty Contemporary Art Gallery and works out of Studio 222 E Georgia St.

→ randygrskovic.com → cuttycag.com

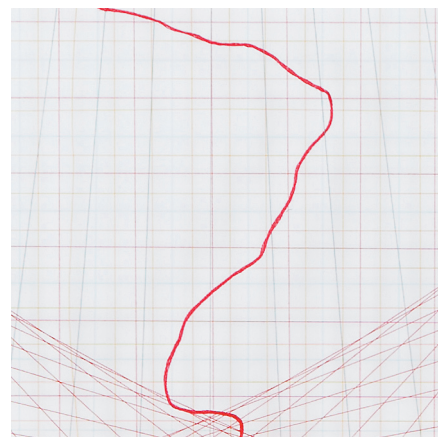
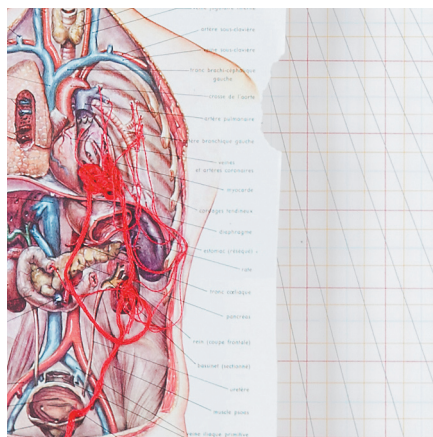


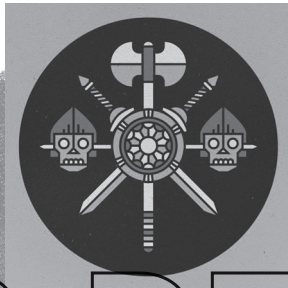
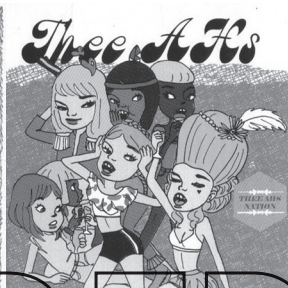
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 THE POWER OF ALUMINUM
 2011
 24" x 24"
 collage





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1ST PERSPECTIVE
 2011
 24" × 24"
 collage and thread





UNDER REVIEW

THEE AHS THEE AHS NATION

(Independent)

Ah, the return to innocent sounds of youth is a lAHvely thing, no? Vancouver's Thee AHS' *Thee AHS Nation* is certainly an easy one to take in. One might think this music lacks in "substance"—and that may very well be true if substance equals complex lyrical theories and intense chord progressions.

No, this is more like that band fresh out of high school whose members are still trying to figure out how they fit into their skin, and the weird feelings that happen when that cute boy or girl awkwardly says hi while passing by on the street. I'll admit that this isn't music you'd find figured prominently on my playlist, but I don't dislike it. I suppose when I need a dose of lollipop rock this would be an easy go-to, and I'm sure that if ever the need arose to make that cute nerd-girl swoon, an AHS gig might be the way to go.

With a world-weary but naïve sugar punk flair, *Thee AHS Nation* explores lovesickness, feeling unsure of oneself, the risks of heartbreak and even a dark but innocent turn to the subject of death. "Music Snob" is kind of perfect, because who hasn't entertained the thought of dropping a crush because their taste in music is either too intimidating or just plain bad? Sometimes even the influential mix tape doesn't work ("I'm not a music snob but you're making it so hard.")

Who needs ambiguous multi-meaning lyrics and hard-to-follow riffs when you have the easy stay-puffed sounds of Thee AHS?

—Nathan Pike

BUFFALOSWANS THE BODY ELECTRIC

(Independent)

Freddie Mercury, Frank Zappa and Willie Nelson: These are the names that came to mind as I listened to the title track of Buaffaloswans new album, *The Body Electric*. Four minutes into the song, the band explodes into a two-minute, Zappa-inspired instrumental jam. This came as a surprise, considering that the remaining ten tracks find the Vancouver quintet emphasizing the warm twang of psychedelic country.

The melodies are saturated with a well-written mystical lyricism, conveyed through a '70s vintage folk feel. The band recorded their sophomore album at Afterlife Studios in Vancouver, producing a mature listening experience. It is almost impossible to not sway to Jobi Mihajlovich's keys, the soft vocals of Scott Bell or the string sounds of guitarist James Lamb and bassist James Green. The nuance is painted through reoccurring themes of simple love, faith and friendship. Buffaloswans have bravely attempted and valiantly conquered the undone. They repaired the relationship of Americana art-country and merged it amid solid, groovy, classic-inspired-rock.

—Josefa Cameron

JOHNNY DE COURCY BAD TEETH

(Green Burrito)

Everyone needs a little shift in focus now and then to keep the pieces from flying off. Musicians especially need to keep the creative wheel free of grit and repetition, so when **Black Wizard** guitarist Johnny De Courcy announced his departure from the band earlier this year it was a surprising but likely necessary decision. What has come from this is *Bad Teeth*, De Courcy's first solo flight on Green Burrito Records.

This five-song cassette EP is fairly different from the stoner rumblings of **Black Wizard** and finds De Courcy exploring a more gentle acoustic approach. Granted, the volume does reach a higher level once or twice. If you're paying attention you can just hear shades of Wizard riffs in acoustic form, but generally this is a fair step in a new direction.

A couple of songs that appeal are the lead off track, "Andrea's Song," a short, bangin' little ode to an adored love interest, and "Cherry Lane," which starts off quiet but hits it hard as De Courcy gripes about them taking his fucking drugs and that he wants his fucking drugs so he can feel okay. *Bad Teeth*, though a little rough around the edges, is a really good listen. De Courcy is a fine musician who is now coming out as a fine solo songwriter, and with *Bad Teeth* I'm thinking this shift in direction was a wise choice.

—Nathan Pike

EP ISLAND SWEET 'ISH

(Off White House)

EP Island hearkens back to the new wave/goth era on their new EP, *Sweet 'ish*. LL Schultz and Melanie Covey, with the help of guest performer Sarah Jane Truman have created a moody and melancholic collection of songs that give many nods to the likes of **Joy Division**, **the Smiths**, and **the Cure**. The clear influences thankfully do not impede the enjoyment to be had from this latest offering from Vancouver's very own "non-band."

The vocal interplay between Truman and Schultz add a powerful emotional weight to both "The Engine Cleaner" and "No Royal Wedding." The chorus of the latter packs a distorted punch akin to one of **the Smashing Pumpkins'** more gothic numbers. The listener can practically hear the vibrant creative process at work throughout this entertaining, yet all too brief listen. It might go against EP Island's artistic ethos, but with collaborations as awesome as these they should just write a whole album of material.

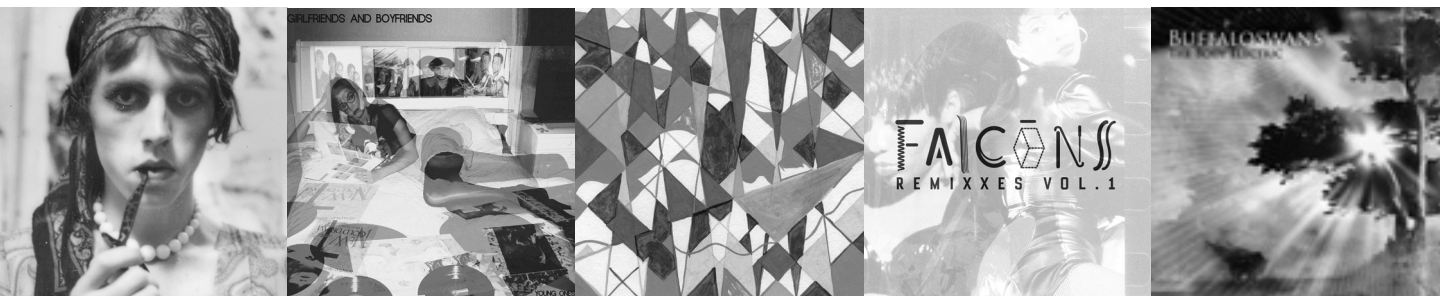
—James Olson

FALCONS REMIXES VOL. 1

(Independent)

Based out of Oakland, CA and Vancouver, BC, Falcons create beat-heavy music and dance remixes. The result is pure awesome. It's the stuff you wish the clubs and bars would play.

While their first release, *Indian*



Summer, features an eclectic mix of genres showcasing the duo's ability to blend world music and random sound effects with electronic beats and funkadelic samples, their latest release is influenced more by old school hip-hop and R&B.

A personal favourite is the first track, "Sumbody," which remixes the popular Ciara song "Promise," converting the pop star's ballad into an uptempo dance track. Similarly, the wobbly "Ruffneck" remixes Adina Howard's sexy '90s R&B number "Freak Like Me."

Whereas Indian Summer mashed multiple songs into each track, the songs on *Remixes Vol. 1* seems to feature only one sample per song, which results in the listener hearing an old school R&B jam or hip-hop tune in a new light.

DJs TightMike and KayleoStocko skillfully weave new sounds with old, creating a style of dance music that is both fresh and nostalgic. Name your price and purchase the album on their Bandcamp web page (<http://falconboys.bandcamp.com>) and join the steady number of growing fans on their Facebook group. With two albums released in just two months, we can only hope they put out a third album real soon.

—Ashly Kissman

FRENCH QUARTER DESERT WASN'T WELCOME

(Off Tempo)

Somewhere in the Arizona desert exists the French Quarter, which ultimately has no relation at all to anything in New Orleans. This French Quarter celebrates the softer side of pop, as evident on the opening track "Goodbye Alligator Skin," which borrows from the spirit of Ben Folds

and introduces the listener to Stephen Steinbrink's quasi-falsetto.

Desert Wasn't Welcome is French Quarter's fourth full-length release and it is Steinbrink's most mature record to date. The songs shuffle around with minimal instrumentation, soft harmonies and a clean, crisp sound. Beautifully recorded, every track comes across as an intimate affair, as if the band were right there in the room. Perhaps, that's just the warmth of the vinyl which, along with cassette, is the only physical format available for purchase.

Why is this important information, one might ask? Though a digital version is available on Bandcamp, the spirit of the album is somewhat lost in a bits-per-second format; *Desert Wasn't Welcome* is definitely a record defined by the turntable experience.

The pace of the album is unhurried and is best suited as a destresser; one of those records you put on after a forgettable day while taking the time to brew the perfect aromatic tea. And just before you allow gravity to override your senses with the fragrant chai in hand, it's time to interact with the album, flip to the b-side and enjoy the best and final four tracks of the album.

"Red State" starts the impressive flip with a *Death Cab for Cutie*-inspired motif that maintains the softness and feel of the rest of the album while meandering into fresh sonic territory. The closer, "Got Ideas," shares the spotlight as the both the bounciest and catchiest track on the album, perhaps foreshadowing the band's potential in the years to come.

—Slavko Bucifal

GIRLFRIENDS & BOYFRIENDS "YOUNG ONES" / "COBRA VS. SNAKE"

(Independent)

Vancouver post-punks *Girlfriends & Boyfriends*' new seven-inch hit me with an eerie teenage nostalgia. Distant memories of sitting in my parent's living room listening to *Bloc Party* and *the Stills* found their way into my mind, particularly with the somewhat Kele Okereke-like vocals on "Young Ones."

"Cobra Vs. Snake," with its quick, upbeat sound and the xylophone-like up and down of distorted key ranges, made me feel a little like I was in an angsty video game (it reminded me a lot of what Mario's nightmares must sound like.)

I would say that the mixing of post-punk with new wave is praiseworthy as a fun and danceable creation, but that the timing just isn't right. The echoing vocals on "Hard Violence" seem like a juvenile artistic tactic, while the speedy electric beats sound like they should be accompanied by coloured strobe lights. As bold assertions go, mine is that *Girlfriends & Boyfriends*' attempt to reinvent 2005 pop by adding electro-synth elements just isn't that good.

—Alexandra de Boer

GLOAM BARBARIC

(Independent)

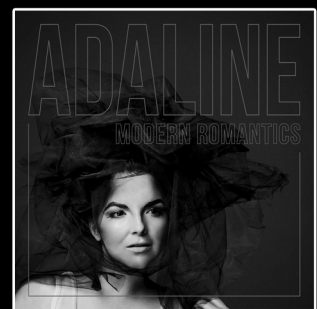
Though Jordan Hamilton appears as if he might not old enough to cast an electoral ballot, this aspiring Vancouver-based beat producer has already released a massive amount of material as free downloads. If you're into hip-hop inspired instrumentals, you will be pleasantly surprised by the breadth of the tracks. *Gloam* throws down a chill vibe with a minimalist approach

to loops and beats. He establishes his hooks early and often, and any of his albums flow smoothly, or rather they are "Flow Worthy."

Hamilton is the curator to the *Flow Worthy* blog, where you will find a community of artists in the same mould offering up their wares free of charge. His Bandcamp and blog are impressive, uncluttered spaces; a relationship that is shared with his music.

Barbaric is a mixtape of beats and loops which seem to be in complete opposition than what the title might suggest. *Barbaric* is smooth and well thought out; it plays great in the background or foreground of any

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gathering. Ultra catchy blips like “Jentle” and “Robroken” feature off-kilter sounds that seem to somehow fall back into sync. R&B vocal samples surround “Flyson” and “ Unicorn Pieces,” with the latter being the album’s only track that reaches the three-minute mark.

If you are only going to listen to one song, go for “2Perc Ashcatch,” which features a jazzy piano interspersed with gentle interstellar waves and a lazy beat that fits the vibe perfectly. The beat tape features 21 songs, most of which are one to two minutes in length. Gloam consistently follows a pattern of a short-and-sweet hook delivery followed by a few rounds of slight variation on the theme before moving to a new track. This keeps things fresh and interesting, and seeing as how Hamilton has a new beat tape every month, there is certainly no shortage of that.

—Slavko Bucifal

HEY OCEAN! BIG BLUE WAVE

(Universal)

I loaded up *Big Blue Wave* not expecting much. Yet, despite containing only four tracks, it was awesome. *Fucking awesome*. It’s astonishing how this Vancouver-based trio have the raw ability to craft fine, warm, and unbelievably catchy surf-pop songs that anybody (and I mean anybody) can listen to—and actually enjoy.

Hey Ocean! is a fresh-sounding and fresh-feeling group utilizing popesque melodies that blend elements of surf, alternative, and folk. However, despite being their second EP (and their fifth release overall), the songs don’t feel rehashed from previous works. Ashleigh Ball’s vocals soothe the senses in “Maps,” the album’s most passionate piece of music, and entices the ears with her perky singing style. When coupled with guitarist David Beckingham and guitarist/bassist Dave Vertesi’s more aggressive instrumentation, such as on “Big Blue Wave,” Ball’s singing still stands up and adapts readily.

However, *Big Blue Wave*’s biggest (and most appreciated) surprise is

the group’s surf-centric rendition of **the Ronettes**’ “Be My Baby.” It’s easily the EP’s best number.

Albeit lacking in length, *Big Blue Wave* is a fantastic and utterly dreamy EP. With time, I can only hope to see a full-length release featuring many, if not all, of the same elements in use here, purely because they work so damned well. Hey Ocean! is clearly paving a clear future of pop-laden success.

—Kamil Krawczyk

MEN AT ADVENTURE “CHOP THRU IT”/ “THE BALLAD”

(Storyboard)

Locals Men at Adventure are a ‘90s punk and grunge throwback band that proudly wears influences like **Drive Like Jehu** and **Mudhoney** on their sleeves. Their debut seven-inch features all the wild abandon, driving bass and guitar shredding solos that you’d expect from their heroes, and combines them with rhythmic lyrics and a sense of humor.

Individually, these guys have been playing music for years and “Chop Thru It” shows that they haven’t lost their joy for it. It’s a catchy, fast paced ear-bleeder about stupid kids and “all the shit that we think suck.”

On the b-side we have “The Ballad,” which is a heady song that makes an interesting companion to the much more punkish a-side. It’s a well-crafted murder ballad that has a slower pace, but never languishes. It’s a really interesting song and I hope to hear more like this from them on future releases.

This EP is definitely worth picking up if you’re a fan of the genre, for the throwback factor of course, but more so for the unique twist that Men at Adventure put on it. Make sure to get out and pick it up quick though, as they only pressed 333 copies.

—Tristan Koster

PHONECALLS REGRETS

(Independent)

A guy went up to Phonecalls after one of their shows and said, “Phonecalls is the most underappreciated band

in Vancouver.” Having felt like their place in the “weird punk” scene in Vancouver just wasn’t solid enough, this grungey pop-punk duo-turned-quartet bid adieu back in September, but they left us with this final release, *Regrets*.

Recorded and produced by Jesse Taylor of **Twin Crystals**, this record has a lo-fi sound that brings up images of the band playing in a dim garage clouded with smoke, smelling like teen spirit. Compared to their previous record *Give It Back*, *Regrets* is darker and more ominous due to its minor chord melodies. But it’s also just as short of a record, with six songs clocking in at under two and a half minutes each.

In general, the backbone for most Phonecalls’ songs is a driving, buzzy guitar line. The record starts off with “Muddy Water,” a dirty number that rumbles forth mid tempo beneath Mel Zee’s nonchalant vocals. Later, the title track builds forebodingly until it explodes with heavy thrusts of cymbal crashes and shouts.

It’s a shame that this is the end of Phonecalls, but on a positive note, although the band is no more, its members are still contributing to the Vancouver music scene: vocalist Mel Zee and guitarist Adam Cathey run a monthly show and zine featuring local bands called Junkyard, and bassist Ben Goldberg plays in the band **Bad Fate**.

—Ming Wong

RAT SILO GREAT NORTHERN WAY

(Independent)

When you hear the first track for the very first time, you might guess a punk rock band will be playing for the next 40 minutes. “Ass-Camp” is an energetic beginning to the album, as hardcore and as exciting as any Dead Kennedys song. Vocalist Jim Newton even matches Jello Biafra’s tone at times.

However, if you have a extensive musical memory, *Great Northern Way* may remind you a fairly popular band from the ‘80s and ‘90s: **Sons of Freedom**. Frontman Newton and his pal,

bassist Don Binns, were members of this nationally-known band. Joined by Finn Manniche (guitar) and Dave Osbourne (piano and organ), the duo’s new project Rat Silo has got its own personality—labeling its genre is even a riddle.

The sequence of “I’m Alive,” “Greedy” and “Heavy” is solid. All of them have good riffs—actually the entire album has powerful guitar riffs—and sound like a mix of punk rock and indie.

The turnover, however, comes up at the best song in this album: “Fat Fucker Blues.” It’s pure classic rock at its highest level that ends up in an inspired guitar solo—close your eyes and you’ll be transported back to the ‘70s.

The next sequence (“Gimme Dat,” “Mr. Twice-a-Week,” “Baby Ride On” and “Duh”) keeps an old fashioned atmosphere, which may make you shake on the dancefloor. I’d highlight the psychedelic solo in “Gimme Dat” as a great point on the record.

I strongly recommend *Great Northern Way*. You may not like it all, but if you like rock ‘n’ roll, you have lots of it to enjoy.

—Luiz Felipe Silva

SEX CHURCH GROWING OVER

(Load)

Sex Church is a ridiculous name for a band. *Growing Over* is ridiculous too, but in the way that a surreal psychedelic drug trip on familiar beaches might be. Each track, wallowing in lo-fi reverb, comes off like a disillusioned smirk, depressed and harsh and dissonant.

This is definitely a garage record, and it’s almost impossible to make out any coherent lyrics underneath guitar tracks thick with sloshing echo and violent tremolo bends—not that it’s necessary to hear the words clearly to understand their gist. The vocal breakup on “Waking Up” paints a picture of a grimy youth kicking dust against the wall, waiting for the firing squad to show up.

As a package, *Growing Over* suffers from the inclusion of the instru-

mental tracks “Put Away,” “Always Home” and “Colour Out Of Space.” The former two bookend the album in boring, washy fade-outs, while the latter is a throwaway noise recording of heavy echoes and brass instruments that doesn’t really endear itself to the black humour that makes the rest of the album so enjoyable.

Dilapidated and miserable, Sex Church run wild with surf beats, Brit-punk clamour and **Velvet Underground** dissonance to create something every bit as ridiculous as their *nom de plume*, but in a bummed-out and bleak way. Like the beach on a stoned, rainy winter day, everything is a little sludgy and muddled, but sometimes that’s a great thing.

—Fraser Dobbs

SKINNY PUPPY HANDOVER

(Synthetic Symphony)

hanDover is an immensely difficult album to appreciate. Even fans of the industrial metal genre will grow into the album slowly, because it just doesn’t feel like an industrial metal record. In fact, Skinny Puppy takes a primarily electronic approach to their already well-established sonic format, which may attract new listeners, but will surely disappoint some fans.

What *hanDover* ultimately fails to deliver is that sense of despair the Vancouver band has created over their 29 years of vile, cruel, and devilishly dark musical prowess. *ohGr* still sings in his pseudo-goth, **Ian Curtis** voice, the band still employs dark, vibrant synths, and the lyrics are still disturbing as all hell. But it’s not the musicianship that may deter listeners, it’s the overall lack of impact.

While harder songs like “Village” and “Brownstone” bear similarity to that scrumptious Skinny Puppy sound, the first half of the disc feels far too electronic. In fact, many of the first few songs are centered on synth arrangements that just don’t seem to fit. The severe lack of guitar, acoustic percussion, and overall sense of “metal” is jarring, and unfortunately, removes one from the listening experience.

hanDover is not a bad album. It is good in many ways, especially lyrically and technically, yet it is dull and empty compared to what we have come to expect from these industrial veterans. Skinny Puppy may only be adapting to the changing times, but their sound takes a noticeable impact; what could have been a fantastic tribute to the heydays of ‘90s industrial became a commendable, but disappointing, experimental release.

—Kamil Krawczyk

SLOW LEARNERS “GROCERY STORE” / “YOUR FRIENDS”

(ScumBuzz)

Recorded almost a year ago but released by the ScumBuzz label in October, these two rippers from Slow Learners should be added to your music collection immediately.

The band consists of three enigmatically named members: Penpen on drums (ex-**Twin Fang** member Penny Jo Buckner), John Operator on bass and vocals (a.k.a. Sean Hawryluk of **Baptists** and **Ladyhawk** fame) and, rounding things out on guitar and vocals, J.R. Pefko (a.k.a. **Congress**’ John Johnston).

Listening to the first track, “Grocery Store,” would make any mind-numbing trip to the shops a joy. The scuzzy guitars keep it cool enough for the kids, and the jump-around pop melody makes the song more pleasing to the ear than your average garage band offering.

“Your Friends” is super fast and fun. Again, the pop shines through, with the ‘ooing’ and ‘ahhhhing’ make this track more than just a little catchy. Never fear, guitar and drum fiends, there is more than enough rock here to keep you happy. No sourpuss, shoe gazing here folks—just fun pop licks. The only complaint here is that there are only two songs. Pick it up Slow Learners! We want more!

—Katherine Boothroyd

SUTURES I TOUCH 1985

(Independent)

On Sutures’ newest release, *I Touch*

1985, the Vancouver post-punk trio actually seem to reach back in time and touch 1985. The three tracks on this all-too-brief EP wouldn’t sound out of place echoing through the smoke hazed chain link fences of Luv-A-Fair in the club’s mid-‘80s heyday.

Driven by a **Peter Hook/Stephen Morris**-style rhythm section, the dark pop of “Tsexy Tsunami” will have you doing the oblivious new wave shuffle, while the eerie high-pitched riffs and Luna Thunderblanket’s haunting vocals on “Fucked By A Ghost” will send a pleasant chill up your spine. The goth/surf finale “The Thrills of Night Swimming,” meanwhile, will make you feel like you are taking a moonlit dip in English Bay while the legendary ghost of the drowned pilot watches quietly from the beach.

Right down to its production style, *I Touch* 1985 sounds like it could have been made 26 years ago, proving that Sutures could just as easily fit on a bill with **Bauhaus** as they could with contemporary Danish new wave punks **IceAge**.

—Mark PaulHus

WEIRDING EACH BIRTH IS A NEW DISASTER

(Independent)

The formidable power of Weirding’s live performance has been captured perfectly on their debut album, *Each Birth Is A New Disaster*. Matt Killoran’s muscular drumming comes off sounding absolutely huge, while the respective guitar and bass work from co-vocalists Tim Wearing and Scott Ruddy are satisfyingly fuzzy and as thick as tar.

Where some doom/sludge outfits insist on pushing the boundaries of agonising, unrelenting noise beyond any sensible limits—mistaking twenty minute, single riff endurance tests for good songwriting—Weirding instead intersperse bleak and horrifying dirges with uptempo moments and pleasingly unexpected twists, like islands of solace in seas of decay.

“Hard Witch/Heavy Spells,” for instance, begins at a seriously rocking pace, all beer-soaked and leather-clad, before it decelerates into a menacing

crawl that’s so crushingly heavy it sounds like the end of the world.

Elsewhere, “Eyes” has a claustrophobic intensity and features the disquieting couplet “No one’s safe from the death in my eyes / Dreams of ending wasted lives”—which might sound a little corny if it wasn’t delivered with such conviction.

Their most definitive statement though is saved for the final track, “For What It Kills To Grow In,” an almost entirely instrumental affair that boasts a stunningly awesome, propulsive main riff that weaves and meanders for nearly seven minutes but never gets tired, eventually ending in a glorious mess of feedback. It’s brutal, it’s ugly and it’s bloody brilliant.

—Will Pedley

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ADALINE / IN MEDIAS RES / ROCOCODE

November 5 / The Biltmore

Despite its resemblance to a gypsum cavern, the Biltmore had the intimate, tingly feel of a welcome home party. Marking now Toronto-based Adaline's return to Vancouver for the release of her sophomore album *Modern Roman-tics*, that's exactly what it was.

Rococode kicked things off with their fun, synth-inflected pop rock, threaded at its best with Laura Smith and Andrew Braun's pretty harmonies. Listening to Smith's strange, high-pitched voice and watching her rock the keys one-handed, I was continually struck by the freshness she injected into what would otherwise be an ordinary band. Braun ended the

set with the suggestion that Adaline would certainly rock our socks, and possibly our pants, off.

When In Medias Res took the stage, however, there was no time for jokes. The band brought an intensity to the show, from the trippy opening tune that found Andrew Lee bent intently over his pedal steel guitar, to the balls-out thrashy song that followed, which climaxed with him staggering across the stage and almost knocking over a couple of amps. The crowd seemed divided on this one, though. A large group of enthusiastic fans populated the dance floor in front of the stage, but I also noticed an alarming number of miserable looking people with their hands over their ears.

Everyone was happy, though, when Shawna Beesley, a.k.a. Adaline, emerged in a spangly dress that uncannily matched the Biltmore's dusty chandeliers, announcing "I'm Home!" An annoying glitch with her mic cord made for a bit of a rocky start, cutting out and interrupting her gorgeous vocals at all the wrong moments. Beesley persevered cheerfully through this hiccup though, which was fixed just in time for "Wasted Time," a deliciously catchy number that showcased her voice in all its sexy, electric, breathy glory.

Warbly slow jams "Say Goodbye," and "Cost Is Too High" were two more highlights, layering a mellower vein into her otherwise upbeat set without

sacrificing any of the drama. I was reminded of why it's so good to see local acts when Beesley's mom appeared on stage to give her a hug and a bouquet, from which she plucked flowers to throw out into the crowd. At the end of the night I left feeling warm and fuzzy, and mysteriously pants-less. Adaline, you did it again.

—Chandra Martini

BUFFALOSWANS / HENRY & THE NIGHTCRAWLERS

November 10 / The Russian Hall

Buffaloswans cast their time-bending and mind-altering spell over the audience at the Russian Hall on November 10 as they debuted their new album *The Body Electric*. The concert was the

culmination of three years of artistic growth and exploration, and clearly the fruit of that development was well worth the wait. Buffaloswans have managed, both on their recording and in their live show, to capture a sound that simultaneously looks backwards and forwards, while remaining fully in the present.

The show was opened, however, by Henry & the Nightcrawlers, who made up for their fashionably late arrival by hitting the ground running. Their performance was rougher around the edges than their recordings, offering a grittier rock feel rather than the polish of pop.

It seems highly appropriate that Buffalo Swans' "The Body Electric," the name of both the album and one of the finest songs of the night, is drawn from a Ray Bradbury short story entitled "I Sing the Body Electric," which in turn is a reference to a line from Walt Whitman. Bradbury's story of a widower who buys his children a robotic grandmother is equally old-fashioned, futuristic, and concerned with the human experience. Buffaloswans share this rich aesthetic sensibility. Their music is rooted in the traditions of folk rock and Americana, employing guitar riffs and lush vocal harmonies reminiscent of the Band. Their progressive side is evident in their use of ethereal, atmospheric effects, more complex song structures, and varied instrumentation. The thoughtful lyrics provide the soul that keeps the elements in balance and brings each song to life, such as "A Spark," which explores the question of whether a spark of life or love can endure the ravages of time.

Between the glow of the lights on the Russian Hall's wooden dance floor and the psychedelic fractals projected on the back wall, Buffaloswans embraced the juxtaposition and performed their feat of acoustic alchemy. The warmth of Scott Bell's lead vocals combined beautifully with James Lamb's tasteful guitar playing. The superb Wurliitzer and organ playing of Jobi Mihajlovich provided a rich texture, which along with the accompanying cello, French horn and

trumpet, created some of the "1000 Colours" heard on the song of the same name. All of this was built up from the foundation laid down by the rhythm section of James Green on bass and Stephan Mihajlovich on drums.

Buffaloswans brought the mere metal and circuitry of speakers, electric guitars, organs and microphones to life with an artistic vision that confirmed Bradbury's belief that technology can heal, rather than hurt, humanity if it is used to "shadow forth" our dreams. Along with a growing number of fans, I look forward to exploring all that this new record has to offer and will be waiting with anticipation for more from Buffaloswans.

—Allard Ludwig

KEEP SHELLY IN ATHENS / BLOOD DIAMONDS

November 12 / The Waldorf

The Waldorf's inter-room eclecticism tends to be a great backdrop for just about any event I've attended there. Sadly, for Athens, Greece's Balearic pop act Keep Shelly in Athens the multi-room aspect seemed to draw most of the audience away from their headlining set.

The night started with an unexpectedly dancey edge, courtesy of Blood Diamonds. Fronted by flamboyant Vancouver producer Michael Tucker, and backed by live drums and keyboards performed by members of Oh No! Yoko, the set turned the downstairs cabaret into a dance party in no time. Blood Diamonds mixed infectious rhythms with sunny synthetics and ambient dreamscapes for a truly escapist effect. Smoothly blending heartthrob hooks, like the vocal sample in "Hearts," with inviting rhythms, the locals managed to create a lively and gripping set that packed the room.

The crowd seriously thinned out, though, by the time Keep Shelly in Athens opened up with the slow-building, sun-scorched "In Love with Dusk." The Greek dream pop act's live set-up was fairly simple, with charming vocalist Sarah P backed by a guitarist, drummer, and a hooded laptop-

and-synthesizer-instrumentalist. The result was a rather bare-bones blend of electronica and smooth pop with lush, dreamy soundscapes that left you in a warm, cozy place.

For a band that has been releasing music for barely a year, Keep Shelly in Athens put together a sizeable set, going through the sum of their released material, as well as giving a taste of their upcoming *Campus Martius* EP. While ranging from the upbeat Balearic groove of "Cremona Memories" to the slow swelling "Running Out of You," their dynamic atmosphere almost got too mellow and relaxing for the crowd to remain standing at some points. Sarah P was faced with the tough job of tying the whole lot together with her dreamy vocals, which she did fairly well, despite suffering from a cold.

It makes little sense to me why someone would bill a positively upbeat act like Blood Diamonds to open for the shoegazey pop of Keep Shelly in Athens, whose mellowed-out sound seemed to be a turn-off for the majority of those that came for the opening act. While it was somewhat of a pity to see a band travel so far to play for such a small audience, for the few that stuck around till the very end of their set, it was well worth it.

—Christian Voveris

SLIGHT BIRCHING / LAZY BEAR / DAUGHTER OF KHAN / SELKIES / CHRIS-A-RIFFIC

November 12 / Little Mountain Gallery

When Little Mountain Gallery postponed hosting live music events last year, it wasn't really a sure thing that they'd ever hold concerts again. With zoning issues squared away and some new TLC infused into Little Mountain's East Van charm, five local bands stepped up to give the Gallery the welcome back it deserved. As headliner Slight Birching's guitarist Sean Travis Ramsay said so eloquently, "shut up Gregor Robertson, we're gonna play until 10:30!"

If Vancouver has anything resembling a local legend, it has to be Chris-

a-riffic, a.k.a. Chris Alscher, whose sets are as well-known for the crowd begging and pleading for "just one more" song as they are for his heart-felt intensity and introspective honesty. Alscher loves Little Mountain and he was a perfect choice to open the show—his short, quirky set was full of beautiful, sappy sweet pop songs riddled with infectious but oftentimes darkly personal lyrics that more than half the audience sang along to. Chris-a-riffic proved impossible not to enjoy, and everyone crowded in with glowing grins on their faces as his set came to a close.

Selkies—composed of beauties Julie Nelson and Jessica Wilkin—had gained a lot more confidence since I'd seen them last at the Prohouse Café. Songs tended to rely on Nelson's whimpering, highly inflective voice to carry sparse guitar and woodwind notes, and the duo made excellent use of silence: the cliff-hanging pauses between verses and chord changes turned each slow, meandering tune into an allegory for quiet, shade-flecked journeys through forests and meadows.

Daughter of Khan played a sprawling, sitar session. Most sitar players ooze a level of professionalism and devotion that few other musicians can muster, and Khan was no exception. Alone but gleaming with energy, she played a traditional early-evening raga with masterful intensity. Watching Khan's entire body ebb and flow with the tempo of her music made each crescendo burst with visible energy.

Lazy Bear, a.k.a. Adrienne LaBelle and Daniel Ruiz of Aunts & Uncles, played a set that wouldn't be out of place in an attic bedroom or combination bookstore/café. Armed with a ukulele, glockenspiel, and loads of broken spring reverb, the two played a competent but not extraordinary string of quiet, easy-sung tracks. Lazy Bear's shortcomings aren't due to lack of talent, but rather to lack of ambition—these are two serious, hugely accomplished musicians, and playing this kind of easy-to-enjoy, easy-to-forget music seemed below them, especially inside the communal

confines of Little Mountain. Their set was my definition of “weather music,” where songs filled a void but didn’t necessarily strive to achieve meaningful conversation with the crowd.

Slight Birching’s ever-rotating cast of musicians, anchored by the seminal Sean Travis Ramsay, was in full alignment, spearheading this joyous night. Between songs Ramsay gave thanks to the evening’s performers, but particularly to Ehren Salazar, who worked tirelessly over the last year and a half to make this show a reality.

To describe Slight Birching in any meaningful way is difficult—their odd, whimsically organic improv-folk is a constantly changing beast, and no two of their performances could ever be compared. Instrumental climaxes fell into place seemingly out of thin air and the coordination between musicians seemed at once orchestral and random; the sonic qualities of plastic cups were just one element explored to its natural end over the course of their night’s journey. Slight Birching may be the Schrödinger’s Cat of Vancouver’s music scene—neither here nor there, but entrancing to think about.

—Fraser Dobbs

GRIMES / MYTHS

November 17 / *The Electric Owl*

The Electric Owl, described by a friend of a friend as an “Earls for hipsters,” had no unreserved or unoccupied tables by 9 p.m. Immediately disappointed by this and the general kitschy decor of the place, I managed to convince one of the waiters to give me a small reserved table in the corner, where I sat and focused on the fact that Kid A was playing in the background. A small and much needed act of redemption for the venue.

The opening act, a local duo called Myths, spray-painted their set with eccentricities. Surrounded by their echoing electronics, Lief Hall and Quinne Rodgers demonstrated their sonic abilities, while adding to that performance visually. Hall, wearing some sort of fairy wedding dress splattered in glow-in-the-dark paint, caught the eye of the crowd as she

danced, completely transfixed by her own angelic and eerie hauntings. Despite one or two brief and uncaptivating ambient noises, Myths was a success because they were passionate and talented.

Claire Boucher, a.k.a. Grimes, graced the stage around 11 p.m. wearing a regal green cloak, high braided hair, and what appeared to be fingerless skeleton gloves. Delighting me immediately, her choice opening song was “Oblivion.” Boucher’s layered vocals on the number, sounding celestial over top the electric beat, catch and pull you in a new direction every few seconds, making it irresistible. Her performance was an exercise in technique, as she sang and mixed her own vocals, showing her ability to create and place sound in a live setting. Indeed, Boucher’s singing suggested an alluring innocence, with her layered vocals and strong electronic beats transitioning as extensions of one another.

The performance was interrupted, though, when Boucher commented to the crowd that her shoes were “too tall”, while another moment had her experiencing technical difficulties trying to start a new song. Overall though, Grimes was a well-received, well-composed performer whose patience should also be credited.

While early on, Grimes introduced her lone dancer, Duffy, a self-declared “spiritual dancer” who displayed a clear passion for scarves, he was joined by a number of onstage invaders by set’s end. Grimes was tolerant of the accumulation of drunken bodies on stage, clearly humble enough to concede some of her personal space to these fans. She even entertained the ramblings of a drunken girl who, caught up in her own stream of consciousness, asked for a moment of silence for a deceased friend of a friend and then immediately forgot her own request and yelled, “give it up for Grimes!” This brought a sort of surreal ending to the show. It may sound morose, but the outburst was actually comical in light of the girl’s insincerity and shockingly weak attention span. In the end, this awkward

incident demonstrated the graciousness of Grimes. Hopefully, as she rises through the ranks of musicdom, Boucher will be provided with better stage security.

—Alexandra de Boer

NERDFEST 2011

November 19 / *The Rickshaw*

I let go of any preconceived notions I had and gave Nerdfest 2011 a try, and it was a blast. This wasn’t about protractors, pocket protectors and post-nasal drip, mind you, but about leather and gothic, fantasy-themed metal bands. These are the nerds of the round table: the gamer tweekers and swordplay geeks. Sure it was a little out of my element, but there was something about this room full of easy-to-talk to fanboys and fangirls that felt inclusive and different from other gigs. On hand was a display of finely crafted swords, chainmail and sparring poles, all of which were hands on and generously explained by the folks manning the surrounding tables. Then there was the crowd, a quarter of whom were dressed to the nines, and not in formal wear.

There was the mysterious shogun standing guard in leather armour that looked like it could stop a bullet. There were Norse soldiers drinking “mead” from goat horns. There were a couple of roman legionnaires that didn’t skim on the details. There were wenches that looked poised to make meat out of anyone who crossed them. Even a Merlin was present, wandering aimlessly through the crowd in a daze, waving his fingers and casting secret spells into the ether. I loved how much work went into these costumes; nobody took themselves too seriously, nor cared how they looked to anyone else. Even the metalhead skids with secret nerd tendencies were having a laugh riot.

And the music was awesome! I couldn’t help but enjoy the sheer cheesy fun these bands exuded. Three local-ish acts were on hand to thrill and entertain, along with a couple of saucy burlesque performances, one of whom had plates attached to her body and used a disk grinder to add

spark to her performance.

Vancouver’s Celestial Ruin was nearly finished when I arrived, but they were a fairly cut-and-copy Victorian-era metal outfit with a female vocalist whose operatic voice soared. Eye of Odin had a bit more of a scary thing going on. With a fake blood-covered frontman whose bassy voice sounded like a jet engine, the Nanaimo-based outfit specialized in lumbering battle metal about traversing mountains in the mist and slaying armies of undead soldiers.

Lastly, Scythia was absolutely great and may have swayed me to side with D&D metal. They were just so tight, and their Tolkien-approved tunes were of the highest quality. I went home that evening with visions of damsels in distress and their wild-eyed saviours playing across the battlefield of my mind. Even if I never pick up a sword or seven-sided die again, I can reflect on Nerdfest 2011 and remember that for one night, I was home.

—Nathan Pike

Home of Vancouver's Music Directories

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LOUISE REIMER

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DECEMBER



BILTMORE CABARET

4	5	6	7	8	9	10
SUN	MON	TUE	WED	THU	FRI	SAT
11 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	12 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	13 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	14 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	15 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	16 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	17 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR WITH DJ TEDDY SMOOTH
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25 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	26 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	27 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	28 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	29 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	30 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR WITH DJ TEDDY SMOOTH	31 KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR WITH DJ TEDDY SMOOTH
1 JEFFREY LEWIS & THE JUNKYARD WITH GUESTS	2 GIRLFRIENDS & BOYFRIENDS WINNIECOOPER, BEATROUTE AND CITY PRESENT 7 TH RELEASE! PEACE + PETROLEUM BY PRODUCT	3 TYRANAHORSE EARLY SHOW RED HOT TICLES BURNING ON FIRE WHAT'S HOT & MANHUNG LATE SHOW GLORY DAYS COLOR MAGAZINE & ANTISOCIAL PRESENT WITH MYGAYHUSBAND! + SINCERELY HANA + RICO UNO	4 JESSE SYKES AND THE SWEET HEREAFTER THE BILTMORE AND THE GEORGIA STRAIGHT PRESENT WITH MALCOLM AND THE MOONLIGHT WITH LOW HUMS	5 PAUL ANTHONY'S TALENT TIME! COMEDY, VARIETY TALK SHOW (Metal Blade Recording Artists) + CHRISTIAN MISTRESS AND GUESTS DOORS 8PM, SHOW 9PM	6 JESSE SYKES AND THE SWEET HEREAFTER THE BILTMORE AND THE GEORGIA STRAIGHT PRESENT WITH MALCOLM AND THE MOONLIGHT WITH LOW HUMS	7 JESSE SYKES AND THE SWEET HEREAFTER THE BILTMORE AND THE GEORGIA STRAIGHT PRESENT WITH MALCOLM AND THE MOONLIGHT WITH LOW HUMS
8 HAMMERS OF MISFORTUNE THE BILTMORE AND BEATROUTE MAGAZINE PRESENT (Metal Blade Recording Artists) + CHRISTIAN MISTRESS AND GUESTS	9 EAST VAN SOUL CLUB AN ALL VINYL SOUL DANCE PARTY WITH DJ'S JONNY WAS AND SUMMOY	10 SUN WIZARD THE GAY NINETIES EARLY SHOW COLOR MAGAZINE & ANTISOCIAL PRESENT GLORY DAYS LATE SHOW WITH MYGAYHUSBAND! + SINCERELY HANA + RICO UNO	11 DECEMBER FEST ANCIENTS ANION GALGAMEX AND LOTS MORE!	12 FOOD BANK FUNDRAISER: PORTAGE AND MAIN WITH WHITE ASH FALLS + EVAN WAY ICE CREAM SOCIAL 11:00PM LATE SHOW 50'S AND 60'S DANCE PARTY	13 SUN WIZARD THE GAY NINETIES EARLY SHOW COLOR MAGAZINE & ANTISOCIAL PRESENT GLORY DAYS LATE SHOW WITH MYGAYHUSBAND! + SINCERELY HANA + RICO UNO	14 SUN WIZARD THE GAY NINETIES EARLY SHOW COLOR MAGAZINE & ANTISOCIAL PRESENT GLORY DAYS LATE SHOW WITH MYGAYHUSBAND! + SINCERELY HANA + RICO UNO
15 CHRISTMAS BAND RETURN TO THE BILTMORE FOR A NIGHT OF XMAS CLASSICS!	16 CHRISTMAS BAND RETURN TO THE BILTMORE FOR A NIGHT OF XMAS CLASSICS!	17 CHRISTMAS BAND RETURN TO THE BILTMORE FOR A NIGHT OF XMAS CLASSICS!	18 CHRISTMAS BAND RETURN TO THE BILTMORE FOR A NIGHT OF XMAS CLASSICS!	19 CHRISTMAS BAND RETURN TO THE BILTMORE FOR A NIGHT OF XMAS CLASSICS!	20 CHRISTMAS BAND RETURN TO THE BILTMORE FOR A NIGHT OF XMAS CLASSICS!	21 CHRISTMAS BAND RETURN TO THE BILTMORE FOR A NIGHT OF XMAS CLASSICS!
22 CHRISTMAS BAND RETURN TO THE BILTMORE FOR A NIGHT OF XMAS CLASSICS!	23 CHRISTMAS BAND RETURN TO THE BILTMORE FOR A NIGHT OF XMAS CLASSICS!	24 CHRISTMAS BAND RETURN TO THE BILTMORE FOR A NIGHT OF XMAS CLASSICS!	25 CHRISTMAS BAND RETURN TO THE BILTMORE FOR A NIGHT OF XMAS CLASSICS!	26 CHRISTMAS BAND RETURN TO THE BILTMORE FOR A NIGHT OF XMAS CLASSICS!	27 CHRISTMAS BAND RETURN TO THE BILTMORE FOR A NIGHT OF XMAS CLASSICS!	28 CHRISTMAS BAND RETURN TO THE BILTMORE FOR A NIGHT OF XMAS CLASSICS!
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Featured Shows:

ON THE AIR

WHAT PINK SOUNDS LIKE

by **BRENDA GRUNAU**

photo by **ROBERT FOUGERE**

What Pink Sounds Like is CiTR's embodiment of Femcon. Tune in to this show and you'll hear an eclectic mix of female artists and musicians with Ashly Kissman's rolling commentary. Kissman's goal, according to her blog, is "to empower girls and women by highlighting women in media and music," citing the low percentage of women broadcasters in Canadian media as a major impetus for her program. For years, Kissman has steeped herself in radio, as programmer and staff at CFUV in Victoria (also 101.9 FM) and interning with NPR in Kansas.



Discorder: What kind of music do you play on your show?

Ashly Kissman: I play a really eclectic mix of music, so a lot of electronica, alternative rock, R&B, some hip-hop, some jazz.

D: What made you want to have a radio show?

AK: I wanted to have a radio show for as long as I can remember because I love sharing my thoughts on-air. I've always loved public speaking and public dialogue, and radio is a great medium to do that with.... I love storytelling too, whether you are telling the story of a new artist or album, or of a woman who just wrote a book about feminist short fiction or something, radio gives you that avenue to do that.

D: What is your show about?

AK: My show is all about celebrating women in media and in music. I started the show because I noticed that in some music genres there seemed to be a lack of female bands and singers. I set out to change that by focusing on women, to encourage more women to pursue broadcasting or play music, and to not be afraid of trying that out. Also, in most radio organizations, women are only 30 per cent of on-air programmers. I always found that really interesting. Another reason is to encourage more women to get on-air, be silly and be goofy and learn new skills. You don't have to have an immense knowledge to do a radio show, you just have to put yourself out there. I think the reward is really huge.

D: What has been your most memorable on-air moment?

AK: One super memorable moment was when I messed up on-air. I forgot to press my mic channel and started talking, and I remember my program director running in and pressing the channel on. I remember because it was the first time I allowed myself to mess up, and if that's the worst that could happen, it's ok. Another memorable moment for me in radio was when I interviewed the director [Judy Chaikin] of the film *The Girls in the Band*, [which screened at this year's VIFF]. That's when I really felt like the show had reached an audience and I was part of the Vancouver community. A lot of people went to my blog because the interview was posted there. It reminded me how powerful radio

is; I never looked it up, but I don't imagine Judy Chaikin was interviewed by many other radio stations. It just shows you how community radio can showcase parts of the media and the community that are completely underrepresented.

D: Who has been your best guest?

AK: Funny enough, one of my best guests ever was Classified, when I was at CFUV (in Victoria) hosting a hip-hop show with a girlfriend called *The Corner*. He would always take the time to talk to us and be humble in his interview responses, even though he's an artist that's very successful. I always thought it was super cool that I got to interview him.

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

AK: My first instinct is Alicia Keys' *As I Am*. It's just one of those albums that I can listen to on repeat because Alicia Keys is so damn talented.

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

AK: I'm going to give a shout out to Oswaldo [Perez, host of *The Morning After Show*, Tuesdays 11:30-1:00 p.m.], since I probably listen to his show the most. I like how he always features local artists in. This is what really drew me to campus and community radio in the first place—you can have local artists in the studio, and it's such a great meeting place for people to learn about new music and get the word out.

D: What does the future hold for *What Pink Sounds Like*?

AK: I would love to explore the media side of my show rather than the music side. As much as my show will always remain a music show, I would love to do more interviews with local women in the media, whether it is a media campaign towards a cause, or a media installation project. One idea I had was to feature local women bloggers and interview one each week. It would let people know about the blogs, to check out all the talented women in Vancouver, but also gives them an audience for their blog. There's a community of women that are doing things and people just don't know about it.

→ *What Pink Sounds Like* airs Tuesdays from 1-2 p.m.

// CİTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF 2011

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Braids*	<i>Native Speaker</i>	Flemish Eye	51	The Jolts*+	8%	Sudden Death
2	Austra*	<i>Feel It Break</i>	Paper Bag	52	Brian Eno & Rick Holland	<i>Drums Between the Bells</i>	Warp
3	Various Artists*+	<i>CİTR Pop Alliance Vol. 2</i>	Mint	53	Buck 65*	<i>20 Odd Years</i>	Warner
4	Various Artists*+	<i>Nite Prison</i>	Independent	54	Iron & Wine	<i>Kiss Each Other Clean</i>	Warner
5	B-Lines*+	<i>B-Lines</i>	Nominal	55	The Smith Westerns	<i>Dye It Blonde</i>	Fat Possum
6	Chad VanGaalén*	<i>Diaper Island</i>	Flemish Eye	56	TV On The Radio	<i>Nine Types of Light</i>	Interscope
7	Kellarissa*+	<i>Moon of Neptune</i>	Mint	57	Zola Jesus	<i>Conatus</i>	Sacred Bones
8	SunWizard*+	<i>Positively 4th Avenue</i>	Light Organ	58	Fine Mist*+	<i>Public Domain</i>	Independent
9	Timber Timbre*	<i>Creep On Creepin' On</i>	Arts & Crafts	59	Bill Callahan	<i>Apocalypse</i>	Drag City
10	Kurt Vile	<i>Smoke Ring For My Halo</i>	Matador	60	The Oh Wells*+	<i>The EP That We Love</i>	Independent
11	Channels 3 & 4*+	<i>Christianity</i>	Gilgongo	61	Indian Wars*+	<i>Walk Around The Park</i>	Bachelor
12	Destroyer*+	<i>Kaputt</i>	Merge	62	J. Mascis	<i>Several Shades of Why</i>	Sub Pop
13	Geoff Berner*+	<i>Victory Party</i>	Mint	63	Ron Sexsmith*	<i>Long Player Late Bloomer</i>	Warner
14	Miesha & the Spanks*	<i>Gods Of Love</i>	Transistor 66	64	Tim Gerwing*+	<i>Chikatetsu</i>	Independent
15	The Good Lovelies*+	<i>Let the Rain Fall</i>	Independent	65	Gauntlet Hair	<i>Gauntlet Hair</i>	Dead Oceans
16	Sex Church	<i>Growing Over</i>	Load	66	Babysitter	<i>Tape IV</i>	Independent
17	Peace	<i>My Face</i>	Pop Echo	67	Cowpuncher*	<i>Cowpuncher</i>	Independent
18	Nobunny	<i>Raw Romance</i>	Burger	68	Born Gold*	<i>Bodysongs</i>	Hovercraft
19	The Pack A.D.	<i>Unpersons</i>	Mint	69	Myths*+	<i>Myths</i>	Independent
20	Swans	<i>My FatherWill Guide Me...</i>	Young God	70	Louise Burns*+	<i>Mellow Drama</i>	Light Organ
21	Aunts & Uncles	<i>Aunts & Uncles</i>	Independent	71	La Sera	<i>La Sera</i>	Hardly Art
22	Eleanor Friedberger	<i>Last Summer</i>	Merge	72	Bass Drum Of Death	<i>GB City</i>	Fat Possum
23	Weed*+	<i>"With Drug" Seven-inch</i>	Cruising USA	73	Crocodiles	<i>Sleep Forever</i>	Fat Possum
24	Crystal Stilts	<i>In Love With Oblivion</i>	Slumberland	74	Slow Learners	<i>"Grocery Store" Seven-inch</i>	Scumbuzz
25	Fergus & Geronimo	<i>Unlearn</i>	Hardly Art	75	Eskmo	<i>Eskmo</i>	Ninja Tune
26	Gillian Welch	<i>The Harrow and the Harvest</i>	Acony	76	Feist*	<i>Metals</i>	Arts & Crafts
27	Wanda Jackson	<i>The Party Ain't Over</i>	Third Man	77	Synthcake*+	<i>Musicophilia</i>	Independent
28	Dum Dum Girls	<i>He Gets Me High</i>	Sub Pop	78	The Walkmen	<i>Lisbon</i>	Fat Possum
29	PJ Harvey	<i>Let England Shake</i>	Island	79	Ghostface Killah	<i>Apollo Kids</i>	Def Jam
30	Shimmering Stars*+	<i>Violent Hearts</i>	Hardly Art	80	Les Breastfeeders*	<i>Dans la gueule des jours</i>	Blow The Fuse
31	Apollo Ghosts*+	<i>Money Has No Heart</i>	Geographing	81	Myelin Sheaths*	<i>Get on Your Nerves</i>	South Paw
32	Austra*	<i>Sparkle</i>	Paper Bag	82	The White Wires*	<i>2</i>	Dirtnap
33	Braids/Purity Ring*	<i>Split</i>	Fat Possum	83	Subtractive LAD*	<i>Kindred</i>	N5MD
34	World Club*+	<i>Live-able Via-bility</i>	Independent	84	The Hobophobes*	<i>The Hobophobes</i>	Independent
35	Colin Stetson*	<i>New History Warfare Vol. 2:Judges</i>	Constellation	85	Veronica Falls	<i>Veronica Falls</i>	Slumberland
36	Battles	<i>Gloss Drop</i>	Warp	86	The Raveonettes	<i>Raven In The Grave</i>	Vice
37	Hunx & His Punx	<i>Too Young To Be In Love</i>	Hardly Art	87	The Russian Futurists*	<i>The Weight's on the Wheels</i>	Upper Class
38	Mogwai	<i>Hardcore Will Never Die...</i>	Sub Pop	88	Times New Viking	<i>Dancer Equired</i>	Merge
39	Ohbijou*	<i>Metal Meets</i>	Last Gang	89	Lumerians	<i>Transmalinnia</i>	Knitting Factory
40	The Black	<i>Sun in the Day Moon at Night</i>	Moon Records	90	Thee Oh Sees	<i>Carrion Crawler</i>	In The Red
41	The Go! Team	<i>Rolling Blackouts</i>	Memphis Industries	91	Mother Mother*+	<i>Eureka</i>	Last Gang
42	The Rural Alberta Advantage*	<i>Departing</i>	Paper Bag	92	Social Distortion	<i>Hard Times and Nursery...</i>	Epitaph
43	The Wailin' Jennys*	<i>Bright Morning Stars</i>	True North	93	The Albertans*+	<i>New Age</i>	Ernest Jenning
44	Dog Day*	<i>Deformer</i>	FunDog	94	Still Corners	<i>Creatures Of An Hour</i>	Sub Pop
45	Bruce Peninsula*	<i>Open Flames</i>	Hand Drawn Dracula	95	Grown-Ups*	<i>Stopped Caring</i>	Independent
46	Brian Eno	<i>Small Craft on a Milk Sea</i>	Warp	96	Exene Cervenka	<i>The Excitement Of Maybe</i>	Bloodshot
47	Heavy Chains*+	<i>A Very Real Hell</i>	The Broadway To	97	Sandro Perri*	<i>Impossible Spaces</i>	Constellation
48	DiamondRings*	<i>Special Affections</i>	Secret City	98	Needles//Pins	<i>"Drop It" Seven-inch</i>	Scumbuzz
49	Love Cuts*+	<i>Love Cuts</i>	Nominal	99	Stereolab	<i>Not Music</i>	Drag City
50	Tasseomancy*	<i>Ulalume</i>	Out Of This Spark	100	Library Voices*	<i>Summer Of Lust</i>	Nevado

CİTR's charts reflect what's been played on the air by CİTR'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 CİTR'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.

ZULU RECORDS STAFF TOP 10's OF 2011

A list of ten of our favourite records from the past year.

JOHNNY

DESTROYER – Kaputt
DEVON WILLIAMS – Euphoria
NICK LOWE – The Old Magic
REAL ESTATE – Days
GIRLS – Father, Son, Holy Ghost
CAPITOL 6 – Fever 7"
ARCADE FIRE – The Suburbs
BUMMER HIGH – s/t Cassette
THE HIGH DROPS – s/t Cassette
CASS McCOMBS – Wit's End



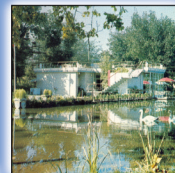
SAM

THE CARETAKER – An Empty Bliss Beyond This World
KODE9 & SPACEAPE – Black Sun
COLIN STETSON – New History Warfare, Vol. 2: Judges
DESTROYER – Kaputt
TUNEYARDS – who kill
PEAKING LIGHTS – 936
ONEOHTRIX POINT NEVER – Replica
SMITH WESTERNS – Dye It Blonde
THE BABIES – The Babies
LAPALUX – Many Faces Out of Focus



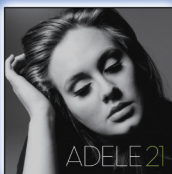
MELANIE

DUCKTAILS III – Arcade Dynamic
SEX CHURCH – Growing Over Weekend – Red
THE BABIES – s/t
CRYSTAL STILTS – In Love With EMA – Past Life Martyred Saints
WEED – With Drug/Eighty 7"
DESTROYER – Kaputt
Various Artists – NIGHT PRISON LP
PURE X – Pleasure



ALI

ADELE – 21
DESTROYER – Kaputt
CUT COPY – Zonoscope
OKKERVIL RIVER – I Am Very Far
FLEET FOXES – Helplessness Blues
FOSTER THE PEOPLE – Torches
BON IVER – Bon Iver
JAY-Z & KANYE WEST – Watch The Throne
ST VINCENT – Strange Mercy
FEIST – Metals



WILL

NAOMI PUNK – The Spell EP
HUBBLE – Hubble Drums
FOOTWORK – s/t EP
HAUSU – s/t EP
REAL ESTATE – Days
SLOW LEARNERS – Grocery Store 7"
MATTHEW COOPER – Some Days Are Better Than Others OST
KATE BUSH – Director's Cut
DES ARK – Don't Rock the Boat, Sink the Fucker
CLOUD NOTHINGS – Cloud Nothings



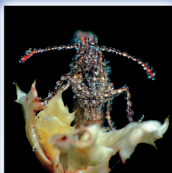
MARK

BLACK LIPS – Arabia Mountain
SOFT MOON – s/t
THE MEN – Leave Home
HTRK – Work Work Work
WOODEN SHJIPS – West
CAT'S EYES – s/t
PJ HARVEY – Let England Shake
MOON DUO – Mazes
WOODS – Sun and Shade
Soundtrack – DRIVE



JEREMY

GANG GANG DANCE – Eye Contact
DATE PALMS – Honey Dvash
SPEED DEALER – MOMS s/t
FOOL'S GOLD – Leave No Trace
EXTRA HAPPY GHOST – Modern Horses
THUNDERCAT – Golden Age of Apocalypse
ZOLA JESUS – Conatus
RAINBOW ARABIA – Boys and Diamonds
PURO INSTINCT – Headbangers in Ecstasy
TINARIWEN – Tassili



ERIN

DESTROYER – Kaputt
SOFT MOON – s/t
SEX CHURCH – Growing Over
BALAM ACAB – Wander Wonder
DIRTY BEACHES – Badlands
ICE AGE – New Brigade
BILL CALLAHAN – Apocalypse
TINARIWEN – Tassili
CASS McCOMBS – Wit's End



NIC

THE WAR ON DRUGS – Slave Ambient
BLACKOUT BEACH – Fuck Death
TIM HECKER – Ravedeath 1972
KURT VILE – Smoke Ring My Halo
BILL CALLAHAN – Apocalypse
PJ HARVEY – Let England Shake
THURSTON MOORE – Demolished Thoughts
BEIRUT – The Rip Tide
DEVON WILLIAMS – Euphoria
WILCO – The Whole Love



NOTE!! ALL STAFF TOP TENS OF 2011 ARE ON SALE 10% OFF UNTIL JANUARY 31st 2012!

OTHER ZULU NOTABLES...

Stay tuned for an announcement about VINYL APPRECIATION NIGHT, our 30th ANNIVERSARY PARTY, HOLIDAY PLANS and more!

ZULU HOLIDAY HOURS

DECEMBER 15th-23rd	OPEN LATE 9PM
DECEMBER 24th	9:30-6PM
DECEMBER 25th	CLOSED
DECEMBER 26th	9:00-6:00PM



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Sat	9:30 – 6:30
Sun	12:00 – 6:00