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# DISCORDER

PEACE  
WEED  
BRASSTRONAUT  
FOR THE SAKE OF SONG SUNDAYS  
MARK DELONG

# NÜ SENSAE



## EDITOR'S NOTE

I'll start with a disclaimer: I just graduated from school, so I'm about to get all reflective and introspective and stuff. No doubt many of you are in the same boat, so perhaps you'll relate.

I think it's natural for people to regularly have "On This Day in History" moments in their lives. I'm no different, and there are a few that stand out every year. On June 29s, I recall launching into a month-long cross-Canada road trip with my mom in 2010, camping our way from Vancouver to the east coast. On April 16s, I reflect on two years ago when I went to Coachella, peed my pants a bit seeing LCD Soundsystem for the first time, and sweated and grinned madly for three days with 75,000 of my best friends. I was just invited to the Facebook group for my 10 year high school reunion, and am hashing up memories of 6 a.m. rowing practices, my first real boyfriend and student government-hosted chocolate milk drinking contests, which tended to end in projectile vomiting. On March 16s, I take a moment to remember that one time I came out of my mom's womb.

Whenever I'm struck with a "On This Day in History" moment, I'm more aware of how quickly time passes, prompting me to say to myself, "Self, was that really [x] years ago? Geeze!" The majority of posts in the aforementioned FB group begin with, "I can't believe it's already been..." Although I'm not typing it, I am thinking the same thing. It's cliché, but I almost cannot believe how fast the last 10 years have gone, especially the last two in college. School weeks as a teenager dragged on, but now it's the opposite. Not just Monday to Friday, but month after month. It's already May, for crap sakes. Didn't we just publish April?

Apparently it's not going to slow down, so I am often reminded by many older family members. Maybe time is flying because I just joined the ranks of adulthood (on paper, at least). Then I bought some pumps, I got a hair cut and I got a real job. Graduation hasn't sunk in yet though; I'm still trying to wrap my head around having all this space in my life that homework and class and public transit occupied.

Interwoven with these date-induced flashbacks is the music that narrated it. Driving to Indio, I got my co-pilot hooked on Brasstronaut, one of our feature artists this month. One song that could always get me out of bed on those dark mornings before rowing was Matthew Good Band's "Everything is Automatic" (back off, I was 15). And I clearly remember that "Jump" by Van Halen was the number one song on the day I was born.

And it's odd to think that five years from now, I'll reflect on May 2012 remembering how Peace, Weed, Nü Sensae and a buttload of electro got me through another issue of *Discorder*. Fancy that.

Speaking of this month's issue, I'm happy to share articles on Centre A in recognition of Asian Heritage Month, five great features on five very different musical subjects, and our usual assortment of reviews and news on all things listen-worthy.

So bring on May! It's time to make some more memories.

Read on and stay rad,

Laurel Borrowman

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ANDREW BIRD  
photo by  
GERALD DEO

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Maybe the first thing you associate with thrash punk music isn't necessarily sponsorship from BP Oil or a beer company. Fair enough, but that doesn't mean trio Nü Sensae wouldn't be down for a little extra cash from either. After all, with a new album on the horizon and a tour schedule that won't quit, the money's got to come from somewhere.

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Get ready to take a magical, mysterious journey into the bowels of oddball America with Vancouver punk rockers Peace. The quartet that parties with the likes of moshing dogs, blue collar dads, and vertically challenged individuals at Olympia's legendary Black Houses have got a thing or two say about touring. And old wise men. And they have a new album on the horizon, so that's good.

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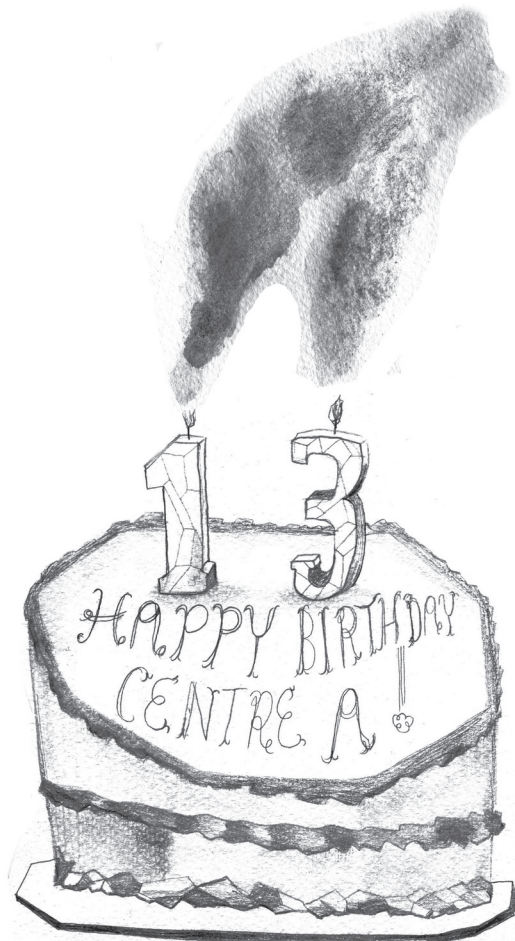
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# CENTRE A

by COLEMAN  
INGRAM

illustration by PRISCILLA YU



May is Asian Heritage Month, a nation-wide recognition of Asian cultural contributions to Canada and a celebration of Asian culture as a whole. One would be hard pressed to find an institution that celebrates that culture as enthusiastically as Centre A (a.k.a. the Vancouver International Center for Contemporary Asian Art). Coincidentally, May also marks the centre's 13<sup>th</sup> anniversary. *Disorder* paid a visit to Executive Director Haema Sivanesan to reflect on the milestone.

Founded in 1999 by multimedia artist and arts administrator Hank Bull, Centre A's mandate is to provide a platform for contemporary Asian art in the form of not only exhibitions, but also public forums, artists-in-residence, screenings, publications and web projects. Since its beginnings it has presented work from over 300 artists from Canada and beyond, produced over 80 original projects and continues to thrive. With Bull having stepped down as Executive Director last year, his successor Sivanesan said the centre is going through a transitional period, but that it is an exciting one of growth and new opportunities. After all, part of celebrating heritage is encouraging growth and prosperity for the future.

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Coming from a position at the South Asian Visual Arts Centre in Toronto, Sivanesan says that she is looking to develop Centre A's reputation as "a nationally recognized contemporary art community [who] wants to show leadership." She and the other staff, including curator Makiko Hara, intend to do this through the traditional means of showing new and engaging exhibitions and by utilizing the rapidly changing way that artists communicate and exchange ideas via the Internet. Their current exhibit is *Yellow Signal: New Media in China*, which uses sound and video to explore contemporary Chinese life. It will be followed by the reissue of David Khang's acclaimed photo and essay catalogue for his exhibition *How to Feed a Piano*. On May 5th the centre will host its 13th Anniversary Fundraising Dinner and Art Auction, with works by a variety of young, local and upcoming artists, including Ken Lum, creator of *Monument for East Vancouver* (the 19.5m LED cross at Clark Drive and 6th Avenue). These are the diverse mediums that keep Centre A refreshing and inviting for both artists and the public.

Sivanesan added that it isn't just diversity between mediums that keeps Centre A current, but diversity of Asian culture itself, with artists from a number of backgrounds re-examining traditional Asian art, such as a recent collaboration in progress between a non-Asian artist and an Iranian artist reconceptualising 18th century Japanese prints. Sivanesan sees Centre A and those who work there as broadening the paradigm of art history to include ideas that wouldn't typically fit and being seen through the lens of contemporary art, they create something new in the process.

Pointing out that **National Volunteer Appreciation Week** is also soon upon us, Sivanesan says it isn't just the artists and staff that make Centre A what it is, but the help and support of the community as well. As a non-profit organization, it takes in 40 to 50 volunteers annually that help with the day-to-day functions of the space as well as additional people for special events. She discussed one of Centre A's goals is to engage the community more deeply and generate awareness of Asian art and artists; volunteers are a very crucial part of this goal, calling them "ambassadors for the centre."

Center A is open Tuesday to Saturday, from 11 a.m. to 6 p.m., free of charge to the public. To donate, become a member or volunteer, visit their website at [www.centrea.org](http://www.centrea.org).

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# GASLAND

*Gasland* directed by  
JOSH FOX (2010)

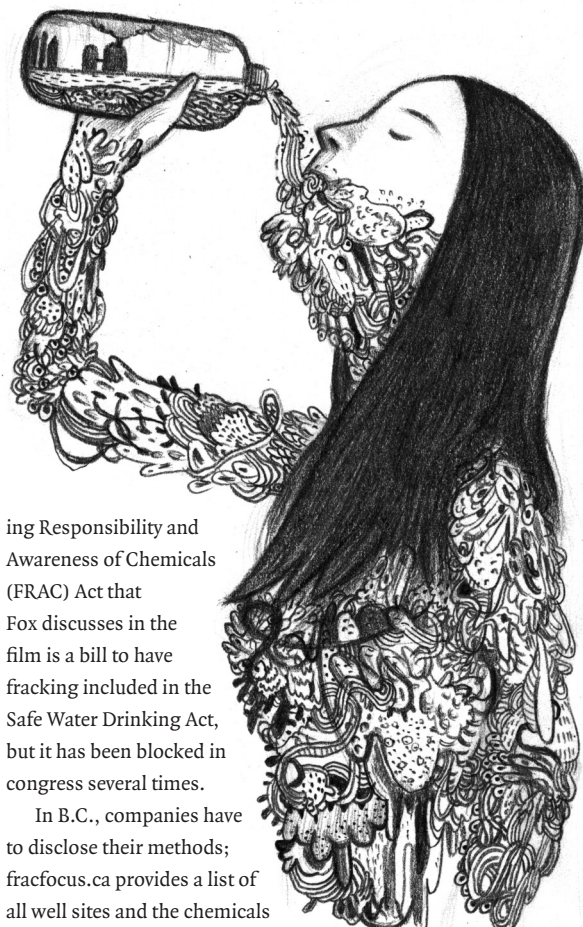
illustration by  
MICHAEL LEE

by **ARIEL  
FOURNIER**

Josh Fox does not want his drinking water poisoned. Fair enough. Schooled in the documentary tradition of Michael Moore and Morgan Spurlock, Fox constantly inserts himself into scenes in his film. The outcome is awkward, but effectively demonstrates that this movie is a personal plea. Slightly self-indulgent, the film brings attention to the much-needed conversation around natural gas extraction. Hydraulic fracturing, or fracking, to recap, is the process used to extract underground natural gas deposits (the film focuses on shale gas). Companies drill into the ground, chemicals and water go in, a small earthquake occurs and gas comes out. The film is especially relevant here, given that Northeast British Columbia has the biggest source of shale deposits in Canada and natural gas production is already well under way in the Peace River region.

The film is a journey into the “heartland of America” in which the protagonist, our good buddy Fox, discovers more and more about the insidious effects of natural gas drilling. After a gas company offers to lease his land in Milanville, Pennsylvania for \$100,000, Fox goes on a nauseating road trip filled with dead animals, brain lesions and contaminated water to find the effect of fracking on residents living near well sites.

The film’s central concern is specific to the regulations put in place in the United States in 2005. An exemption in the Safe Water Drinking Act means that companies can claim the chemicals they use as trade secrets rather than being forced to disclose the “secret sauce” that they pump into the ground. So if a water source is poisoned, it is extremely difficult to trace the exact source of what is making people sick and even more difficult to regulate practices. The Fractur-



ing Responsibility and Awareness of Chemicals (FRAC) Act that Fox discusses in the film is a bill to have fracking included in the Safe Water Drinking Act, but it has been blocked in congress several times.

In B.C., companies have to disclose their methods; fracfocus.ca provides a list of all well sites and the chemicals used during fracking. Still, companies do not have to list the chemicals until 30 days after drilling has begun, so the approval process for companies is unaffected by this information. On top of this, there are still many other issues with fracking, including water use, carbon emissions and the fact that despite monitoring, contamination from drilling and above-ground spills still happens in Canada and the U.S.

Ironically, Fox would actually benefit from fracking in a way most Canadians would not. He would actually get paid to lease his land, whereas in Canada the mineral rights for land beneath the topsoil mostly belong to the government. Here, you could have a drilling site right next door and not see a penny. Fox would at least get \$100,000 at the risk of being poisoned. *Gasland* is a visual journey through the American natural gas industry. The road movie format is effective, but it might be time to turn the car around and head north.





NÜ SENSÆ

by COLEMAN  
INGRAM





photos by  
KATAYOON  
YOUSSEFBIGLOO

lettering by  
AARON READ

# NÜ SENSAE

“Ok, so we wanna be sponsored by what so far? Beer, a gas station; BP, cause I think it would be easy.”

Daniel Pitout is sitting on a bench in Tea Swamp Park: a small corner of trees and playground equipment in Mount Pleasant, and the namesake of Nü Sensae’s most recent EP. He and his two bandmates facetiously run a tally on their wish list of band/life financers while we sip drinks and soak up the sun. Among other things, new axe-shredder Brody McKnight has suggested sponsorship from an apartment building, trance-inducing-bassist/spine-tingling-screamer Andrea Lukic is hoping for one from Toyota, and Animal-on-speed drummer Pitout has his fingers crossed for an endorsement from the town of Whistler “...so I can go to gay week every year for free!” It is a scene that seems unusually light and relaxed considering the intensely dark and sometimes frightening music the group plays and the pace of their recent schedule. Since McKnight joined, they have recorded their second full length record, toured extensively across the United States and Canada, both as headliners and openers, and had hardly sunk their toes into Vancouver soil before gearing up for another tour in June.

The new album, titled *Sun Downing*, will be released on July 24 via Seattle’s Suicide Squeeze Records. The recording took place in February and the vocals were barely finished before the band hit the open road, not only for the first time as a three piece but also as support for Denver’s EMA, playing some of the largest venues of their gigging careers.

“Maybe we should have been more intimidated,” muses Lukic. Apparently, the most challenging part of playing larger venues, such as the Lincoln Hall in

Chicago, was dealing with know-it-all soundmen who McKnight says, “don’t take into account that you’re trying to get something across by being loud. They’re just like ‘you guys are supposed to sound like this’ and they don’t really get it. But we’re stubborn.”

The tour also helped the already long-time friends establish some archetypes within the band. “Brody’s like the dad, Andrea’s the aunt, and I’m the sexy younger sister, with no rules!” laughs Pitout. “I’m like the daughter from *Married with Children*. Brody is like Wilson from *Home Improvement*. He’s mysterious.”

They jokingly refer to the supporting dates as a “band vacation,” that, although fun, were almost uncomfortably easy compared to the d.i.y. shows they played for their headlining dates and have been playing since their early days as stalwarts of the *Emergency Room* scene.

“We’re used to playing in basements, hoping we get ten dollars per show,” says Pitout. It comes as no surprise that a harder, more work-intensive tour is what the group finds familiar. Aside from Nü Sensae’s schedule, Pitout and McKnight also play in a project called *Eating Out* and, just last month, released their debut cassette on *Burger Records*. Lukic and McKnight also play in *Heavy Chains* and they all collaborate on a Nü Sensae Fan Club newsletter, with artwork and games created by the band and mailed at their own expense to members all over the world, raising the question: Where do these guys find the time for all this?

“It’s true,” admits Pitout. “The past year for me has been crazy. I was touring last year with *Hunx and his Punx* for a while; *Eating Out* hasn’t been super busy. We try to play shows where we



can; Nü Sensae's been busy. I think it's better that way though. I get really depressed if I'm not super busy."

By the looks of things, they should be staying off depression for a while to come. Aside from a few isolated shows over the next month supporting indie-buzz acts including **Japanther**, **Ty Segall** and **Best Coast**, June will see the group make a solo venture along the west coast, playing with **Black Bananas** and **King Tuff** among others.

"Then after the record comes out we're going to go on another big tour for all of August and some of September," says McKnight, with Pitout adding, "Yeah, so that will be across North America again and then we have a few festivals we're playing in the summer: Sled Island in Calgary and then two bigger festivals in Seattle in the fall. And then we have a tentative tour in December that will go into Florida and through the South."

"When?" Lukic cuts in.

"December [laughing]. It's news to her."

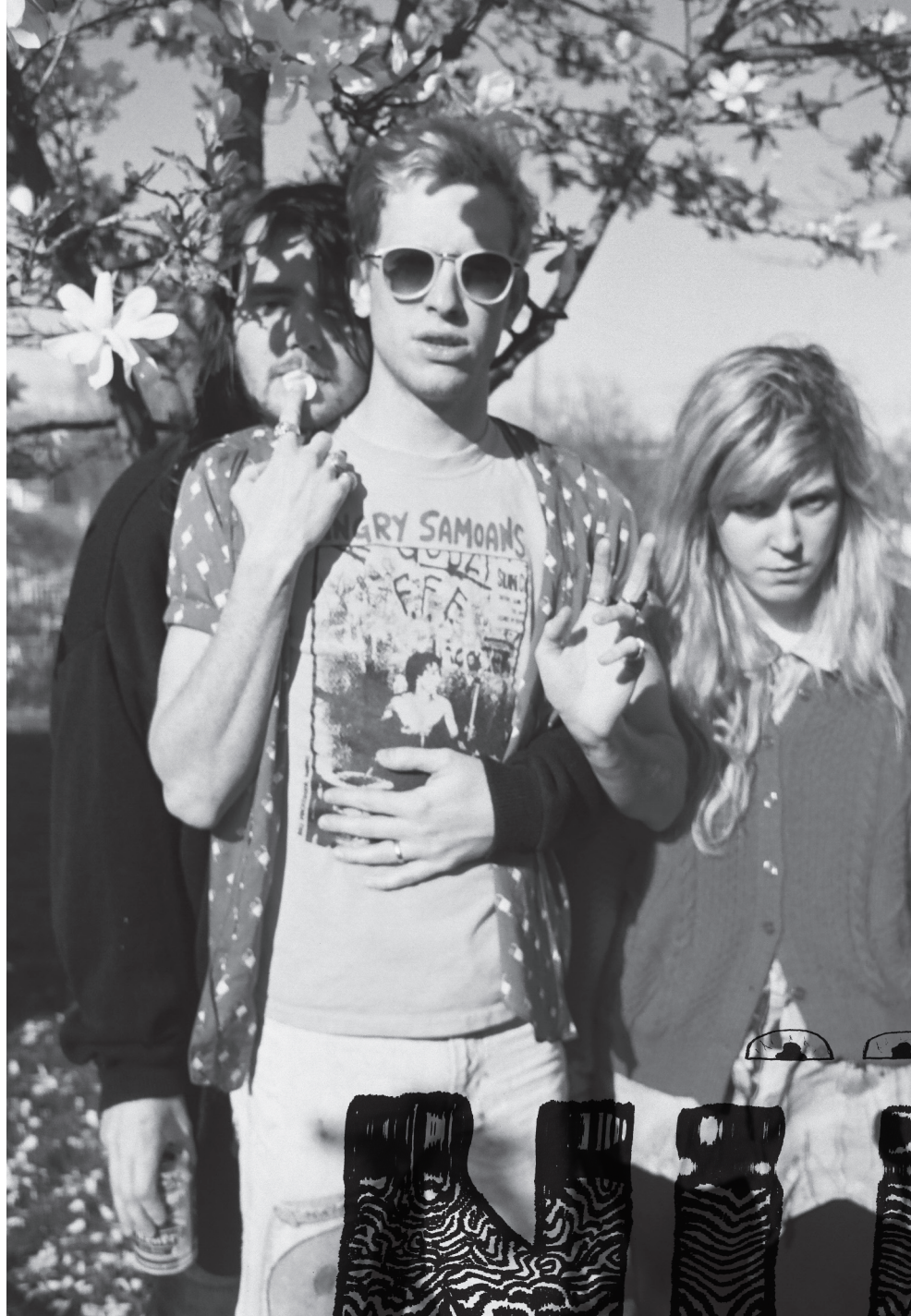
Understandably, it appears difficult to keep up with the hectic agenda, but despite this, it doesn't sound like any burn-out is imminent. "I think you have to find a balance," says Pitout, describing the magical novelty of early tours having calmed enough that they can look forward to returning home and seeing friends and family.

"[On tour] you just sit and think for so long, like eight hour drives, sitting, thinking about your life," laughs Lukic, saying that the daily routine of drive-play-sleep-repeat isn't very conducive to easy-going sightseeing. "People are like 'you get to see all these cities.' You get to see the highway!" Sightseeing aside and having toured a number of times now, what seems to make it all worthwhile for them is meeting people, whether it's 10 kids in rural Canada or a sold out show in one of the many metropolises of the States.

Calculating their projected travel for the upcoming year, Pitout figures they will be on the road for five or six months, and says with a grin, "It's kind of crazy! We like it though."

McKnight agrees, "Yeah, I like it a lot," slowly sips a beer in the afternoon sun, and says with a smile, "I don't want to work." Ironically, he is playing in one of the hardest working and most dedicated bands in Vancouver. With a much anticipated record on the way and a slew of shows to come, Nu Sensae is poised for their biggest year yet. Sponsorship, here they come!

Catch Nü Sensae supporting Ty Segall on May 5 at the Waldorf and with Best Coast on May 23 at the Commodore. To sign up for the Fanclub, check out their Facebook page.





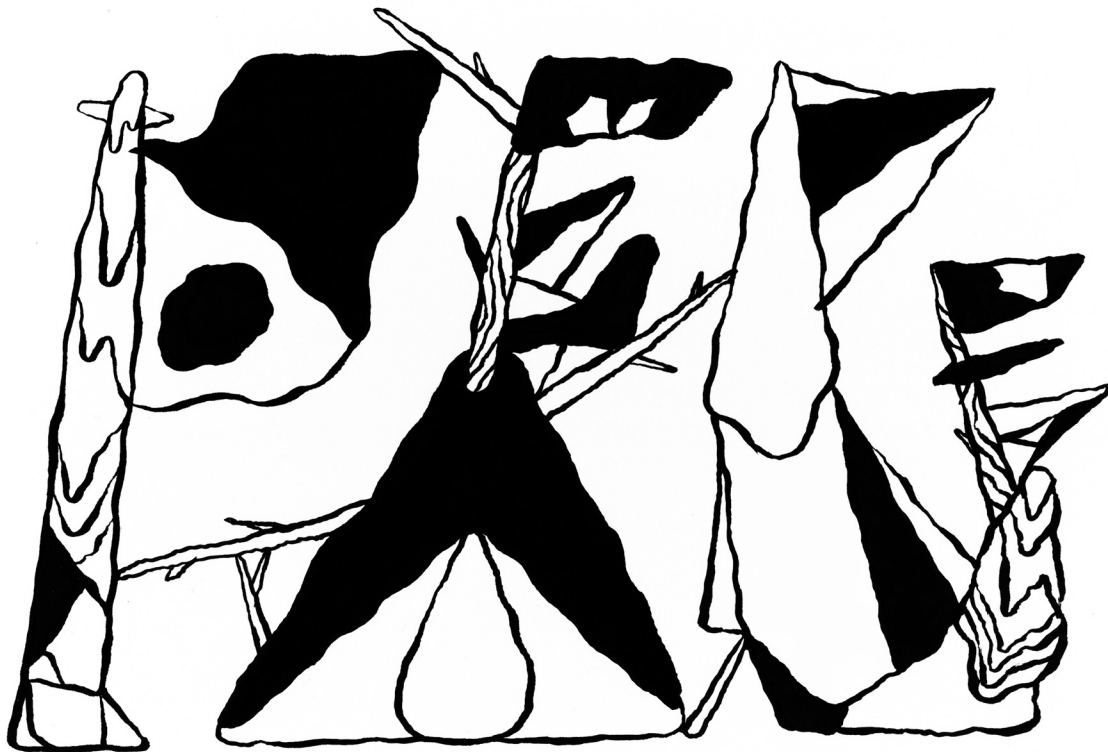


PEACE

by JACEY  
GIBB

photos by  
AMANDA COOPER

illustration by  
BRENNAN KELLY



I'm unsure how many bands have their names bestowed upon them by mysterious strangers at Vancouver's Funky Winker Bean's, but I can assume that Peace is one of the few. "It was bequeathed to us by a wise native man," explains Dan Geddes (vocals/guitar) over a mess of half-empty pints at The Whip, just off of Main Street. Geddes and Peace's drummer, Geoff Dembicki, were talking to a gentleman at the bar and when they went to leave, the man's friend, who had remained silent throughout the entire exchange, told them that their unnamed band now had a name: Peace.

The band's formation, however, wasn't nearly as mystical as their name's origin. Geddes and Dembicki met when they were four, over a friendly game of Candyland. "I told him that he would look better with glasses and the friendship blossomed [as a result of Candyland] and aesthetic criticisms."

While Dembicki was unable to make the interview, Peace's two other members, bassist Connor Mayer and guitarist Michael Willock, were also with us on the warm spring night, ready to share the band's inner workings with the world.

What started as a high school group in Edmonton, composed of Geddes, Mayer, and Dembicki, eventually flourished after all the members made their separate pilgrimages to Vancouver over a span of several years.

When asked to explain the reasons behind the change in landscape, each member had their own. "Edmonton's sweet but I don't want to live my whole life in the same city," says Mayer, while Willock is more driven: "I actually moved here to try and find a band and, you know, get rich and famous."

"I think I actually fled," Geddes adds.

Since Peace's formation, the punk-rock group released an EP back in 2009, *Slow Children*, and a full-length album, *My Face*, last April. Both works were recorded with Jordan Koop, and the latter was completed over five days in a music hall in Ladysmith, B.C. Geddes recalls the experience with mixed emotions: "It sounds really idealistic when you talk about it, but it's actually just us having a big teenage sleepover. It was sort of disgusting actually. But it's a lot of fun."

After *My Face* was unleashed, the band took to the road with a tour across Canada ending in Montreal, and then another tour throughout part of Washington. Peace has developed a reputation for being a lightning rod for antics, but when discussing highlights from their tours, it sounds more like a clip show from a David Lynch film.

"It was mostly based around more idiosyncratic venues, not too many straight up bar shows. And we like that. Or at least I do," says Geddes, in an attempt to justify their unusual gigs. "As long as there's people there that care, then I'd rather it be

weird." During their trek to Montreal, they played in a blue-collar dad's garage for a bunch of punk kids and even did a show in the basement of the Department of Foreign Affairs in Ottawa. But the really weird venues were south of the border, with a show in Olympia being the peak in surrealism.

"We don't know how much of this to believe," Geddes begins the tale, "but there are these things called Black Houses in Olympia and they're painted completely black. According to [the guy who was putting on the show] there's this satanic dentist that owns like twenty properties around Olympia and they're all painted black."

"It's either a grand nihilistic statement or something about affordable housing. He'll buy these houses and paint them black and then just let them turn to shit and rent them out to sketchy kids for no money," Mayer adds. But in order to rent the houses out, there are requirements—one of which is that the tenants have to put on shows. At the Black House Peace played at, which Geddes describes as "a place you wouldn't go to willingly," they found a teepee in the front yard and noticed that a tree had fallen over onto the house. Apparently it had been dead before, but then came back to life after falling over.

"It was like a lucid nightmare," Willock sums up bluntly. In attendance at the show were a midget dressed as a skeleton, a guy that lived in a tree, a man who collected human hair, and a golden





retriever who would watch the show and knew when to start moshing.

When they're not on the road, playing former mental institutions and satanic manors, Peace likes to get in at least one show a month around the Lower Mainland, preferably at one of the underground venues that have mostly been shut down now. They're currently looking forward to their next show on May 12 at The Anza Club with **Eating Out**, who drummer Dembicki also plays for.

"We just finished recording a new album actually," Willock recalls, seemingly out of the blue. When asked to describe what the new LP sounds like, everyone struggles to form a fair representation of what to expect. Mayer is the first to admit defeat, "It's kind of funny trying to describe an album in words." But what fans can look forward to is tighter song writing, more of a standout persona throughout the tracks, as well as an overall "simpler" feel. The current title is *The World is Too Much With Us*, a conscious shout-out to English Romantic poet William Wordsworth.

When the future of Peace is brought up at the end of the interview, an air of uncertainty takes over. Aside from finding a label to adopt their new album, playing a few festivals this summer,

and hopefully doing some more touring, the road ahead is unclear. "We don't really know what we're doing," Geddes admits, "but we hope it's good. That's always been the goal."

*Peace perform at The Anza Club on May 12 with Eating Out, The Gay '90s, and The Fight.*

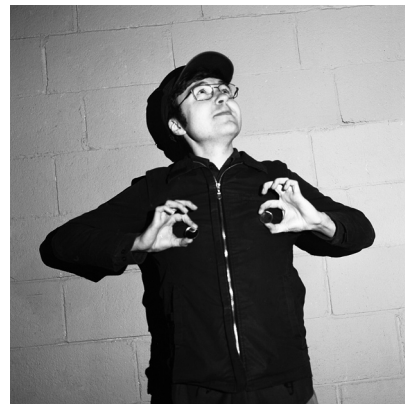


photo by KARI KLEINMANN



photo by FLIP SANDY



# WEED

lettering by  
WEED

A year ago, interviewing Weed would have meant a one-on-one with Will Anderson and his tape deck, when the name was applied to his d.i.y. solo cassettes. Today, he's flanked by Kevin Doherty (second guitar), Hugo Noriega (bass) and Bobby Siadat (drums), who have melded Weed into an epic lo-fi, guitar-sludge quartet. Anderson couldn't be happier about the change. I'm catching them at Budgie's Burritos as they prepare to release their new EP, *Gun Control*, next month. The excitement of going on tour to support it is bursting from their collective seams, and the conversation is a reminder that underneath the grabby moniker is a band with serious ethos.

by FRASER  
DOBBS



photo by  
MELANIE COLES





**Discorder:** This will be the second record you've pressed to vinyl as opposed to releasing on tape.

WILL ANDERSON: Yeah, *With Drug/Eighty* was the first. We self-released it. I came up with this dumb phrase, "Cruising USA" and I decided that's a record label. CUS-02 is *With Drug/Eighty*, *Gun Control* will be CUS-03.

**You toured for *With Drug/Eighty* through the west coast and the mid-west, and you are touring for this release all the way to the east coast. Not many bands here do that. Why are you doing it where others aren't?**

WA: I have to ask why other bands don't tour.

HUGO NORIEGA: It's scary playing outside of your town. Locally, all bands have connections.

**What was your connection to the cities you've toured to, like Portland or Seattle?**

WA: We didn't have any. Our first show in Seattle was a disaster. The first show in a new city is never good. There were three people there, but we met them and talked to them and they helped us get our next show there.

BOBBY SIADAT: We met a girl from Baltimore. We're going through there but we didn't have anything scheduled. She knew all these people and places to play.

WA: A big point for us is traveling. That's what it's all about.

BS: Being on the road is super sweet. It's the best way to travel. I couldn't see a more fun time, being together and traveling around. More bands need to get down with that.

KEVIN DOHERTY: It's an excuse to go places, and it's an inherently social environment.

HN: We've got rules for interactions, though. Like, don't talk to Will after shows sometimes. Just leave him alone.

WA: Especially when we play with bands that I really respect, I just feel unworthy. And I just like to go into the van and sit by myself for a bit.

HN: One time, in Olympia, after a show in an old youth insane asylum, Will didn't talk to anyone for three hours.

**There's a significantly different sound in your older tapes than on the two new records you've released on vinyl. Why is that?**

WA: Before those, it was just solo experimentation. It was about me getting something on tape, I didn't know what I was doing. Still don't, really.

**How does it feel playing with a band after those releases?**

WA: Way more satisfying. It's what I really wanted in the first place. All my friends were in bands

and I asked "why don't they ask me to be in any bands?" and so, fuck it, I'll do my own tape. What I really wanted was to have a band to go on tour with, and now we have that. There'll be a day where I want to do more stuff by myself, but not for a long time.

**Despite keeping the same name, do these new releases feel like they're by the same band?**

WA: No. I would have changed the name if I didn't think it was the most brilliant name of all time. It's totally different now.

**You've got to be the least-Googleable band in history. Why "Weed?"**

WA: Well, it's easy to remember. It attracts a lot of attention, for sure. The word weed, when you say it out loud you think of one thing. But it can mean to weed something out of your life. It's also something that won't die, that's resilient.

KD: I think we like the sensationalist aspect of it, too. It gets attention.

**Weed records are incredibly lo-fi. Why?**

KD: It's more of a means thing. The last record sounded great, but we recorded it in Seattle.

WA: We knew this one was going to be a little hairier. We could have recorded in a studio again, but there was something important in having us do almost everything.

HN: It was a completely conscious decision. We wanted to do it ourselves.

KD: Chris Gilling [a friend of the band] recorded everything and did a lot of the mixing too, along with me. If my part was anything, it was to muck up the recordings a little. Chris got everything sounding crispy.

**The list of venues you've played at is eclectic: cramped house shows, even more cramped art spaces, and the like. Is there a reason for that?**

WA: We'll only play shows open to minors. It forces us to be creative about where we play. There are a very limited amount of all-ages venues in town. I think that music is for everyone: it wasn't that long ago that I couldn't go to shows unless I had a fake ID. Like there's a magic age where you can drink alcohol, so now you can enjoy music? I'm not trying to say our band is inspiring to kids or anything, but a lot of kids can be inspired by bands when they're 15, 16 years old. It's really convenient to just play bars—to tour the bars of America. We won't do that.

*Weed kick off their tour at The Lion's Den, May 3.*

# BRASSTRONAUT

by JONI  
MCKERVEY



photos by  
VICTORIA JOHNSON

illustration by  
BRENNAN KELLY



Late on a Thursday evening, hunkered down in a basement jam space crammed end-to-end with sparkly drum kits and vintage synthesizers and covered floor to ceiling in cheap but lush-looking Persian carpeting, Brasstronaut embody the calm in the eye of the storm. The big storm is the impending May 15 release of their second full-length album, *Mean Sun*, which heralds a cross-Canada tour and revving up their promotional media machine.

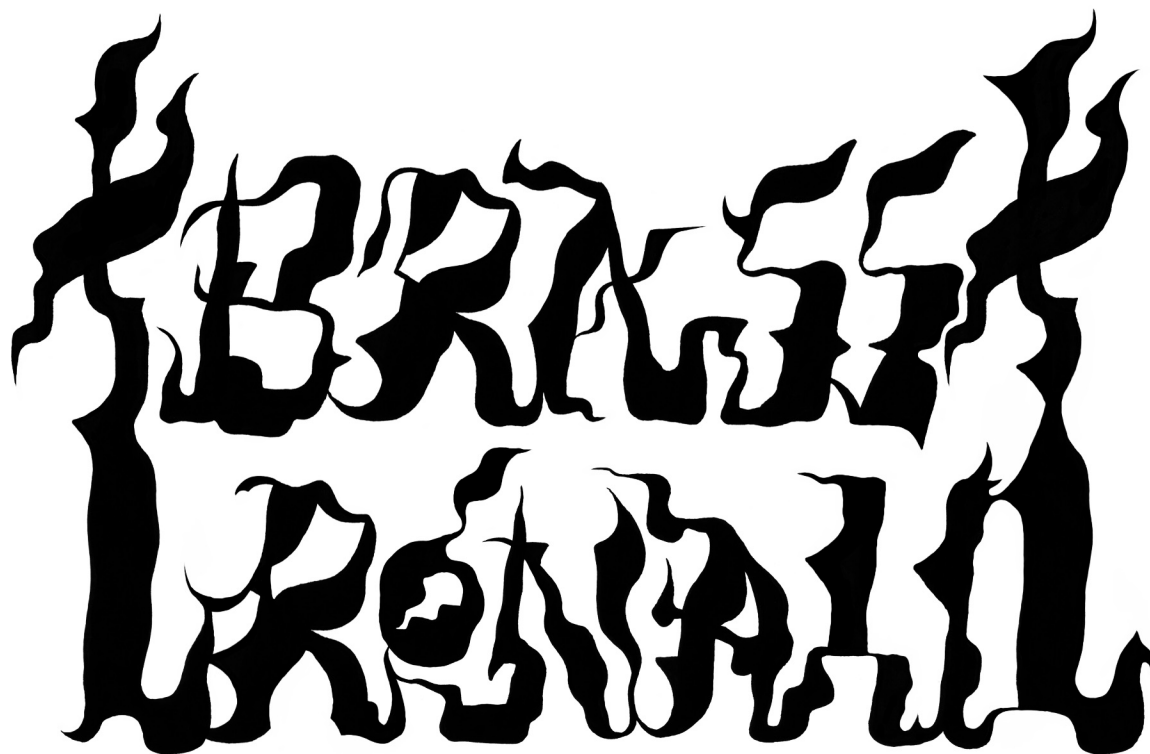
But there is also a storm within a storm, a whirlwind of online debate and acrimony sparked by a contentious op-ed piece printed in the *Georgia Straight* that week. The article attacked bands who pursue crowdsourced funding for albums and tours through sites like Kickstarter and Indiegogo, and author Michael Mann, uses Brasstronaut as an offensive example of what he refers to as “pan-handling online.” The band is not shying away from the discussion.

Earlier in the day before meeting, Tariq Hussain (lap steel, guitar) met with Mann in the CBC studios for a live discussion on the radio show *On*

the Coast. Rather than fueling the fires of recrimination, Hussain left the show feeling positive. “You touch a nerve when you talk about arts funding,” he says. “This particular article [in the *Georgia Straight*] is a little bit acerbic, but if you look beyond that there are probably a lot of people who have the same questions, so it’s good to have a discussion about it.”

The “it” in general is the growing practice of bands raising money by asking for direct contributions from their fans, which has become increasingly common since the launch of websites like Kickstarter. Specifically, the “it” that got them entangled in the debate is the Indiegogo campaign that the band set up early in April. Having been turned down for a FACTOR recording grant twice, and without the backing of a record label to pay for *Mean Sun*, Brasstronaut went ahead and recorded it anyway. The album has been recorded, mixed and mastered, and is ready to see the light of day, so the band has set out to raise \$15,000 by May 3 to fund the production and promotion of *Mean Sun*, as well as the aforementioned Canadian tour. Admitting to some initial reservations about asking the public for money—“we did it kind of as a last resort,” comments Edo Van Breeman (keyboards, vocals)—the band, however, is feeling good despite the negative press. “Since we started, it’s been amazing,” reflects John Walsh (double bass, electric bass, guitar). “We reached almost half our goal in the first ten days. People really like it. They can be part of the process, and they are actually helping out a band that they like.”





"The campaign's been such a positive experience in a lot of ways," agrees Samuel Davidson (EWI, clarinet). "It's an innovative way of fundraising. It's not total charity. We're offering limited edition, autographed copies of albums. You know, we're making it special. People are really encouraging and really happy to help out, and it seems like we're building an identity with our fans more through it."

Fans and finances aside, writing and recording their sophomore album precipitated some new experiences for the band internally as well. The process they underwent making 2010's *Mt Chimaera*, their first full-length album, was protracted and fragmented; new band members—Hussain and Davidson, whom the rest of the band met during their residency at the Banff Centre in 2009—joined partway through the initial recordings, which were later torn apart and reworked back in Vancouver over several months. *Mean Sun*, on the other hand, was birthed rather seamlessly. "It was written within a month, basically," recounts Van Breeman, "and then we went into the studio weeks later."

"In a way, it feels like our first record," Walsh says. Everyone present nods in agreement.

"I think this is the first truly collective work the band has put out," adds Brennan Saul (percussion). "It's our first full-blown collective sound."

That sound is a spacious, soft, whooshing kind of pop music, a sound that is inviting and intimate,

a little bit tripped out, and saturated with melancholy. The title track on *Mean Sun*, exemplary if not a little more down-tempo than most songs on the album, is the sound of a break-up in outer space, of Le Petite Prince wandering his barren asteroid after his rose has lied to him. The rest of the album takes that sound and applies it to varying degrees, dialing up the pulse of optimism here, like on opener "Bounce," and blanketing you with stars there; cue the heavily filtered horns and distorted synths on "The Grove." Overall, the greater cohesion of the band shines through on this effort and fosters its rather polished sound.

In the past, Brasstronaut has been somewhat at odds with the labels the press has given it. At least a handful of articles from the last couple of years quote Van Breeman's protest that "we're not a jazz band," a term easily reached for perhaps due to their employment of Davidson's clarinet and Bryan Davies (not present at the interview) trumpet. When asked how they are resolving the gap between the music they think they're making and the way it is communicated by journalists and critics, the band is almost blasé.

"It's resolving itself by us not caring anymore," asserts Davidson. "People call it whatever they call it, and we just make whatever music we make."

Noting some groups that spring to mind, Van Breeman discusses the ever more common reality of bands having a myriad of contrasting influences, resulting in genre-blending sounds

that defy categorization. "Like Grimes," he says. "What's Grimes?" (According to *Pitchfork* she's "airy post-Internet cyber-pop." Obviously.)

Unconcerned with the "this band meets this band meets this band" comparisons on the horizon, Brasstronaut are in rolled-up sleeves work-mode, preparing for a busy year of touring and figuring out how to get the attention of as many fans and potential fans as possible. The band recently launched a new website with a blog designed to keep listeners informed of their activities and whereabouts, and they are making forays into the usual social media suspects.

"We've been, uh, 'tweeting'," admits Van Breeman. "[We realized] that if people really love the music, how do you reach them?" he says of their commitment to connecting to and communicating with their audience. "How do you keep reaching them?"

To a man, the band seems preoccupied with finding a way forward, a way to keep going despite the hurdles facing independent bands these days, such as a lack of label support, dwindling public funds, and all that free mp3 downloading people do.

"We have fun playing. Thank God," says Davidson.

Besides \$15,000, what more could you ask for?

# for the sake of the Song Sundays at River Vintage

lettering by  
DANA KEARLEY



photo by JONATHAN DY



photo by DANIEL THOMAS WILLIAMS

Standing inside River Vintage during the seventh edition of the singer/songwriter event For the Sake of the Song Sundays (FSSS), I whisper to my friend until the crowd's stirring settles and heavy silence stares me down. In the upper right-hand corner of the room, above the little stage, a picture of wild horses resembling those on Bob Seger's "Against the Wind" is stuck to the wall. With a plastic sheen and uneven wooden frame, the image hangs like an enlarged postage stamp. And, as Rich Hope sits humbly on stage, he sincerely delivers blues tunes to the audience. Prior to Hope, local talent Katelyn Molgard addressed the audience; her head occasionally falling forward, catching on hanging cords, her voice wonderfully riveted and chipped. Molgard's sharp blues were then followed by a sunnier second act as Vancouver musicians, Shawn Hall and Matthew Rogers of the Harpoonist & The Axe Murderer effectively coordinate harmonica and guitar notes into dynamic and dance-worthy roots beats. Both performances are appropriately punctuated by friendly chatter.

Indeed, the evening was a mixture of vibrancy and silent respect; a night of cheap beer, dancing, singing and strumming in a room caught ramblin', Jack Elliott style. And it continued ramblin' until a noise complaint forced a folk fan exodus two

songs into Hope's set. As the audience scattered, it seemed like this interruption was significant, like there was suddenly a danger in this safe place. The dreamy living room awoke, once again a venue.

A week later, I meet Bob Sumner and Elliot Way, the duo that started FSSS, at Roundel Café. Sumner, a musician from White Rock, contributes both his last name and musical talents (guitar/vocals) to country/folk band The Sumner Brothers, while Way is a local musician, music organizer and owner of The River Vintage Clothing and Musical Instruments on Commercial Drive. Aware of their individual endeavours, I am about to be inspired by their collaboration.

Born out of The Classic, a similar event held by Way in Langley, FSSS first began in August 2011. From the beginning the shows were designed to be heartbreaking, held on what Way describes as the dreary "decline of the weekend." Named after the Townes Van Zandt song, FSSS is a reminder of the honest reverence owed to music. And this reverence is a monthly ritual, as local and visiting roots inspired singers/songwriters perform for attentive fans at The River Vintage.

It might be ambitious to describe FSSS as Vancouver's version of the Jester or the Cafe Wha? but that's the shape Sumner and Way would like the

event to take. Sumner explains, "There's nowhere in town that we know of, where people can sing songs, like just good songs with just an acoustic guitar and 50 to 80 people sit cross-legged and listen."

"There is no escaping the power of these songs," and Sumner points out that for the performers, "it'll be the best night on their tour," Way says.

But not just anyone is awarded the opportunity to play at FSSS. The selection process aligns with FSSS's need for what Sumner describes as, "a strong vision," ensuring that only the strongest folk performers, both local and out-of-town, play. This selectivity extends even to celebrity appeal. "We wouldn't let Jack Johnson play," says Sumner. He and Way also immediately reject John Mayer, although when asked hypothetically if they would accept \$10,000 in exchange for a performance, they are undecided. If they did let him play though, Way promises he would change the name of the store for a day.

The heartfelt musicians who do perform at FSSS, step on stage to inspire and step off stage to be inspired. Sumner and Way carefully align musicians with complementary sounds, so that when the lineup is arranged, excitement builds, "thinking about each one of them hearing each



# by ALEX DE BOER

other. And when this leads to friendship and collaboration, we call that community."

Sumner emphasizes the significance of this by drawing on his own experience. After performing as a band for seven years alongside many other bands, some they liked, some they didn't, Sumner admits that the band "always felt like an island." He continues, explaining how Way came along and "almost overnight it feels like we're part of a community that all care about each other and are all working towards a goal together, which is the only way a music scene can really be successful." Way casually receives the praise by suggesting, "I just want to listen to good music and be around good people," but Sumner quickly adds, "it's not like Elliot has ever made a single penny from any show he's ever promoted." And this comment puts us back on track.

Entrance to FSSS is free and beers are served for a three dollar donation, which prompts me to ask if this cheapness articulates to the audience that FSSS is wholeheartedly about the music. Sumner and Way nod that this is the case. Way elaborates, "music fans and musicians aren't rich people so why make it about capital?" The two are determined to keep the night free, reminding me that they've always made enough in beer sales and entrance donations to pay the musicians well. The space is, however, financially sustained by its day job as a vintage clothing store, prompting Sumner to explain the ugly reality that "if we wanted to charge people five bucks then we would probably have a third of the turn out." It is the grim truth that living in the most expensive city in North America, where clubs on Granville Street thrive and Donnelly pubs are always full, "five bucks stops people from coming to see amazing music."

Nevertheless, FSSS exists, carried on the backs of two fans who are breaking down the barriers between audience, performer, and venue, creating a community grounded in good music. And despite the darkness cast by financial burdens in a city where music venues struggle to maintain their integrity, Way reminds me that it all comes down to the honesty of a song. "That's what it's all about." And before departing the café we open our fortune cookies. Way's fortune reads, "Your kindness will lead you to success." A welcome thought, though his passion is what I would bet on.

# 560 FIVESIXTY

560 Seymour Street

- Friday May 4th **CIRQUE w/ Radio Javan Launch**
- Saturday May 5th **PONI w/ Bearacuda**  
Vancouver's premiere gay night
- Wednesday May 9th **BIG EZAY** i n Taste Lounge, Killer APP  
Collective & Michael Kushnir  
free before 11, \$5 after
- Thursday May 10th **Too High Crew, Tre Nyce,  
Lanse Base & Jay Worthy**
- Friday May 11th **MSH PRESENTS** Sub Antix
- Saturday May 12th **PONI w/ Jerica Jem**
- Wednesday May 16th **BIG EZAY** i n Taste Lounge w/ Junita Werk,  
Ponyboy and Michael Kushnir  
free before 11, \$5 after
- Thursday May 17th **Vancouver 80's Rock Reunion**
- Friday May 18th **CIRQUE w/ Longwalkshortdock**  
+ SHAHdjs & Vincent Parker
- Saturday May 19th **PONI w/ Peter Rauhofer**
- Sunday May 20th **HARD PARTY, XTRA PRESENTS**
- Wednesday May 23rd **BIG EZAY** in TASTE Lounge  
w/ Kevin Quinian + Surprise Guest  
free before 11, \$5 after
- Thursday May 24th **Breast Cancer Fundraiserw/ Ville Kulla,**  
Supercassette, Young Liars, Mercy Years,  
The Magician & The Gates of Love
- Friday May 25th **CIRQUE w/ TIGER AND THE WOODS**  
+ Luke Mckeehan, Woodhead,  
Joel Armstrong & PK
- Saturday May 26th **PONI w/ ADAM DREADDY**
- Wednesday May 30th **BIG EZAY**  
doors at 9pm, free before 11, \$5 after
- Thursday May 31st **Tough Lovers, Kithkin, Oh No!, Yoko, EEEK!  
& Beastie**
- Thursday June 7th **TOPLESS GAY LOVE TEKNO PARTY**  
Presented by the Georgia Straight

[www.fivesixty.ca](http://www.fivesixty.ca)

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MAY 2012



CHOO-KIEN KUA, *Run Return*, 40" x 50", acrylic on canvas, 2010



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6 Girl Dracula, Bad Channels, Crystal Swells @ Astoria Wildlife, Lisa's Hotwakes @ Café Deux Soleils	7	1 Double Fuzz, The Harpoonist & the Axe Murderer and The Dirt @ Astoria	2 Andorra, Chris-a-riffic @ Cobalt Peter Rieq & Robbie Slade, DJ Bee, Wobangs, Basedgoth @ Biltmore	3 Said The Whale, Chains of Love @ Vogue Theatre Weed, Naomi Punk, Aaron Read Band @ Lion's Den	4 Ty Segall, White Fence @ Waldorf Headwater, CR Avery, the Madison 22 Review, the River and the Road @ Biltmore	5 Mac Denarco, Nu Sensae, Walter TV, Watermelon @ Ochi The Hanson Brothers, Slow Learners @ Cobalt Beekeeper, The Belle Game, Brother Act, Fine Times @ Media Club
13	14 Pleasure Cruise, Bad Channels, Teenage Lifestyle DJs @ Biltmore	8 The Drums, Craft Spells, Part Time @ Venue	9 No Gold, Korean Gut, My Friend Wallis, Bank Robber @ Biltmore Black Lion, Cander, Dizfunctional, DJ Rhythm @ Cobalt The Black Keys, Arctic Monkeys @ Rogers	10 Too High Crew, Lanse Base, Tre Nice & Jay Worthy @ 560 Sleepy Sun, Hallow Moon @ Biltmore	11 Isotopes, Greenback High, Keep Tidy, Joyce Collingwood @ Media Club Synthcake, Thee Ahs, Wintermits @ Interurban Siskiyou, WATERS, Collapsing Lung @ Zoo Zhop Beach Fossils, Student Teacher @ Electric Owl	12 Apollo Ghosts, Shearing Pinx, Aaron Read Band @ Interurban Mean Jeans, Unfun, Slow Learners, Hole In My Head @ 360
20	21	15	16 Cinco Cinco Wednesdays @ Cobalt	17	18	19 Mode Moderne, The Sectors @ Biltmore Rustie @ Electric Owl Dixie's Death Pool, Dirty Spells, Shimmering Stars @ Rickshaw
27	28 Xiu Xiu, Yamantaka//Sonic Titan, Father Murphy @ Biltmore	22	23 ZAZEN BOYS, group_inou, Charan-Po-Rantan, Praha Depart @ Waldorf Best Coast, Unknown Mortal Orchestra, Nu Sensae @ Commodore	24 White Lung, B-lines, Systematik, Men at Adventure @ Biltmore	25 Kurt Vile and The Violators @ Biltmore	26 Zeus @ Biltmore Clap Your Hands Say Yeah, The Darcys @ Electric Owl
		29 Cass McCombs Band @ Biltmore Mogwai, Chad Vangalaen @ Commodore	30 Woolworm, Twin River @ Cobalt Deer Tick, Turbo Fruits @ Commodore	31		

Music Waste: June 7-10 !!!!!

# CiTR 101.9 FM PROGRAM GUIDE

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

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

Hosted by dj Smiley Mike and dj Caddyshack, Trancendance has been broadcasting from Vancouver, BC since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a

good Classic Trance Anthem, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platiplus Records and Nukleuz. Email: djsmileymike@trancendance.net. Website: www.trancendance.net.

### SO SALACIOUS

(Electro/Hip Hop) 12am-130am

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

## MONDAY

### BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

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

### SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

### SYNCHRONICITY

(Talk) 12-1:00pm

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

### PARTS UNKNOWN

(Pop) 1-3pm

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

### NEWS 101

(Eclectic) 4-5pm

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

### NEWS 101

(Talk) 5-6pm

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

### SORETHROATS, CLAPPING HANDS

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

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

### EXPLODING HEAD MOVIES

(Cinematic) 7:30-9pm

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

### THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. May 7: "In Orbit": Trumpeter/composer Clark Terry with Thelonious Monk in a rare appearance as a sideman. May 14: "Bags Meets Wes" a classic meeting of Milt Jackson (vibes) and Wes Montgomery (guitar). May 21: "Kenton at The Tropicana" The Stan Kenton Orchestra. May 28: Victoria-born bassist Neil Swainson with Woody Shaw (trumpet) and Joe Henderson (tenor saxophone)! "49th Parallel".

### CANADA POST-ROCK

(Rock) 12-1:00am

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

## TUESDAY

### PACIFIC PICKIN'

(Roots) 6-8am

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

### QUEER FM ARTS XTRA

(Talk) 9:30-10:30am

### SUP WORLD?

(Eclectic) 10:30-11:30am

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

### MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

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

### INNER JOURNEY

(Folk/Experimental) 1pm-2pm

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

### GIVE 'EM THE BOOT

(World) 2-3pm

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

### PROF TALK

(Talk) 3-3:30pm

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

### RADIO FREETHINKER

(Talk) 3:30-4:30pm

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

### THE CITY

(Talk) 5-6pm

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

### FLEX YOUR HEAD

(Hardcore) 6-8pm

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

### INSIDE OUT

(Dance) 8-9pm

### CRIMES & TREASONS

(Hip-hop) 9-11pm

crimesandtreasons@gmail.com

### CABARADIO

(Talk) 11pm-12:30am

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

## WEDNESDAY

### SUBURBAN JUNGLE

(Eclectic) 8-10am

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

### POP DRONES

(Eclectic) 10-11:30am

### STUDENT SPECIAL HOUR

(Eclectic) 11:30-1pm

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

### TERRY PROJECT PODCAST

(Talk) 1-2 pm

Alternating Wednesdays

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

### DEMOCRACY NOW

(Talk) 1-2pm

Alternating Wednesdays

### EXTRAENVIRONMENTALIST

(Talk) 2-3pm

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

### MANTIS CABINET

(Eclectic) 4-5pm

### ARTS REPORT

(Talk) 5-6pm

### REEL TO REAL

(Talk) 6-6:30pm

Alternating Wednesdays

Movie reviews and criticism.

### DISORDER RADIO

(Talk) 6-6:30pm

Alternating Wednesdays

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

### RELENTLESSLY AWESOME

11am-12pm

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

**DUNCAN'S DONUTS***(Eclectic)* 12-1pm

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

**WE ALL FALL DOWN***(Punk)* 1-2pm

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

**INK STUDS***(Talk)* 2-3pm

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

**THUNDERBIRD EYE***(Sports)* 3:30-4pm

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

**MANTRA***(Eclectic)* 4-5pm

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)* 5-6pm

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](mailto: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)* 10-11am

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

**STEREO BLUES***(Blues/Eclectic)* 11am-12pm

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

**IT AIN'T EASY BEING GREEN***(Eclectic)* 12-1pm

CiTR has revived it's long-dormant

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

**HUGO***(Eclectic)* 1-2pm

Alternating Fridays

**RADIO ZERO***(Dance)* 2-3:30pm

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

**NARDUWAR***(Narduar)* 3:30-5pm

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

**NEWS 101***(Talk)* 5-6pm

See Monday for description.

**STRANDED***(Eclectic)* 6-7:30pm

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

**AFRICAN RHYTHMS***(World)* 7:30-9pm

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

**THE BASSMENT***(Dance/Electronic)* 9-10:30pm

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

**THE VAMPIRE'S BALL***(Industrial)* 12-4am

Industrial, electro, noise, experimental and synth-based music. [thevampiresball@gmail.com](mailto:thevampiresball@gmail.com) the-vampiresballoncitr.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](mailto:steveedge3@mac.com)

**GENERATION ANNIHILATION***(Punk)* 12-1pm

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

**POWER CHORD***(Metal)* 1-3pm

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

**CODE BLUE***(Roots)* 3-5pm

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

**THE LEO RAMIREZ SHOW***(World)* 5-6pm

The best of mix of Latin American music. [leoramirez@canada.com](mailto:leoramirez@canada.com)

**NASHA VOLNA***(World)* 6-7pm

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

**NORWEGIAN WOOD***(World/Eclectic)* 7-8pm

Catch the authentic, fragile, hardcore, chill, up-beat, progressive, and low key tunes of Norway, Sweden, Denmark, Finland and Iceland.

**MORE THAN HUMAN***(Electronic/Experimental)* 8-9pm

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

**SYNAPTIC SANDWICH***(Dance/Electronic)* 9-11pm

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

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## ART PROJECT

## MARK DELONG



↑  
*Untitled*  
Ceramic, plaster, paint, glaze, and resin  
25" × 25" × 25"  
2011



↑  
*Colored Egg*  
Paint and resin on ceramic  
19" × 12"  
2011

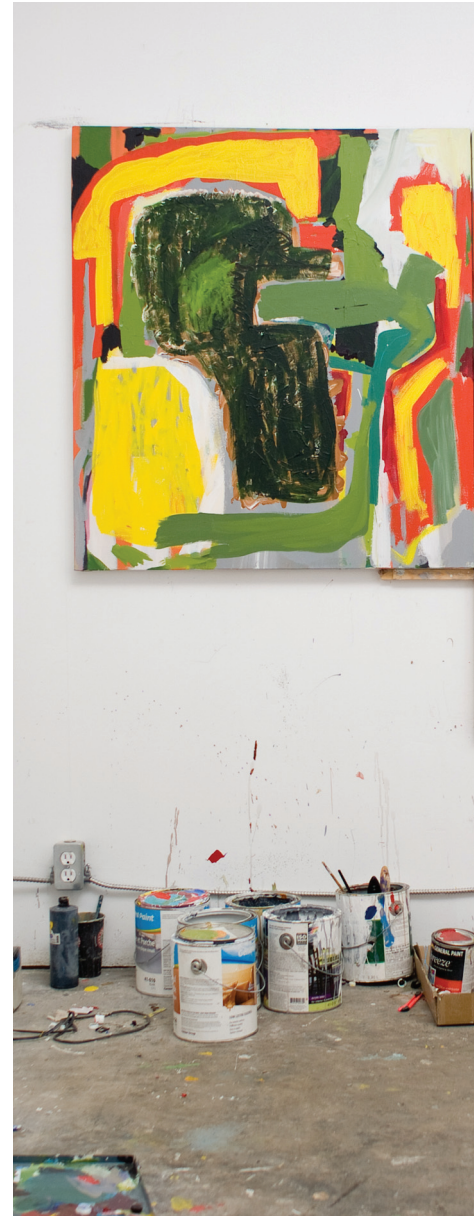
↑ Mark DeLong, born 1978 in New Brunswick, is a self taught artist working in a variety of mediums including drawing, painting, sculpture and video. His work has been displayed at Colette, Paris; Bee Studios, Tokyo; Spencer-Brownstone Gallery, New York; Museum Of Contemporary Canadian Art, Toronto and LES Gallery, Vancouver. DeLong has collaborated with artists Paul Butler, Jason McLean, Jacob Gleeson, and Geoffrey Farmer. DeLong currently lives and works in Vancouver.





←...  
*Lizard on a Stone*  
 Acrylic on canvas  
 47.5" × 37.5"  
 2012

↓  
*Grapes*  
 Acrylic on canvas  
 26" × 40"  
 2012



MARK  
DELONG





↑  
*STUDIO Untitled*  
 Acrylic on canvas  
 40" × 36" – 42.5" × 55" (diptych)  
 2012

→  
*Thanksgiving*  
 Oil on canvas  
 14" × 12"  
 2012



↑  
*In the Country*  
 Acrylic on canvas  
 54" × 42"  
 2012

↓  
*Untitled*  
 Ceramic and glaze  
 19" × 16" × 16"  
 2012







## TOUGH LOVERS GOOD MORNING

(Independent)

In an effort to distinguish themselves from the overcrowded marketplace of west coast rock'n'roll, the second release from Vancouver's Tough Lovers is a rustic blend of ethereal harmonies and powerful solos. Though *Good Morning* was independently produced, you'd never guess it by the youthful energy replicated in the five new songs from these Vancouverites that both celebrate and deprecate. Through the confusion of heartache and frustration, Tough Lovers have evolved beyond their earlier self to produce a succinct EP whose forlorn verses seamlessly transform into dignified proclamations of empowerment. Juxtaposing these common themes, Jamie Smail leads the energetic quartet through another concise collection of captivating choruses and rhythm sections that should make any young upstarts envious.

For having five songs that run just under twenty minutes, *Good Morning* draws from a remarkable number of influences. The disco beat of "Surrounded" elaborates on the catchier synth-driven "Jennifer" from 2011's *Exits*, while the harmless daydreaming of "Before the Sun Sets" catches the band in their most straightforward pop moment, proving that Tough Lovers find inspiration in a variety of genres and should be treated as more than just a simple rock'n'roll outfit.

Surprisingly, Smail also branches his darker side on the ominous lyrics of "Inside My Head," singing: "The reaper knows your name / And he knows your situation / Don't you cry / He knows just where you're living / And what cigarettes you're smoking," before closing with "Graveyards," which shows that this band can turn up the volume (and fuzz) when they want. While the distinctions are nuanced, *Good Morning* manages to adapt a variety of genres to that of their traditional rock origins to form an endearing album that will leave you surprisingly satisfied in the time it takes you to enjoy your morning coffee.

—Robert Catherall



## SEBASTIAN FLEET + COUNT OAK SUN 7"

(Kingfisher Bluez)

Toronto artists Sebastian Fleet and Count Oak team up for a 7" release on Vancouver label, Kingfisher Bluez. The two singer/songwriters tout a similar bleak and mournful vibe with their respective solo projects. Together the sound is no different, as they create an ambitious mélange of folk and ambient music.

"Drowning" instantly grabs the listener with its blunt juxtaposition of folky acoustic guitars against weirdo sci-fi filters and effects. The odd mixture feels both surreal and earthy which caters to the song's sometimes dystopic lyrics. Lines like, "Chocolate drops and rainbow candies are falling from the sky/ All you

want is blood," paint an image of a backwards and disintegrating world. Sebastian Fleet lends his soft vocals but avoids a generic indie-folk tone by delivering interesting phrasing and



memorable lyrics. The haunting outro with the chanting lyrics, "You've been infected now," is creepily catchy and, indeed, infectious.

The B-side, "Fishing" is less experimental and opens with an intricate and jazzy acoustic riff that's close to something in the likes of José González. Again, the lyrics are bleak and abstract but help create the song's haunting and calming quality. There is another dose of the experimental with the use of an echo-y stomp that sounds like a door slamming.

The psych-folk tendencies on Sebastian Fleet + Count Oak's first 7" display the band's already unique and distinctive sound, something difficult to claim in a day and age of pastiche and revivals. A full-length album is slated for release later this year and it will be interesting to see if Sebastian Fleet + Count Oak can retain their much-acclaimed originality. With the official album title, *O Sun of Muddled Mind and Distant Space*, it seems like they will.

—Angela Yen

## TWIN RIVER ROUGH GOLD

(Light Organ)

Folk. Indie. Pop. Psych. Those four words pretty much sum up Twin River, a band formed in the summer of 2009. Core members Courtney

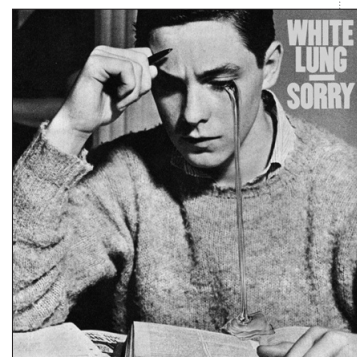
Ewan and Andy Bishop have chemistry that they've developed playing in a few local bands that seem to prefer nature-themed names, like **Red Cedar** and **White Ash Falls**.

The first two songs on *Rough Gold*, "Can't Keep This Alive" and "Feather," have beautifully intertwining melodies, while the closing track, "Family Tree," is lyrically deep and vivid. These are fairly mature songwriters, and the sound Twin River is going for is nostalgic, as if looking back to the golden age of psych-folk. Yet somehow it still sounds totally modern.

The EP's downfall is the sound levels. Bishop's endlessly noodling guitar is too far in the foreground. It would be listenable, even enjoyable, if it wasn't all you heard. The sound levels, and to a lesser extent the arrangements, make the ideas here seem like they're not fully realized.

Hopefully Ewan and Bishop's next work will have their lovely lyrics and melodies presented in the best way possible. There is serious potential here.

—Jeremy Stothers



## WHITE LUNG SORRY

(Deranged)

In a recent interview with *Exclaim*, White Lung frontwoman Mish Way says their new record *Sorry* is a more melodic venture for the Vancouver weird-punk foursome, and that there are distinct possibilities of fan





and former d.b.s. member Jesse Gander would agree: expectations are for the old. White Lung is back. Get into it Vancouver!

—Coleman Ingram

## HERMETIC CIVILIZED CITY

(Independent)

Vancouver's Eric Axen and Bart Newman keep their racket on post-punk-pop sealed tightly on Hermetic's latest release *Civilized City*. A guitar/drums duo, Hermetic is less inspired by the blues-rock of the **White Stripes** and **Black Keys**, and are more influenced by sweet-tooth post-hardcore groups like **Jawbreaker** and **Mission to Burma**.

Axen and Newman squeeze everything they can out of their instruments to fill in the negative space around their songs, adding a touch of harmonica or strings here and there for flavour.

Axen flashes between fuzzed-out melodic riffing and distorted strumming best demonstrated on "You

Can't Go Home Again" and "Sunday Best." All the while, Newman's busy, yet still toe-tapping, beats perfectly complement the angular guitar parts.

Civilized City's all liberal arts lyrics are sweetly sung in an upper register, gliding over jagged melodies on Axen's baritone guitar on tracks like "Nixon Song" and "Revenge Comedy." Axen and Newman's voices blend seamlessly, often sounding like two **Morrisseys** sans the caterwauling and posturing.

The award for best patriotic shout-out on the album goes to "Preventative Arrest," for the line "I shared my lunch with the Canada goose today/ So tame that it never thought once about trying to fly away." That song, along with the title track and "Curmudgeons Club," may be familiar to those who are lucky enough to own Hermetic's split EP with **Plus Perfect**. These well-worn tunes make a triumphant return on this full-length, featuring tweaked production and tighter, more confident

performances.

This two-man group's powers are fully on display on "Expatriate Act," the album's strongest track, which rides a gently bouncy melody to a quietly anthemic conclusion, feeling simultaneously personal and global, proving big statements can come in small packages.

—Brent Mattson



## RODNEY DECROO ALLEGHENY

(Barge)

"And when he looks down, a sparrow is nesting as if in the crook of

alienation. Having wowed audiences across the country and beyond with their 2010 full length debut, *It's The Evil*, there has certainly been some anticipation building for the next chapter. That said, if there are any self-professed White Lung fans out there that can't get behind this latest output, they may need their hearing and/or attitudes checked.

Sorry definitely has a few more melodic parts and the band's creative growth can be heard, but on the whole it is still a freight train of an album, blistering through ten tracks in less than twenty minutes. The heart-rate scarcely has time to drop for the duration of the record as one ripper blends into the next, from the opening charge of "I Take the Mirror," to the heavy dead stop of closer, "Dead Beat."

The aforementioned melody doesn't seem at all out of place within the chaos around it, and is easily heard in the almost Bif Naked harmonies on "Bag," and Kenny McCorkell's shimmering, creepy breakdown on "St. Dad." Aside from these slight ventures outside their normal repertoire, it is business as usual for White Lung. Way yells and wails over McCorkell's frantically strummed chords and the rock solid rhythm section of Grady Mackintosh on bass and Anne-Marie Vassilou on drums.

Perhaps contributing to the overall speed and intensity of the record was the triple-session process by which it was recorded. But even if the songs were rushed in studio, they don't sound rushed; rather, they sound focused. There is not an ounce of fat on this record. And if there is any alienation caused by the melodic inclusions, I'm sure Sorry's producer

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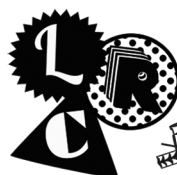
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a tree...Its high, sweet trilling goes out among the sleeping passengers, drawing each breath into its praise. My father knows he is as much this song as anything else in his life." So begins Rodney DeCruo's dreamlike journey into the spoken word genre, surely one of the more challenging styles of music for a wide audience to appreciate. DeCruo however, a prolific Vancouver-based musician and writer, foregoes any doubt and throws himself into the abyss, notebook in hand.

*Allegheny*, his sixth album, and first foray into the realm of spoken word, recounts a deeply existential and personal path through DeCruo's grey and green-toned youth, which he spent growing up in rural Pennsylvania along the apparently putrid cavity of the Allegheny River.



Blended with deeply brooding music produced by Robert Malowany, the album is somehow sparse and bleak, yet rich and warm. DeCruo's eloquent but stark prose is lyrical, and serves as the linchpin that holds the whole escapade together, flowing in angular but lucid passages and backed by the constant ominous pounding of synths, guitars and distorted horns.

*Allegheny's* drama unfolds in scenes set under overcast skies and within the murky flow of the river itself, as DeCruo manipulates the mood with his haunting narrative, expounding events occurring either in the past or as imagined outcomes. The sentiments are frequently dark, but quickly become touching near the end of the album, at the drop of a

mayonnaise jar filled with fireflies on "The Lightning Catcher," simultaneously releasing much of the steadily building tension.

The even, nasal timbre of DeCruo's voice complements the moods of the album beautifully, and the instruments twist around his gnarled landscapes as he presents a bleak vision of his past that serves as "an uneasy reminder of the river's phlegmy, dark green clutch."

*Allegheny* is a gorgeously lush and intensely captivating piece of work.

—Jordan Ardanaz

### ISOTOPES BLOOD DIAMOND EP

(Independent)

For those that aren't aware, the Isotopes really love baseball. It is a love that is most likely on par with their admiration for Ramones-sounding bubblegum-punk. On their fourth and latest EP, *Blood Diamond*, the Vancouver/Louisville-based group bring out another few slices of baseball-laden punk-rock just in time for summer.

EP opener "Rule 21" is a fast-paced chanter about a disgraced player subjected to the major league misconduct rule, while "Operation: Vamos" is a mid-tempo tune regarding the kidnapping of Washington Nationals player Wilson Ramos. They wrap up the under-five-minute long EP with a camp rendition of "Take Me Out to the Ballgame," causing one to wonder how it took them so damn long to get around to covering it.

Whether or not you actually know anything about baseball, all you need is a set of ears to get your feet tapping along (just don't let the band know; you're likely to get called a "rookie wimp" and doused in chew spit). And though the songs are all catchy, *Blood Diamond* barely leaves the listener with enough content to sink their teeth into. Previous EPs like *Cuban Missile* and *Heatseeker* have twice the material on them and don't dedicate one-third of the con-



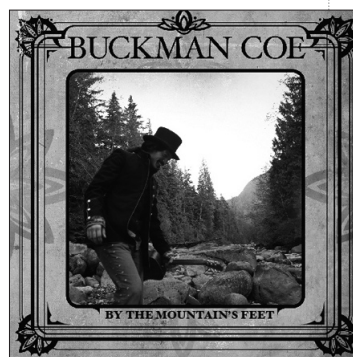
tent to a cheesy and obvious cover. So if *Blood Diamond* leaves your reservoir of baseball trivia dry, there's always the older material. And as for the band, there's always next season for chapter five which will hopefully see them play a few extra innings. Good game Isotopes.

—Coleman Ingram

### LIQUOR KINGS 100 PROOF ROCK AND ROLL

(Wax Records)

Here is solid proof that you're never too old to rock. All it takes is guts, passion and unwillingness to give up on the good life. Mix that with some well-utilized dirty chords and a beat, and you have yourself a heck of a rock album. *100 Proof Rock and Roll* sounds like a true labour of love, and the Liquor Kings aren't ones to hold back. From start to finish it's a whisky-soaked romp with no day-after regrets.



Eddy Dutchman leads this pack of seasoned toughs with a voice that comes on like a blues-and-boozefueled fireball. He's enabled on either side by guitars that sound like revved up hot rod engines and

backup vocals that stand nose to nose with any young ham-and-egger from today's generation. Drummer Terry Russell is an impressive timekeeper and pulls out some nasty tricks behind the kit without being a showboat while bassist Ed Hurrell keeps it greasy and smooth.

"Give the Devil His Due" and "A Day Late and a Dollar Short," are wild tunes, vaguely reminiscent of Danzig, that got me stomping while "Kicking the Shit Outta Love" brought a smile to my face.

*100 Proof* is a rowdy blues-infused rock and roll record that will make you want to throw down your fists and get your skank on. Even if Liquor Kings were to remain a bar band for the long haul, they'd be the baddest damned bar band this side of the border.

—Nathan Pike

### BUCKMAN COE BY THE MOUNTAIN'S FEET

(Buckman Coe Music)

It is important to note, when introducing Vancouver-based yogi and folk artist Buckman Coe, that the term "yogi" should take first position. The singer-songwriter's latest release, *By the Mountain's Feet*, is one of the most optimistic albums I've heard in some time, laden with the personifying, loving, at-one-with-the-earth type of language that one would come across in any yoga studio. But this isn't to suggest that Coe is some sort of contrived act or incapable artist. In fact, his message of unity and simplicity is delivered quite naturally, and simple associations with the likes of Ben Harper won't do him justice.

Nevertheless, the album isn't devoid of aggravated undertones. On tracks such as "The Apocalypse is Not Guaranteed" and "Paranoia," Coe's frustration with the mishandling of the world is evident. On "Paranoia" he sings,

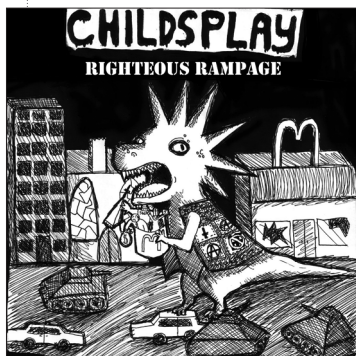


"Oil spills are the price of their greed/ They are selling arms to watch both sides bleed." There is a mood of lamentation in the album's second half, apparent in tracks such as "Brother" and "Leaving Samsara." But his soothing vocals maintained throughout can only be imagined as sung with a smile on his face.

Diverse musical arrangements and intricacies complete the album; Coe's skills on guitar are on display, along with an impressive backing band complete with a range of percussion, keyboards, mandolin, banjo, violin, cello and even a mandatar.

Coe's album is steeped in nature, lamenting today's sorrows while hoping for tomorrow. It's put best on "Promise," when he sings: "Truly great humanity/ If we look inside we will find it." Coe should have a future in North America's folk scene if this album is any indication of his potential. For now, it's a good dose of optimism for those rainy Vancouver days.

—Andy Resto



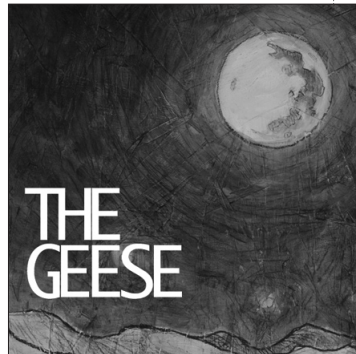
## CHILDSPLAY RIGHTEOUS RAMPAGE

(Independent)

Old farts that don't believe the kids have what it takes to make good punk music can officially choke on their words. The average age of Vancouver's Childsplay couldn't be much more than legal drinking age, yet they're rocking harder and making more accessible punk music than some punkers who have been at it for years.

*Righteous Rampage*, the band's second release, is a straight-up tra-

ditional no frills punk record, and a huge achievement for a group so young. Raw, raging and in-touch, Childsplay guns their motors and



has a whole lifetime ahead to hone their craft.

Vocalist Jaden Faber's voice is the perfect combination of snot-nosed brat and viciousness that can only get more gruff and compelling with age. The guitar/drum/bass combo is perfectly loud, clean and well executed, but has plenty of room to grow. With none of Righteous Rampage's break-neck tunes clocking in at much more two and a half minutes, Childsplay effectively get the job done. The rapid pace of "Hey!" grabs your attention, "It's All Lies" is a perfect grimey romp, and the band's ferocious cover of "Iron Man" is anything but filler.

Smart-assed and wise beyond their years, Childsplay sounds like a band that is refusing to do what they're told or how to do it. This fresh blood is exactly what the punk scene seems to need right now.

—Nathan Pike

## THE GEESE THE GEESE

(Independent)

The Geese's debut album is an engaging and diverse effort that sounds like the collaborative work of a tightly functioning unit. The shifting roles of each of the band members throughout the album are evident as every track bares its own unique character.

Heralding what the Geese have coined "West Coast Danger Folk," the record begins with a stunning string instrumental, "The Genera-

tor." This heartbreaking theatrical piece sets a high bar for the listener's expectations, which are consistently satisfied by the first half of the record.

One of the album's many highlights is "Omnibot," a playful tune in which singer Zoe Fitch plays the role of a robot sent to observe the decay of Earth. The song details how Omnibot 563 flees its overbearing superiors in order to live in the woods. It's simultaneously humorous and inventive.

Throughout the album, the Geese keep their sound varied and engaging, while still working within many of the parameters of the folk genre. "Cola Cans" features a melancholic disco swing beat, while "Lille Gard" sees the band reprising the moving strings of "The Generator" in the chorus for a dramatic effect. These are among many inspired deviations from folk formula

that, combined with a near perfect production, set the Geese apart from many of their contemporaries.

So, whatever the heck "West Coast Danger Folk" is, it's creative, compelling and unique.

—James Olson



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# REAL LIVE ACTION

MYTHS  
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## TRUST / MYTHS

April 14 · The Electric Owl

This past Saturday presented both a gift and a curse to the patrons of Main Street's Electric Owl—the early show. There seems nothing more daunting to a young Vancouverite than arriving at any venue before 11 p.m., so it was surprising that there was a crowd milling about by 9 p.m. The double bill of local electronic opera pioneers Myths and Toronto's depressing yet danceable three-piece Trust seemed like a sure bet. With enough '80s synth riffs and fat bass beats, we would be just drunk enough to dance by the 11 p.m. curfew, so help us.

"This is supposed to be a sea landscape set," was one of the first things Myths said to the crowd, and these strange words were some of the last intelligible ones heard for the remainder of their set. The duo shimmered in sequins, cooed, screeched, and looped riffs with aplomb, but few seemed ready for such a aural onslaught. The only people visibly into the Myths set were Myths themselves.

The draw of the night was Trust, and their delivery of the short and tight set was flawless, with little

crowd interaction to suck up time between tracks. Composed of lead singer Robert Alfons on vocals, Maya Postepski (also of Austra) on drums, and a "friend" on synths, their vibe is gothic yet danceable, **Joy Division** meets **Hot Chip**.

"Bulbform" set the stage for eerie beats to infect your system before bigger hits like "Candy Walls" got the crowd bopping, and "E.T.F." closed the show to a veritable dance party.

Why or how doom and gloom electro, this goth-rave music, is on the rise is anyone's guess. What is known is that these Canadian purveyors of the sound are delivering it in quantity and quality, and the Electric Owl has come into its own, turning the dreaded early show into a Saturday night success.

—Grace McRae-Okine

## DAMIEN JURADO / PETER WOLF CRIER

April 18 · The Biltmore

It was a day of blue sky, budding leaves and bright sun soon to button down with bleeding hearts at the Biltmore Cabaret. As **Townes Van Zandt**'s "Waiting Around to Die" played dirge-like over the speakers, the curtains pulled back from



the stylish stage to reveal Peter Wolf Crier, a go-getting two-piece from Minneapolis.

Hyping their recent sophomore Jagjaguar release, *Garden of Arms*, Peter Pisano (guitar, vocals) and Brian Moen (drums) caused quite a ruckus for two rather unassuming dudes. With flair and brio abounding, the boys quickly won over the crowd, their pluck and performance quite infectious.

As Moen powerfully pounded out his affections on the drums and Pisano, like his namesake suggests, cried out his predilection, there was a wistful, earnest and totally cathartic batch of tunes. Fans of **John Vanderslice** and **Pedro the Lion** take note; these lads have a similar indie aesthetic that's as perceptive as it is wry, rockin' and fast paced.

There was a quick turnover before the headliners took the stage, where it was hard not to notice the excited rabble sporting a wealth of beards and plaid. Fitting, as Seattle-based Damien Jurado and his first-rate band stormed the stage. His five-piece assembled, the beard/no-beard ratio on the stage was four to one. But whisker worries soon fell by the wayside as Jurado's intense brand of urban folk mesmerized the room on a dime.

Visiting tracks across his impressive catalogue of a dozen or so releases, with a particular focus on his excellent new *Maraqopa* LP, Jurado surrendered his gentle gifts with balance and dedication. "Everyone a Star" reached pastoral peaks, summoning a **Paul Simon** sparkle, followed by "Working Titles" where choral arrangements and haunting harmonies played with religious severity.

At one point, during a trembling rendition of "Sheets," Jurado twisted on the floor, howling with ecclesiastical, revival-like intensity that was like some kind of sorcery. Jurado gave a great show, one that both his bearded brethren and fledgling fans could completely cherish.

—Shane Scott-Travis

## PORCELAIN RAFT / IN MEDIAS RES

April 17 · The Electric Owl

It was an unfortunately rainy and miserable night when Brooklyn's Porcelain Raft rolled into town for a spot at the Electric Owl. Perhaps that was the reason the club was slightly lacking in attendees. Or perhaps it's that Porcelain Raft's ambient, synth-driven full-length debut hasn't hit the masses—yet. Mauro Remiddi, the sole musician and songwriter of the "group," assembled *Strange Weekend* over a few months in his basement and has since been touring with the likes of **M83** and **Youth Lagoon** to support it. Now embarking on his first headlining spot, he brought along Vancouver locals In Medias Res to brighten the dreary eve.

In *Medias Res*, which usually perform as a quartet, was down to a one-man show, of Andrew Lee (vocals/guitar). He played a mellow, expectantly stripped-down set, starting by wailing out heavily reverberated vocals over an equally echoing pedal steel guitar. Switching over to an electric guitar, he played a number of bass pedals with his feet on top of pulsing beats, managing to handle things more than reasonably as a solo act.

Porcelain Raft was up next and fired right into *Strange Weekend* opener "Drifting In And Out". Remiddi took care of most instruments including guitar, effects pedals and keyboards, and to the crowd's good fortune brought along a live drummer, giving the atmospheric dream pop of his album a formidable punch. The venue filled up considerably at this point and even though it was still nowhere close to capacity, the eyes of all attending were glued to the stage. The captivating duo ran through a large chunk of *Strange Weekend* with tracks like the acoustic, Brit-poppy "Shapeless & Gone," the moody and melancholic "Is It Too Deep For You?" and also dipped into older tracks like "Talk to Me" from their *Gone Blind* EP.

They did, however encounter some technical difficulties, which Remiddi attributed to "using gear from the '70s." Thankfully sorted it out to wrap

up the set with the ludicrously catchy "Unless You Speak From Your Heart" which took on a slightly faster pace and heavier thump in the live setting. The pair exited the stage briefly before returning for a two song encore and then said goodnight. It was a solid performance and I have a distinct feeling that if or when he returns, it will be to more pairs of eagerly awaiting ears and not likely in such an intimate setting.

—Coleman Ingram

## THE RIVER AND THE ROAD / BEHIND SAPPHIRE / DOGWOOD AND DAHLIA

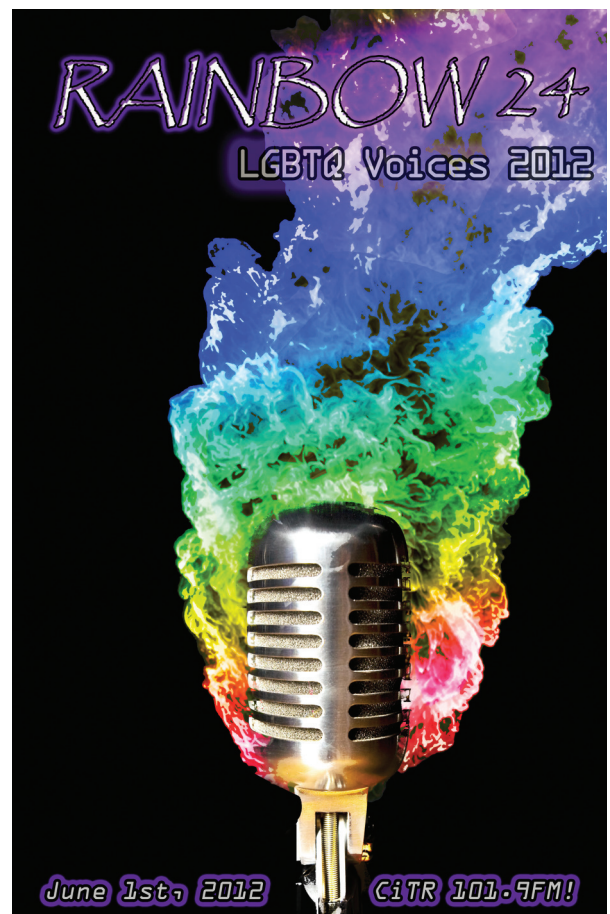
April 14 · The Media Club

The River and The Road played a packed show at the Media Club to celebrate the release of their debut self-titled album. The Vancouver transplants, consisting of the bearded Australian wonder Andrew Phelan on guitar and north Vancouver Island banjo-master Keenan Lawlor, have been busting their asses in Vancouver

bars, up and down Granville Street in particular, for a brief time, but they've amassed quite the following with their twangy folk rock and good old boy charms.

They've made some good friends along the way too. Opening were Dogwood and Dahlia who took a moment out of their set to reflect on times playing basement shows with Phelan and Lawlor to make rent money. They made a great impression with their melancholy trumpet and moody songs that evoked all the emotion of prairie thunderstorms and whiskey-filled hearts.

Following up were the wonderfully loud and fun Behind Sapphire, who strike a kind of shoegaze-screamo balance in their music with layers of sounds and extended riffs that encourage heartfelt wild abandon. Their excitement and enthusiasm were contagious and reciprocated in kind by the enthralled crowd, and they struck an incredibly poignant moment with their cover of 19th



century Christian hymn “Nearer, My God, To Thee” towards the end of their set.

Both of the opening acts set a high bar for The River and The Road, who did not disappoint. The already dense crowd pushed in as close as they could as Phelan and Lawlor took the stage. Everyone loves a banjo, but to incorporate it so beautifully into an acoustic folk and rock sound is really something to behold.

Phelan and Lawlor forego any theatrics with their music in favour of sincere melancholic music about loss of love on songs like “Elisabeth.” The soul and honesty evident in their music and their performance makes you feel instantly better about every loss and bitter memory that you have, even when they’re singing about cocaine addiction. The tempo and excitement steadily built.

They made a blues song dance like a swing tune and escalated to a triumphant pounding rock ‘n’ roll finale that had them playing with the crowd onstage—always with the

folky twang of Lawlor’s banjo persisting. It’s no wonder that they’ve been embraced by Vancouver folk fans. The River and The Road aren’t going to remain a hidden gem for long; they’re basically to folk what the Black Keys were to blues, and it couldn’t have happened to two nicer guys. I was totally unfamiliar with any of the acts going into that night, but I was a lifelong fan as I left.

—Tristan Koster

#### ONEOHTRIX POINT NEVER / CONNECT\_ICUT / POP DRONES / PLAYS:FOUR

April 11 • W2 Media Café

Trippiness is a strange musical currency; value is so often predicated on the mind-altering substances consumed by its listeners. Having arrived stone sober at W2 to see Oneohtrix Point Never (Brooklyn-based Daniel Lopatin), this reviewer admits she was only adequately captivated by the synaptic soundscapes on offer Wednesday night. But as someone’s grandma might say: better to be

challenged than bored. Plays:four was a surprise local opener. Jonathan Scherk of **80(sun)**, Sam Beatch of **Beamss** and Ellis Sam of **Flash Palace** hovered around an island of laptops, samplers and effects gadgetry plunked in the middle of the W2 floor. Skittering psychedelia floated up over ambient, sometimes shiver-inducing bass drones. Loops veered from erratic to expansive, but remained accessibly stimulating. The trio’s youthful chemistry was impressive, but understated.

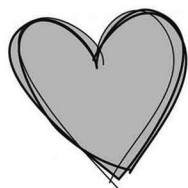
DJ Pop Drones, a.k.a. Mark Richardson, filled the segues between sets with a schizophrenic assortment of electronica and found vinyl. Video artist Merlyn Chipman built an analog feedback loop at the back of the room, where hand-waves across a toaster-sized television screen would produce kaleidoscopic blooms on four or five gigantic screens. Singeing fluorescents writhed at the edges, destabilizing the few recognizable samples in the music mix.

UK ex-pat Samuel Macklin per-

formed next as **connect\_icut** — a similarly drone-centric noise project. While all the openers were expertly selected for a Oneohtrix Point Never gig, this third session felt repetitive and caricatured, like a live-action animated gif. Anticipating the satisfying familiarity of Oneohtrix Point Never’s *Replica* and *Returnal*, I found it difficult to tuck in and contemplate Macklin’s artistry.

Closer to midnight, the much-awaited laptop wizard Lopatin took the mic and matter-of-factly told someone in the crowd to fuck off. Maybe it was his mood, or maybe it was just a safe assumption that a majority of attendees were noise heads—either way, Lopatin launched into the more ragged bits of his early work, relying on frequent bursts of noise and feedback.

Looking at my notes, I saw phrases like “crash-landed chopper” and “caustic drudgery (in a good way?).” During the lighter bits I thought of the year **Justice** was popular (remember 2003?) or when videogames were still



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in two dimensions and emitted cutesy gun sounds. More organic moments approached an uncalculated **Black Dice** jam, while other chunks commanded patience. As some strange Russian-looking hieroglyphs rotated on the screens behind him, Lopatin shook his head while diving further into acidic territory.

Lopatin's album tracks already invoke a certain element of anxiety and alienation, but in a live setting this is a constant top-of-mind affront. I didn't feel that magnetic sense of nostalgia until he knowingly dropped the track "Sleep Dealer" much later in the set.

While there was a certain rawness to seeing Lopatin do his thing in person, the minimal setup nearly thieved the mystery of his signature spacey transmissions. At least for this reviewer, Oneohtrix Point Never is better experienced through headphones. I left feeling excited for whatever Plays:four is up to next.

—Sarah Berman

## ANDREW BIRD / LAURA MARLING

April 10 · The Vogue

Shows at the Vogue always include extensive preamble; the pre-show drinks, the line-up, the seat grab, the hour wait, the random opener and excessive line check, all with an encore finishing at the clock strike of eleven when the union hands go home. However, there is no venue more enjoyable for seeing a great artist with a great view and great sound in a plush chair until the fans rush the stage and obstruct the perfect view.

Laura Marling, songstress from the UK, opened, filling the single spotlight with her low contralto voice. This slight blond in shapeless black showed remarkable dexterity on the guitar, channeling folk singers of old like Joan Baez and Joni Mitchell. The crowd was silent, listening to the songs of varying styles and temperaments and the slight hint of a British vowel at the end of the phrase. Her rich, clear storytelling voice sang song after song in minor

key with audience enthralled. Brightly lit, the stage featured a scattering of instruments with DNA-esque swirl sculptures hanging from the rafters and a double-horned gramophone at the back. Andrew Bird appeared lonesome, a toqued troubadour with his violin. Creating layer upon layer and manipulating each with shoe taps on pedals, Bird filled the theatre with sound all on his own.

His backup band acted as a rhythm section, playing around the edges and drawing on calypso rhythms. These jazz influences lent the tone of steel drums to the plucking of the violin. Swaying like a pixie with half-closed eyes, Bird was captivated by the music, his full concentration on his mastery of layers. Although his banter was slight, the intimate bluegrass set mid-show created a needed change of pace, with bandmates crowded around an old school microphone on acoustic guitar

and stand-up bass.

These stripped down soulful tunes, and a cover of the **Handsome Family's** "Drunk By Noon," were the highlights of the show. Showcasing songs off recent and past albums, Bird delighted his fans with his incredible violin chops and mad whistling skills.

—Brenda Grunau

## DAMO SUZUKI / 3-D FEST

April 1 · The Waldorf

Damo Suzuki entered the Waldorf at an amble, an unassuming middle-aged Japanese man clad in sensible clothes and a backpack. His entry bore no relation to his performance; the ex-singer of acclaimed krautrock band **Can** whipped through a free-form set backed by Vancouver band **Von Bingen**.

Standing centre stage, Suzuki gripped the microphone with both hands and then shunt into it for each lyric and phrase, a strange snap and relax that carried through the whole set. Lights flickered and ebbed from green to blue to red, punctuating the performance which had few breaks between "songs."

Since Suzuki left Can in 1973, his performances have all fallen under the banner of Damo Suzuki's Network, where "sound carriers" improvise a set with him. Von Bingen followed in the footsteps of **Broken Social Scene**, **Acid Mothers Temple**, and **Omar Rodriguez Lopez**, among others.

Their backing was at times rhythmic and driving, the beginning of the concert highly structured with only some electronic manipulation that pushed the music away from straight rock. Later it drifted more, allowing Suzuki's space to break into snippets of old blues songs and sometimes allowing the audience space to whoop and clap. For the most part, though, much of the audience stood stock still regardless of the tempo, per-

haps trying to drink in the presence of one of the greatest alternative singers of the 1970s.

Some of the most interesting moments from the band came when the guitarists began manipulating synthesizers and electronics, applying dissonance and off-rhythmic phrases that complemented Suzuki's singing style.

However, the backing was usually fairly restrained in its workings, always leaving space for Suzuki to take centre stage. Even when the music could be a weird approximation of nu-metal, with Suzuki's bark emulating rap, there was a measure of control to the proceedings.

Although this probably wouldn't rank up there with some of his most glittering collaborations, there was probably enough intrigue to do the man justice. And at the very least you would be hard pressed to predict just what would be the next bark, holler, or croon to come out of his mouth.

—Rowan Coupland



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FUN TIMES

SUN	MON	TUE	WED	THU	FRI	SAT
<b>6</b> <b>KITTY NIGHTS</b> NYC STYLE BURLESQUE HOSTED BY: BURGUNDY BRUX THE PURRIFESSOR WITH DJ TEDDY SMOOTH	<b>7</b> <b>MONGO BINGO</b> HOSTED BY LUKE MEAT ~THE KNIGHTS OF THE TURNABLE FIRST CARD IS FREE! \$5 FOR 6 CARDS	<b>1</b> <b>DRAGON FLI</b> EMPIRE + CAM THE WIZZARD PORT AUTHORITY + MORE!	<b>2</b> <b>PAUL ANTHONY'S TALENT TIME</b> COMEDY, VARIETY AND TALENT SHOW LATE SHOW: <b>TLC</b> TROPICAL LOVE CONNECTION DJS PETER + ROBBIE FROM HUMANS + WOBANGS + DJ BEE	<b>3</b> <b>TRANSIT</b> DJ CROSSWALK NATURAL ENSEMBLE IMMACULATE & CONSCIENCE	<b>4</b> <b>HEADWATER</b> CD RELEASE PARTY <b>C.R. AVERY</b> & THE MADISON 22 REVIEW + THE RIVER AND THE ROAD	<b>5</b> LIVE NATION PRESENTS: <b>WILLIS EARL BEAL</b> + GUESTS LATE SHOW: COLOR MAGAZINE + ANTISOCIAL PRESENT: <b>GLORY DAYS</b> WITH MYTGAYHUSBAND! + SINCERELY HANA + RICO UNO
<b>13</b> <b>KITTY NIGHTS</b> NYC STYLE BURLESQUE HOSTED BY: BURGUNDY BRUX THE PURRIFESSOR WITH DJ TEDDY SMOOTH	<b>14</b> <b>PLEASURE CRUISE</b> BAD CHANNELS + THE TEENAGE LIFESTYLE DJS \$5 COVER	<b>15</b> THE BILTMORE PRESENTS: <b>CAROLYN MARK</b> LUTHER WRIGHT JACK GRACE THE WEATHERED PINES + RUSTY FORD	<b>16</b> <b>TLC</b> TROPICAL LOVE CONNECTION DJS PETER + ROBBIE FROM HUMANS + WOBANGS + DJ BEE \$5 COVER - ENTRANCE FROM KINGSWAY ST	<b>17</b> BEATROUTE MAG + THE BILTMORE PRESENT: <b>MASTER MUSICIANS</b> OF BUKKAKE <b>WHITE HILLS</b> TRAIL OF BROKEN TREATIES	<b>18</b> EARLY SHOW: KEITH WILLIAM MILLER EP RELEASE SHOW LATE SHOW: <b>ICE CREAM SOCIAL</b> 50s + 60s DANCE PARTY	<b>19</b> EARLY SHOW: <b>MODE MODERNE</b> + DEAD GHOSTS LATE SHOW: COLOR MAGAZINE + ANTISOCIAL PRESENT: <b>GLORY DAYS</b> WITH MYTGAYHUSBAND! + SINCERELY HANA + RICO UNO
<b>20</b> <b>KITTY NIGHTS</b> NYC STYLE BURLESQUE HOSTED BY: BURGUNDY BRUX THE PURRIFESSOR WITH DJ TEDDY SMOOTH	<b>21</b> <b>PING PONG CLUB NIGHT</b> ROUND-THE-WORLD DANCE FLOOR ELIMINATION PADDLES + BALLS INCLUDED + DJS & DRINK SPECIALS	<b>22</b> VANCOUVER COAST BEER WEEK PRESENT <b>PORTAGE AND MAIN</b> THE SUMMER BROTHERS + RALEIGH ALL PHILLIPS PRODUCTS ON SPECIAL!	<b>23</b> <b>TLC</b> TROPICAL LOVE CONNECTION DJS PETER + ROBBIE FROM HUMANS + WOBANGS + DJ BEE \$5 COVER - ENTRANCE FROM KINGSWAY ST	<b>24</b> THE BILTMORE PRESENTS: <b>WHITE LUNG</b> RECORD RELEASE PARTY <b>B-LINES</b> <b>SYSTEMATIC</b> MEN AT ADVENTURE	<b>25</b> TIMBRE PRESENTS: <b>KURT VILE</b> AND THE VIOLATORS <b>DUM DUM GIRLS</b> + YOUNG PRISMS	<b>26</b> LIVE NATION PRESENTS: <b>ZEUS</b> + GUESTS LATE SHOW: COLOR MAGAZINE + ANTISOCIAL PRESENT: <b>GLORY DAYS</b> WITH MYTGAYHUSBAND! + SINCERELY HANA + RICO UNO
<b>27</b> <b>KITTY NIGHTS</b> NYC STYLE BURLESQUE HOSTED BY: BURGUNDY BRUX THE PURRIFESSOR WITH DJ TEDDY SMOOTH	<b>28</b> TIMBRE PRESENTS: <b>XIU XIU</b> YAMANTAKA // SONIC TITAN + FATHER MURPHY	<b>29</b> SEALED WITH A KISS PRESENTS: <b>CASS McCOMBS BAND</b> + GUESTS	<b>30</b> <b>TLC</b> TROPICAL LOVE CONNECTION DJS PETER + ROBBIE FROM HUMANS + WOBANGS + DJ BEE \$5 COVER - ENTRANCE FROM KINGSWAY ST	<b>31</b> BEATROUTE MAG + THE BILTMORE PRESENT: <b>OMAR SOULEYMAN</b> + GUESTS	<i>Featured Shows:</i> JUNE 7TH - ADALINE JUNE 9TH - MUSIC WASTE! JUNE 16TH - THE PARLOTONES JUNE 22ND - RUSSIAN CIRCLES JUNE 23 - 2:54 JULY 7 - JAPANDROIDS	





intro, interview  
and photo by  
**CHIRAG MAHAJAN**  
illustration by  
**MICHAEL LEE**

If you could talk to Oker Chen long enough, he would gladly walk you through the entire history of dance music. Starting with some of his favorites, like soulful house and funky hip-hop, you might be surprised to hear about the interesting and unexpected connections that modern genres have with soul, funk, swing, motown, doo-wop, disco and hip-hop. He'd even explain how these styles originated and adapted from the blues, jazz, and gospel music. His DJ training classes at CiTR must be quite a learning experience.

His show, *Funk My Life*, has been on CiTR's airwaves since 2010, and has since aired countless soul and funk originals and bootlegs, mash-ups and re-rubs, dubs and remixes (and only a DJ could tell you what the difference between each one was). But despite the possibly infinite differences between these rhythms and styles, Chen tells me there is always one quality that connects every track: each one has a bit of 'soul'. That word can mean a whole lot of things, so I had to ask him what he meant.

**Disorder: What does "soul" mean to you?**

**Oker Chen:** These days, recorded music is mostly manipulated, highly controlled and non-spontaneous, so it's hard to say that it comes from the heart. Soul is a quality of vocality where you feel the sounds

coming from the heart. The sounds seem like they are being squeezed and extracted as genuine and sometimes uncomfortable emotion. What I love about music is when producers can integrate that emotion into something danceable, because it feels authentic and meaningful. You can tell how the sound flows with who you are. But the biggest way I can recognize soul is through the track's optimism; on trying to look at the brighter side of life.

**When did your interest in soul and funk begin?**

Honestly, I did not have much of a music background until I came to Vancouver. One of the first parties I went to here was Mod Night Fridays at Lotus, before it became Retro Vinyl. That was really fun to go to in those days. I didn't realize how upbeat soul could be. From there I started checking out all these older compilations of Aretha Franklin, Diana Ross & the Supremes, the Commodores, and all those golden era chart-topping soul classics. And things just went from there.

**What is the format of Funk My Life?**

The show is all about remixed funk and remixed soul. I mix together different funk and soul remixes made by often-times unknown producers, especially bedroom DJs with a web audience. They take samples from older tracks and usually mix them within a funky dance beat. On the show, I also talk about music history and how certain tracks relate to vintage music. People can hardly believe the tracks I play were originally soul tracks that have now been adapted to the modern music scene.

**What has been your most memorable on-air moment?**

I once had a show on drum and bass remixes of soul tracks. D&B is a genre few people associate with soul, but it actually comes from the U.K., where their music history was strongly influenced by the upbeat style of Northern soul. When Motown and soul started dying out in the U.S. in favor of disco, the U.K. was still into that old style. The beat and style in songs, like "Hit The Road Jack" by Ray Charles, were precursors to D&B. And when DJs mix in their D&B bass-lines, melodic synths and break-beats, both these styles flow together very naturally. That's how this sub-genre was slowly able to incorporate those soulful vintage vocals.

**If you could play only one track to destroy the dance-floor, which track would you pick?**

I'd pick the Jade remix of "Misirlou" by Dick Dale. This is a D&B remix of Dale's cover, which was used as a soundtrack in the movie *Pulp Fiction*. For a house crowd, I'd play Wicked Lester's remix "Gay With an E," which is a funk remix of Marvin Gaye's "Ain't No Mountain High Enough."

**What is your favorite CiTR radio show, apart from your own?**

*Tranceance*. The show's mixed really well.

**What does the future hold for Funk My Life?**

I would love to have an event that showcases the talents of bedroom DJs who do incredible remixes of soul tracks but rarely get publicity. And remixing is still in its infancy; there are a lot of possibilities for all those untouched tracks out there. My show is all about taking funk and soul to higher, unexpected places, so I'll always try to make sure that my tracks have that certain funkiness to them. And soul, of course.



# // CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF APRIL

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	<b>Grimes*</b>	Visions	Arbutus	26	<b>Bleating Hearts*+</b>	Bleating Hearts	Self-Released
2	<b>Black Mountain*+</b>	Year Zero	Jagjaguwar	27	<b>Bend Sinister*+</b>	On My Mind	File Under: Music (FU:M)
3	<b>Various*+</b>	Busy Doing Nothing!	Mint	28	<b>Watermelon / My Friend Wallis*+</b>	Watermelon / My Friend Wallis 7" Split	Student Loan
4	<b>Real Boys*+</b>	Real Boys	Self-Released	29	<b>Maqlu*+</b>	Black.Blood.Haze	Self-Released
5	<b>Chromatics</b>	Kill For Love	Italians Do It Better	30	<b>Trampled By Turtles</b>	Stars and Satellites	Six Shooter
5	<b>Chris-A-Riffic*+</b>	Bible Beats	Self-Released	31	<b>Babysitter / Korean Gut*+</b>	Babysitter / Korean Gut Split	Self-Released
7	<b>Trust*</b>	TRST	Arts & Crafts	32	<b>Bear In Heaven</b>	I Love You, Its Cool	Dead Oceans
8	<b>Great Lake Swimmers*</b>	New Wild Everywhere	Nettwerk	33	<b>Art Kenyon*+</b>	Cocoon	Self-Released
9	<b>TOPS*</b>	Tender Opposites	Arbutus	34	<b>Nite Jewel</b>	One Second Of Love	Secretly Canadian
10	<b>Various*+</b>	Team Mint 20	Mint	35	<b>Octoberman*</b>	Waiting In The Well	Saved By Vinyl
11	<b>Yukon Blonde*+</b>	Tiger Talk	Dine Alone	36	<b>Chi Sun*+</b>	Year of the Disco Tiger	Self-Released
12	<b>Chains of Love*+</b>	Strange Grey Days	Dine Alone	37	<b>Les Momies De Palerme*</b>	Brûlez ce coeur	Constellation
13	<b>The Ketamines*</b>	Spaced Out	Mammoth Cave	38	<b>Howler</b>	America Wake Up	Rough Trade
14	<b>Phèdre*</b>	Phèdre	Daps	39	<b>VCMG</b>	Ssss	Mute
15	<b>Weed*+</b>	Gun Control	Cruising USA	40	<b>B.A. Johnston*</b>	Hi Dudes	Mammoth Cave
16	<b>Hunx</b>	Hairdresser Blues	Hardly Art	41	<b>Tanlines</b>	Mixed Emotions	True Panther
17	<b>Grass Widow</b>	Internal Logic	HLR	42	<b>Zeus*</b>	Busting Visions	Arts & Crafts
18	<b>Cousins*</b>	The Palm At The End Of The Mind	Saved By Vinyl	43	<b>Cuff The Duke*</b>	In Our Time	Paper Bag
19	<b>Tennis</b>	Young and Old	Fat Possum	44	<b>Leonard Cohen*</b>	Old Ideas	Sony
20	<b>The Ramblin' Ambassadors*</b>	Ramble On	Mint	45	<b>THEESatisfaction</b>	awE naturalE	Sub Pop
21	<b>La Sera</b>	Sees The Light	Hardly Art	46	<b>Vulgar, you*</b>	Fais-moi cuire fais-moi jouir	Self-Released
22	<b>Cold Warps*</b>	Cold Warps/ Endless Bummer	Noyes	47	<b>The Shins</b>	Port Of Morrow	Columbia
23	<b>Mad Bomber Society*</b>	Butchers, Stompers & Cheats	Self-Released	48	<b>Eamon McGrath*</b>	Young Canadians	White Whale
24	<b>Wintermitts*+</b>	Oceans	Self-Released	49	<b>Wax Idols</b>	No Future	HoZac
25	<b>The Mallard</b>	Yes In Blood	Castleface	50	<b>The Albertans*+</b>	The Hunter	Ernest Jenning

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

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**THE ROLLING STONES**  
OUT OF OUR HEADS  
ORIGINAL UK MONO PRESSING.

**JEFFERSON AIRPLANE**  
BLESS IT'S POINTED LITTLE HEAD  
ORIGINAL CANADIAN PRESSING.  
GREAT SHAPE.



**CHET BAKER**  
ONCE UPON A SUMMERTIME  
1980 US PRESSING. GREAT SHAPE.

**LENNY BRUCE**  
IM NOT A NUT, ELECT ME!  
US PRESSING. GREAT SHAPE.

**JAMES BROWN**  
I GOT YOU (I FEEL GOOD)  
ORIGINAL CANADIAN PRESSING.

**RAY CHARLES**  
THE GENIUS HITS THE ROAD  
ORIGINAL CANADIAN PRESSING.  
GREAT SHAPE.

VARIOUS ARTISTS  
**VANCOUVER COMPLICATION**  
1979 VANCOUVER RELEASE.  
COMPILATION OF CLASSIC  
VANCOUVER PUNK!

**SOUNDTRACK / HANK WILLIAMS**  
YOUR CHEATIN HEART  
OLDER CANADIAN PRESSING.

**CONNIE FRANCIS**  
COUNTRY WESTERN & GOLDEN HITS  
ORIGINAL PRESSING. GREAT SHAPE.

**JAMES BROWN**  
PLAYS NEW BREED  
CANADIAN PRESSING. ON SMASH  
RECORDS. GOOD SHAPE.

**MILLIE JACKSON**  
FOR MEN ONLY  
1980 US PRESSING.

**RUSTY WARREN**  
SIN-SATIONAL  
SEALED.

**RUSTY WARREN**  
IN ORBIT  
60'S PRESSING. ON JUBILEE.

**WALTER CARLOS**  
SONIC SEASONINGS  
70'S US PRESSING. 2LP GATEFOLD  
COVER W/ POSTER.

**STOMPIN' TOM CONNORS**  
ORIGINAL CANADIAN PRESSING.  
1967 CANADIAN PRESSING.

**THE LORDS**  
LIKE A VIRGIN  
1985 UK PRESSING.

**LEON RUSSELL & MARC BENNO**  
ASYLUM CHOIR  
ORIGINAL 1972 PRESSING.  
GATEFOLD COVER.

**BOB DYLAN**  
DESIRE  
70'S SPANISH PRESSING.  
W/ INNER SLEEVE & INSERT.

**PINK FLOYD**  
THE WALL  
GERMAN PRESSING. W/ INNER  
SLEEVES & GATEFOLD COVER.  
GREAT SHAPE!

**PINK FLOYD**  
DARK SIDE OF THE MOON  
70S SPANISH PRESSING.  
W/GATEFOLD COVER POSTERS &  
STICKER.

**THE KINKS**  
LOLA VS POWERMAN AND THE  
MONEYGROUND  
70S US PRESSING. GATEFOLD  
COVER. SLIGHT WARP ON RECORD.

**THE REPLACEMENTS**  
PLEASED TO MEET ME  
1987 CANADIAN PRESSING.

**BILLY BRAGG**  
GREETINGS TO THE NEW BRUNETTE  
1986 CANADIAN PRESSING.

**LEONARD COHEN**  
SONGS OF  
CANADIAN PRESSING. W/ LYRICS  
INSERT.

**TALKING HEADS**  
THIS MUST BE THE PLACE  
1983 UK 12"

**THE BEATLES**  
HEY JUDE  
1970 FIRST PRESSING. 'AGAIN'.

**THE BEATLES**  
REVOLVER  
ORIGINAL UK PRESSING. SOME  
MARKS. MONO.

**THE BEATLES**  
LET IT BE  
US PRESSING ON RED APPLE LABEL.  
GATEFOLD COVER.

**SOUNDTRACK**  
**SON OF DRACULA**  
HARRY NILSSON / RINGO STARR!  
DIE-CUT FOLD OUT COVER.

**BYRON LEE AND THE DRAGONAIRES**  
WINE MISS TINY  
1985 JAMAICAN PRESSING.

**JIMMY SMITH**  
THE CAT  
ON VERVE. GATEFOLD COVER.  
GREAT SHAPE!

**JAMES BROWN**  
GRITS & SOUL  
ORIGINAL US PRESSING.  
ON SMASH RECORDS.

**JAMES BROWN**  
BODYHEAT  
1977 MEXICAN PRESSING. NICE  
SHAPE.

**JAMES BROWN**  
SAY IT LOUD  
I'M BLACK AND PROUD  
ORIGINAL CANADIAN PRESSING.  
SOME MARKS.



**FRANK SINATRA**  
A SWINGIN' AFFAIR  
60'S PRESSING. NICE SHAPE.

**DONOVAN**  
S/T  
1977 UK PRESSING. W/ INNER  
SLEEVE.

**PRINCE AND THE REVOLUTION**  
GIRLS & BOYS  
DIE CUT PICTURE DISC! WAY COOL!

**THE CULT**  
SWEET SOUL SISTER  
PICTURE DISC 12"

**THE BEATLES**  
GET BACK JOURNALS  
11 DISC BOX SET. BOOTLEG BEATLES  
COMPILATION ON MULTI COLOURED  
WAX!

**PETER FRAMPTON**  
FRAMPTON COMES ALIVE  
LIMITED EDITION NUMBERED  
PICTURE DISC#44684. WATCH PETE  
SPIN!

**BEE GEES**  
ODESSA  
ORIGINAL UK PRESSING W/ RED  
VELVET & GOLD EMBOSSED  
GATEFOLD COVER. SEXY!

**BRAINSTORM**  
SMILE A WHILE  
GERMAN PRESSING. GATEFOLD  
COVER.

**KAI WINDING**  
THE INCREDIBLE TROMBONES  
US PRESSING. ON IMPULSE.  
GATEFOLD COVER. GREAT SHAPE!

**PERTH COUNTY CONSPIRACY**  
KANAHA  
70'S GERMAN PRESSING.

**KISS**  
FIRST KISS LAST LICKS  
LIMITED EDITION COMPILATION.  
PROMOTIONAL COPY.

**DREAM 6**  
S/T  
1983 PRE CONCRETE BLONDE  
RELEASE ON HAPPY HERMIT.  
W/ INNER SLEEVE.

**JOHN COUGAR**  
LIMITED EDITION / PROMOTION  
SPECIAL  
2 X 12" PROMO RELEASE.

**ENOCH LIGHT**  
SPACED OUT  
BACH, BEATLES & BACHARACH

**FIVE HAND REEL**  
FIVE HAND REEL  
ORIGINAL UK PRESSING

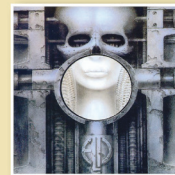
**THE CLASH**  
LONDON CALLING  
CANADIAN PRESSING. 2LP  
W/ INNER SLEEVES & INSERT.

**THE POGUES**  
IF I SHOULD FALL FROM GRACE  
WITH GOD  
ORIGINAL UK PRESSING.  
W/ INNER SLEEVE. GREAT SHAPE.

**AL KOOPER**  
NAKED SONGS  
70'S PRESSING. GATEFOLD COVER.

**MARK KNOPFLER**  
THE INTERVIEW ALBUM  
PROMO ONLY INTERVIEW ALBUM.

**LEONARD COHEN**  
SONGS FROM A ROOM  
ORIGINAL CANADIAN PRESSING.



**EMERSON LAKE & PALMER**  
BRAIN SALAD SUGERY  
70'S PRESSING W/ DIE CUT FOLD  
OUT COVER & POSTER.

**ERIC BURDON & THE ANIMALS**  
LOVE IS  
ORIGINAL PRESSING. 2LP  
W/ GATEFOLD COVER. GREAT  
SHAPE.

**THE BEATLES**  
A HARD DAYS NIGHT  
OLDER UK PRESSING. NICE SHAPE.

**VARIOUS ARTISTS**  
PEBBLES VOLUME 5  
1980 PRESSING. GREAT SHAPE.

**SILVERHEAD**  
16 AND SAVAGED  
1973 US PRESSING. GREAT SHAPE.  
LA ROCK.

**THE BEATLES**  
GOLDEN SLUMBERS  
12 DISC BOX SET. BOOTLEG  
BEATLES COMPILATION.

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