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TALENT TIME
HIGHLIGHTS FROM SWARM & OLIO
CARTOON COLLEGE
GOOGLY EYES STUDIOS
NICK EVERETT & EVERYBODY
ICE-T, PUBLIC ENEMY, CENSORSHIP IN THE '90S

WHITE POPPY

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EDITOR'S NOTE

September 4 this year was a fine day. While heaps of people in Vancouver seemed to think doomsday was nigh and life as we know it was about to come to a rainy, grinding halt, I was all roses. I refused to fall victim to the Labour Day blues, because summer was not ending. First, I wasn't returning to school for the first time in two years. Second, the weather didn't abruptly turn to sub-zero sleet and snow. We continued to have beaming blue-skied, twenty-plus degree days all month. Third, summer was not only figuratively still going strong, it technically didn't end until September 21. Don't just take my word for it, it's science!

But when Olio Festival wrapped up and a bite crept into the air recently, I surrendered and now I admit it. Summer is over. And everything is going to be fine. I wore a toque for the first time in months this weekend. I'm drinking coffee in the morning without sweating buckets. Colours are changing. Pumpkins are prevalent. The autumnal onset is pretty fine, indeed.

October is shaping up to be a great month in Discorder land, too. In this issue, cover artist White Poppy chats us about art-worlds colliding; comedian Paul Anthony talks shop about glass-smashing and winged creatures; and in a trip back to 1990, we reminisce of the good ol' days when Ice-T was flipping the bird on the cover of *Discorder*, amongst other things. Also, SHiNDiG is in full swing every Tuesday night at the Railway Club, and I hear Ben "Jokes-for-Beer" Lai is on fire, as usual. If supporting local emerging musicians is your bag, I recommend checking it out.

If that isn't enough, there's one word that should get you through this month, regardless of how you feel about the weather and activities, the holiday to end all holidays: Hallowe'en.

Candy and costumes, anyone?

Read on and stay rad,

Laurel Borrowman

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CARTOON COLLEGE

by MAEGAN THOMAS

illustration by
BRITTA BACCHUS

Cartoon College is not about digital superstars, next-gen ironic animators, or even pop culture web comics. It's a film about comics.

Directors Josh Melrod and Tara Wray welcome us to White River Junction, Vermont, home to the Center for Cartoon Studies and not much else. Each year 20 promising cartoonists enter a grueling Master of Fine Arts program that would make even the most dedicated student blanch. It's pen-to-paper, squint inducing work, and the film traces their ups and downs, as well as their relationships with the work, each other, previous students, and the cartooning industry. Full of nerds being nerds, the film is quirky, poignant, and devoid of pretension, despite stating that "comics are a simplification of literature, like poetry is a simplification of prose."

What makes the story so interesting is that these are no fanboys and fangirls. One commentator notes, "Their dreams don't hinge on

"I DIDN'T WANT IT TO BE TOO CARTOONISH. WHEN THEY DID THEIR FIRST EDIT OF THE FILM, AND I TURNED IN THE FIRST BATCH OF SONGS [WRAY] REFERRED TO THEM AS PEANUTS ON ACID."

drawing Spiderman. They have their own stories to tell." Another difference is a change—or return—to a more d.i.y. method of producing. Self production, self release, and direct trades at fairs are common and necessary in a world where breaking into the shrinking publishing world is harder than ever.

The moments of stress and victory are underscored by an indie soundtrack including Tortoise, Tokyo Police Club, Fire Tapes, and more. But the musical highlight, and perhaps the film's appeal for *Discorder* readers, is the original score by Jason Zumpano of Zumpano, Destroyer, Lost Souls, and most recently,

Cyrillic Typewriter. His piano trills and airy accents will be familiar to Vancouverites, but with a new skew.

"I didn't want it to be too cartoonish. When they did their first edit of the film, and I turned in the first batch of songs, [Wray] referred to them as Peanuts on acid. So it was pretty wacky, a little carnival and cartoony, and that was fine at first. But then the movie got almost completely scrapped, so I decided to do the music

all over again," Zumpano told *Discorder*. Melrod and Wray turned to Zumpano for *Cartoon College* after Wray used his music for her 2006 film *Manhattan, Kansas*.

"They wanted the indie rock vibe, and I'm not really into that stuff, but I did some guitar, more rock 'n' roll, more uptempo instrumental with synths and percussion as opposed to just piano. Going with someone else's vision, trying to tie the two together to complement it, and then to do it for 35 seconds, 32 seconds, that's the difficult part."

It turns out that the Cartoon College didn't just teach these burgeoning artists new

approaches; working on the film influenced Zumpano's own personal composition. Both "Vato's Gold" and "Costigan's Manor; Pavilions & Palaces," on his latest release *French Door*, are from the film. "I almost never played guitar and Cyrillic Typewriter has guitar all over it."

Like Zumpano, these cartoonists are both committed to their own vision and subject to the demands of their industry. Is this the only similarity?

"Personal issues can certainly seep into the work. This can be good. This can be bad. Like music, cartooning can be more of a vanity project as opposed to a career, as it can be hard for others around you to take it seriously or even notice. In a way this makes it more meaningful. [I]t comes from within and quite often stays there. Fortunately though, sometimes a song here, a comic strip there, manages to escape and is sent out into the world."

Zumpano just wants to make music. And these artists just want to draw comics.

Cartoon College is sponsored by CiTR and screens Sept 29, Oct 4 and Oct 5 as part of the Vancouver International Film Festival. For screening times check out www.viff.org.

To read *Discorder's* review of *French Door*, turn to page 29.



GOOGLY EYES STUDIOS

by ANGELA YEN

illustration by
AARON READ



It's near impossible to count the times someone has raved about a show because it felt so up-close and intimate. Stand-out concerts are often those spent shoulder-to-shoulder with fellow music fanatics, close enough to watch sweat bead down the drummer's face, or to hear the creak of the singer's chair as they tune their acoustic guitar. Those are the shows people want more of, and the folks at Googly Eyes Studios are making them happen.

After feeling a void in Vancouver's West End for artists to share ideas, perform, and have a place to work, the collective that makes up Googly Eyes—Jensen Gifford, Benjamin Garner, Sonya Opal, Cali Travis, and Shane Scott-Travis—decided to set up shop in the place they know best: their home. Situated in the heart of the West End, Googly Eyes is located above a tiny convenience store and acts as half artist studio space, half apartment to Travis and Gifford.

From the look of the front door, it's easy to assume you might have the wrong address. The studio is camouflaged nicely amongst the charming character houses surrounding it. But ascend up the steep wooden staircase, and it's like discovering a top-secret lair. The space is unique, yet homely and familiar. In place of a living room there's a small stage for bands to perform on, and instead of a second bedroom there's a quaint art space fit for a gallery showing. "There's something really special and intimate about a unique space like this that we want to share with as many people as we can," Travis says.

Googly Eyes has already hosted several events, the most recent being a show with Calgary trio, Raleigh, and an exhibit of Opal's illustrations. Travis and Gifford, who are also

in the studio's house band, We Are Phantoms Again, have even recorded several tracks at Googly Eyes.

Much of the success of its events and projects is credited to the space itself. Admiring venues like the Railway Club and the Biltmore Cabaret, the founders of Googly Eyes know the benefits of having a smaller space for live shows.

"This house that Googly Eyes exists in is a really special place. It's a really creative place," Scott-Travis says. "The people who have played here have been really enthusiastic about it. They all want to come back."

Scott-Travis, Travis, and Gifford also express how supportive and interested the neighbours have been, inspiring them to host family Halloween arts and crafts events, as well as possible matinee shows. But the real goal is to extend their reach beyond their beloved neighbourhood. In the works is a show with Victoria's Hawk and Steel, and collaboration with other art collectives and venues in the city.

However, as crowds get larger and more people discover their events, it begs the question: how Googly Eyes will manage and balance the business side of things while retaining the fun, communal vibe?

"We're not doing this to make money. We're doing this to make friends," Scott-Travis says with a laughs.

With their warm welcomes and early success, it's a statement you can believe. It's only a matter of time then, before the Googly Eyes gang will be the most popular kids in town.

Googly Eye Studios is located at 957 Nicola Street. For more information on getting super googly, check out their Facebook page at facebook.com/googlyeyesstudio.



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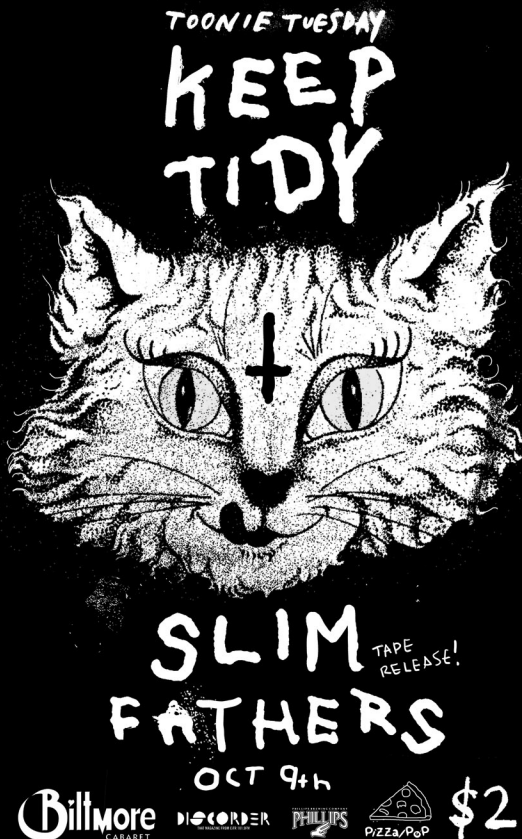
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WHITE POPPY

by ALEX
DE BOER

This Saturday night was a busy one. I hung out in a room, an art space, and a music area. I discussed songs, and examined a collage. I met the creative mind behind White Poppy in her East Van basement suite, the address that hosted all the above.

Crystal Dorval is proof that art is fluid. She crafts visual art in the same room where she writes music and jams with her boyfriend and bassist Ian Kinakin. Her latest project, White Poppy, has bloomed in this particular context, where two desks sit against adjacent walls and an aging blue suitcase pours out looping pedals onto the floor. In this room an artistic surge could mean a grab for scissors or a reach for a guitar.

"I was an artist before I was a musician," Dorval explains as we look at her recently sold-out cassette, *I Had a Dream*. The cover art is a digital collage of Dorval's own design. Such multi-media avenues have held her attention in recent days and besides working on collages with found Internet objects, she has also been exploring video making. With two completed

music videos under her belt already, including one for the album's title track, she confesses happily, "I just want to make music videos for all my friends' bands right now."

For Dorval, making art is a malleable exercise. Much of her visual work, like the cassette's collage, appears as layered and ambient as her songs. "I notice that now when I'm working on a video for one of my songs or making art specifically for the music, I'm thinking about all of them together and how they all fit." Whether transparent as a riff, solid as a picture, or flowing like a video, Dorval conducts all elements of her art confidently.

White Poppy is her most powerful demonstration of this creativity. Though Dorval's musical career began several years ago with her Victoria-based band Vincat, she has since moved away from such collaborative projects. She admits, "My main projects usually start from writing and recording at home." Her most recent pop band, My Friend Wallis, is a perfect example. It was an independent project with various members participating intermittently.

In fact, she sees *My Friend Wallis* as the beginning of an evolution where, “*White Poppy* is just the next step.”

Inspired by world music, Krautrock and “really good pop melodies,” *White Poppy*’s first eight-song album is a collection of hazy tribal jams where Dorval complicates traditional ambient sound. Already described on the influential music blog, *Gorilla vs. Bear*, as being a “slightly poppier Grouper,” *White Poppy* takes rhythmic loops and drenches them in waves of drone and airy vocals. The result is a well-defined and consistent beat coexisting with soft and edgeless ambience.

Her lyrics add purposeful dimension to this haze. Although hard to understand, they bring narrative personality to *White Poppy*’s sound. Dorval explains, “I want my lyrics to be heard but I don’t like when they’re heard in the context of the song.” Although she spends considerable time writing them, Dorval likes the way they sound best when they’re “slightly layered under everything.” That everything being drone.

As drone has gained popularity in the city, Dorval has found herself participating in somewhat of a trend. In the presence of local bands like *Waters*, the *Passenger*, and *Hierarchies*, it seems natural to pause and glance back on this movement for a moment. Dorval considers possible sources of influence and decides, “My ventures into drone music were more from

just playing at home, just having my pedals and playing around with them.” It was only after she showed someone what she was working on that it was realized as drone. “Then I realized what I was doing was something already. I thought I was just playing around with pedals.”

And the minimalist, unmoving harmonies of drone fit perfectly with both Dorval’s creativity and with her new distribution label, *Not Not Fun Records*. Although intimidated, Dorval emailed the L.A.-based company months ago and was both delighted and surprised to receive a welcoming response. It meant that *I Had a Dream* was the first in her career she didn’t have to arrange herself. She smiles, “It was pretty cool to see that materialize.”

Contending highlights are her set at *Sled Island* earlier this year, where she was greeted by rain-soaked fans who had biked through the city for her show. Considering *White Poppy*’s young life and the enormous list of bands playing in the festival, Dorval knew how to spot a compliment. And with upcoming shows at the *Waldorf* on September 26, her seven-inch release at the *Astoria* on October 6, and a full-length release slated for late 2012 or early 2013, Dorval’s most valued memories may have yet to bud.

WHETHER TRANSPARENT AS A RIFF, SOLID AS A PICTURE, OR FLOWING LIKE A VIDEO, DORVAL CONDUCTS ALL ELEMENTS OF HER ART CONFIDENTLY.





lettering by
ALEX HEILBRON

photo by
JONATHAN DY

FINE TIMES

by WADE
JORDAN

"We were suddenly going to be in the studio in less than four weeks and hadn't finished or even played most of these songs," says Matt Moldowan (vocals) about Fine Times' first foray into recording a full-length album. A year ago, Moldowan and band-mate Jeffrey Powell (bass) made a list of people that they wanted to work with, and at the top was legendary Vancouver producer Howard Redekopp (New Pornographers, Tegan & Sara, Mother Mother). When they tossed around the idea of working together, Redekopp said he just happened to be finishing another project and had a window of a few months to work with them. Their alternative? Wait another year for him. The timing was right, but also a wake up call for Moldowan and Powell.

The duo hired musicians to track drums, horns, some guitar, and backing vocals. The gang went into the studio in the winter, mixed in the spring, and played a couple local gigs in the summer. Now in the throes of autumn, the band includes Juice (drums), Jahmeel Russel

(guitar), and Max Sample (keys). *Discorder* stopped by Powell's West End apartment to interview him and Moldowan the night before the album's release.

Their partnership began at Music World before closing in 2004. The two, who rarely worked together or even spoke, finally struck up a conversation in the back of the pop/rock section during Powell's last shift. When he mentioned that he played music, he recalls that Moldowan replied, "I, too, write music. Pop radio hits." They laugh, and Moldowan denies he said it that way.

"Or something to that extent, I remember him being very young and very cocky," recalls Powell.

Thus, the seeds for Fine Times were planted. Those same seeds grew into their first band, 16MM. "Then there was a bunch of boring in-between stuff, where nothing really happened. And now we're Fine Times," says Moldowan.

When their 16MM manager Johnathan Simkin decided to formally create Light Organ Records in early 2010, it was a "no brainer,"



according to Moldowan, that they would be included. They already had a great relationship with Simkin, who was very hands off about their joining the label. “He basically said just go make the record and send it to me when it’s done.”

Originally, Moldowan wanted to call the band Times, but Powell wasn’t feeling it. “There’s a lot of shitty band names out there,” says Moldowan. “Really you just have to have a band name that’s okay... Then the name becomes cool by doing something that’s worthy. Take away the bias that you have toward the band, because you know all of their material, and just look at the name. If you’ve never heard anything by U2, for example, it’s kind of a shitty name. So the band name just needs to be okay.”

While searching for something better, Powell stumbled upon *Fine Times: An Oral Memoir*, a fictional piece by Woody Allen. The hippie in him saw the happy accident as a sign.

The two have played together long enough

to be comfortable making fun of each other, and their dynamic works both as friends and bandmates. Powell seems more focused on the smaller details and the business side of the band, while Moldowan is more focused on the meaning behind the music.

When asked about metaphors in some songs, Powell defers to Moldowan. When asked about the track sequence, Moldowan defers to Powell. “That’s how things sort of teeter with us,” says Powell. “I’m concerned with the visual elements and the track listing, but if Matt leaves to go to the bathroom, I couldn’t fully explain the meaning of that song.”

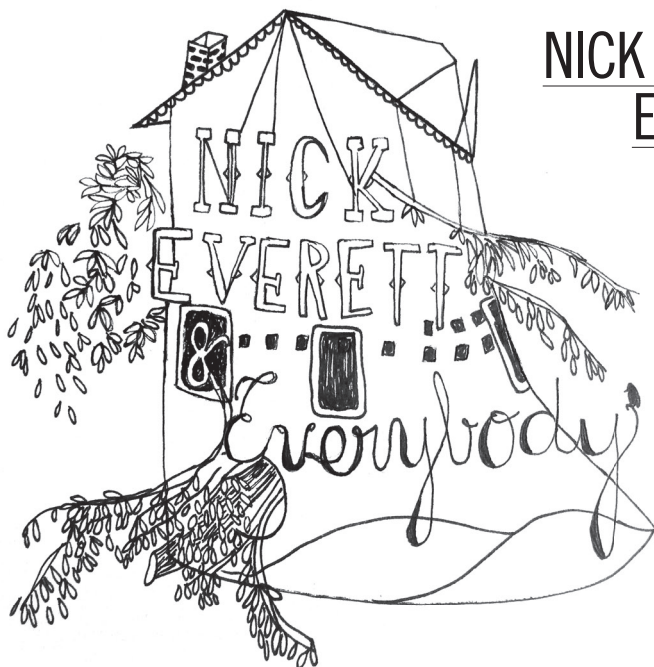
“Sometimes [a song] just comes together really quick. Those are the best songs. That’s why ‘Hey Judas’ just always feels right because it came together really quick,” says Moldowan.

“That’s the most important part about writing pop songs. You’ve got to make it feel like someone’s familiar with it already, and you’ve

never heard it before. Ultimately that’s what makes the song catchy. It sticks in your head. It’s comfortable.”

And listening to *Fine Times* does indeed sound familiar. They’ve incorporated epic song intros reminiscent of the Killers, musical interludes of Phoenix, melodies of Two-Door Cinema Club, and the energy of the Strokes. Give the album a few listens, and chances are you’ll be singing along. Tracks like “High Brow, Low Times,” “Lions,” and “Into the Mechanarium” with their repetitive choruses, simple lyrics, and bop-your-head-along melodies, are songs you’ll be happy to have stuck in your head, long after the album is done.

From start to finish, it’s an impressive debut effort from this band that has the timing just right and the name just fine.



NICK EVERETT & EVERYBODY

by CALI TRAVIS

photo by
JENSEN GIFFORD
illustration by
MAIA NICHOLS

It was August and the van was a world of limbs: feet where they shouldn't be, knees on the dash, arms draped out of windows and atop shoulders and wedged under the bulging carriage of a bajillion backpacks. We listened to Guided by Voices and rallied unanimous delight in the spotting of mountain goats. We asked eternally, "What time is it? No, what time is it here?"

Haligonians Nick Everett & Everybody had been on tour since May 28. The three-piece performed (and drove) and read (and drove) and made friends (and drove) all the way to Vancouver Island, and immediately after playing the Astoria in East Van, ushered Vancouver two-piece We Are Phantoms Again into their '95 Trans Sport to drive—this time to Calgary—for a show booked the next night.

That may seem like a bastard of an itinerary, even slightly ridiculous. I know. It was me hunkering in the (soon to be very familiar) backseat at 2 a.m., with Jensen Gifford, the other half of We Are Phantoms Again.

This no-sleep-till-Calgary business may exemplify one of the "logistical errors" that comes with booking a three-month tour independently, Adam White (drums) of Nick Everett & Everybody muses. "We realized we *can* do it all ourselves, but at the same time, we *can't*."

Seem a little contrary? So does the Canadian music scene: geographically enormous, yet, "The scene is so small. Everyone knows everyone, from Vancouver to St. John's," Nick Everett remarks later, on the line from his seasonal residence on a farm in rural Ontario. Our conversation is interrupted only by goldfinches playing in the wind.

Though a London, Ontario native, Everett has been a charming and talented musical crux for the East Coast since moving to Halifax in 2009, quickly accruing buzz and acclaim. His latest project saw the alluring addition of Sydney, Nova Scotia natives Scott Boudreau (bass) and White. The union elevated Everett's solo sound from progressive-folk into unique and ingenious rock-arrangement tapestries that must be experienced to be appreciated.

And experience it I did, many-a-night while on tour. But a west coast band touring with an east coast band? Rival scenes, man! Bloodshed and tears. It's probably no surprise that the coastal clash is pretty much a myth, nothing more than "people get[ting] wrapped up in their own scenes, then get[ting] xenophobic. But there's absolutely no real rivalry," Everett says. Plus, White insists, "touring with a Vancouver band and being a Halifax band is like conquering the whole country together!"

The hours spent in the van napping mouth-gaped on shoulders, laughing over idiotic cramped-quarters happenstance, and helping each other staple and fold EPs attested to that. And if there's no animosity spurned from our country's craggy coasts, the central sprawl was a molten honey-pot.

Across the swooning fields some days later, we were welcomed to Saskatoon by hosts Elsa Gebremichael and Ash Lamothe of dream-pop group We Were Lovers. In the scarf-draped, lantern-lit backyard, we were reminded of the significance and romance of a good house show.

"Everyone wants to feel like a local wherever they go, and there's no better way to do that than to be invited into someone's home and play for their friends. It's an important way to get connected to an audience," offered White.

There's something sweetly Canadian about that sentiment and, gratefully, reoccurring. White pointed out, "[house shows are] picking up, like with acousticroof.ca. There are lots of different ways to connect with people to get house shows together. It's an interesting phenomenon. You can sign up as a host or artist."

The van ploughed forth, and with pangs of sadness, We Are Phantoms Again parted ways with Nick Everett & Everybody in, unlikely enough, Lion's Head, Ontario. The guys continued their voyage all the way to St. John's, and finally ended the tour three months and eight days after they departed. "We made twenty bucks!" laughed Everett.

For now, Everett is hatching plans with a promising Edmonton-based label in its embryonic stage, while recording material regularly with his portable studio. White and Boudreau are pursuing individual projects in Halifax, with Nick Everett & Everybody on the back burner until they're reunited. "I'd like to put my hand in a hundred cookie jars," confessed White. We Are Phantoms Again are booking shows in Vancouver and co-running Googly Eyes Studio with an artists' collective.

Though a continent apart, we feel that same creative momentum. Is it a Canadian musician thing? Am I mental with seasonal-affective sentimentality? What is it that pulls artists together and intertwines them inseparably?

Everett endeavours earnestly. It's likely the same reason a Halifax band toured, counter-intuitively, with a Vancouver band, the summer of 2012: "Logic. And love."

Aw.



HISTORIC NIGHTCLUB + TIKI BAR  THE FUNNEST PLACE ON EARTH

WALDORF



KRAUTROCK
LEGENDS 'FAUST'

WEDNESDAY
OCT 17TH

UPCOMING FEATURE EVENTS

- | | |
|------------|--|
| 10/11 | Shlohmo (WeDidIt/ FOF)
w/ Cyril Hahn + Falcons |
| 10/11 | Molly Nilsson (Swedish synth pop.)
w/ Terrorbird, Zoo, Sally Dige, + Shadowline DJs |
| 10/12 | NastyNasty with XI |
| 10/17 | Krautrock Legends Faust
w/ Midday Veil + Von Bingen |
| 10/18 | Glen Matlock (Sex Pistols) DeeJay Set
w/ Still Ill DJs (Pat Campbell + This Charmless Man) |
| 10/19 | Sun Airway (early show) |
| 10/20 | Doc Martin — Westcoat House Legend
w/ Jay Tripwire + Madness |
| 10/25 | Cult of Youth (Sacred Bones)
w/ Mode Moderne + Spectres |
| 10/26 + 27 | Halloween Weekend at The Waldorf
Gigantic Multiroom Party |
| 10/31 | Gary War (Sacred Bones) |

WEEKLY EVENTS Mon Ice Cream Social Wed Afro Cuban Jazz
Fri + Sat Multiroom Dance Party — One Cover
For full event listings please visit www.waldorfhotel.com

 1489 EAST HASTINGS ST  /WALDORFHOTEL  @WALDORFHOTEL

SFU  WOODWARD'S

SFU'S VANCITY OFFICE OF
COMMUNITY ENGAGEMENT
presents a series of free events at
Goldcorp Centre for the Arts:

Journalist Andrew Nikoforuk on the Oil Sands
(in partnership with the Tyee)

Oct. 3rd, 7pm in the Djavad Mowafaghian Cinema

Clint Burnham talk on 'The Sublime Object of Edward Burtynsky' Oct. 10th, 7pm in the Djavad Mowafaghia World Art Centre

Lindsay Brown: The Lost History of the Vancouver's UN Habitat Forum Oct. 15th, 7pm in the Djavad Mowafaghian World Art Centre

Screening of 'Conflict Tiger' with special guest John Vaillant, author of 'The Tiger' Oct. 17th, 7pm in the Djavad Mowafaghian Cinema. [Donations taken at the door to support Tiger rescue. Suggested donation \$10. Books will be available for sale & signing.]

Talk by Bruce Porter from Toronto's Social Rights Action Centre (in partnership with UBC's Housing Justice Research Project) Oct. 19th at the InterUrban Gallery

Heart of the City Festival
Oct. 27/28th in Djavad Mowafaghian World Art Centre

Project Limelight performance
Oct 27th details TBA at sfuwoodwards.ca

Karen Jamieson Dance performance
Oct 28th, 7pm details TBA at sfuwoodwards.ca

Sustainable Food and Sustainable Economics with Cuban activist Mavis Dora Alvarez (with BC Coop Association) Oct. 29th, 7pm in the Djavad Mowafaghian World Art Centre

Talk by Jaleh Mansoor: The General Strike (an artist talk on the work of Santiago Sierra and Claire Fontaine). Oct. 30th, 7pm in the Djavad Mowafaghian World Art Centre

GOLDCORP CENTRE FOR THE ARTS
SIMON FRASER UNIVERSITY, 149 W. HASTINGS ST.,
VANCOUVER | WWW.SFUWOODWARDS.CA



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For more info visit facebook.com/flygirlproductions | LGBTQ & ALLIES. EVERYONE WELCOME.

REDROOM
ULTRA BAR

UPCOMING AMS EVENTS AT UBC! PRESENTED BY AMS EVENTS AND FRIENDS

WEEKLY EVENTS AT THE GALLERY LOUNGE, IN THE SUB

MONDAYS

COMEDY ON CAMPUS (ALTERNATING
BIWEEKLY WITH UBC IMPROV TEAM AND
STAND UP HOSTED BY JAMES MASTERS)
8PM SLIDING SCALE ENTRY \$3 - \$5

TUESDAYS

KARAOKE 9PM

THURSDAYS

OPEN MIC HOSTED BY KEVIN BROWN
AND ALTERNATING SPECIAL GUESTS
OPEN TO MUSICIANS FROM UBC,
VANCOUVER AND BEYOND 9PM

UPCOMING FEATURED EVENTS

THURS OCT.18 BARTALK AT THE
GALLERY LOUNGE: THE ECONOMICAL VS
ENVIRONMENTAL IMPACTS OF THE
CANADIAN OIL INDUSTRY

SAT OCT.27 BASSNECTAR AT THE DOUG
MITCHELL CENTRE UBC (STUDENT FRIENDLY
SERVICE CHARGES FOR BASSNECTAR TICKETS
AT THE OUTPOST LOCATED IN THE SUB)

THURS NOV.22 MARGARET ATWOOD AT
THE CHAN CENTRE. TIX AT WWW.TERRY.UBC.CA

THURS NOV.29 TIM CHAISSON AND POOR
YOUNG THINGS AT THE PIT, 9PM
TIX AT THE OUTPOST OR AT THE DOOR



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TALENT TIME

by JENNESIA
PEDRI

If Vancouver's Biltmore Cabaret is packed late on a Wednesday, whatever is happening inside must be worth staying out late for on a school night. After more than four years, Paul Anthony's *Talent Time* is still surprising audiences and challenging our perception of "talent" (read: *American Idol* wannabes need not apply). His monthly two-hour variety-inspired talent show, also aired on Shaw and Novus as a half hour television series, has featured both bald eagles and a glass-smashing side-show act. And that was in the same half hour.

"Would that have been as exciting if we hadn't been whispering in a room with birds-of-prey just a moment before?" he asks, explaining that the variety makes each act that much better.

For Anthony, the best acts are the ones that catch the audience by surprise, and he's constantly looking for talent of the unconventional sort. "I'll check out the bulletin boards in the library," he says, "but,

there's no treasure map. It's like shopping at a shitty second-hand store. You're going to spend a lot of time there, but you might find a gem."

High on Anthony's wish list for future acts is modern dog sport, Canine Musical Freestyle. What's not surprising—and interesting—about people who dance with their dogs?

The best entertainment doesn't necessarily just come from entertainers. It's in the places that are about fun, plain and simple, "and the fact that we can still be surprising people over four years later is something I'm pretty happy about."

Discorder sat down with Anthony to talk about the show, what his most treasured talent is, *Talent Time*'s most surprising moment, and what's in store for Wednesday, October 3 and beyond.

Discorder: How do you define talent?

PAUL ANTHONY: Potential. To be really good at anything takes a shit load of focus and hard work. It sucks that I'm just learning this now.

What talent would you most

like to be gifted with?

The skilled humour of a seasoned comedian.

What is your most treasured talent?

I'm an ideas man. I'm not great with my words. Any talent I have is in my imagination.

What has been *Talent Time*'s most memorable performance?

Most recently it was the bald eagle who tried to eat my eyeballs because I made jokes about stealing its nest.

What has been *Talent Time*'s most surprising moment?

I've heard audible gasps during the following acts: Vancouver Chinese Lion Dance Society, chihuahua riding on the back of a tortoise, retired auto mechanic busting into Michael Jackson complete with red zipper jacket and gloves, 25-piece Langley Ukulele ensemble's rendition of Somewhere Over the Rainbow, and table tennis demo from the 12 year old US Open champ.

↓ Young entertainer Nheny Cepeda with Paul Anthony. Photo by Evil Patrick Shannon.





lettering by
DANA KEARLEY

photo by
HANA PESUT

↓ Show highlight.
Photo by Evil
Patrick Shannon.

What do you consider the most overrated talent?

Singing like a pop star.

Which historical figure do you most identify with?

I like Einstein a lot. Or that Abraham Lincoln guy from the Bill & Ted movies.

Which historical figure do you least identify with?

Christopher Columbus was the Carlos Mencia of the 1500s.

What quality do you like most about comedy?

Surprise, new points of view.

What quality do you most deplore about comedy?

Predictability, vanity, ignorance and the fact that it is difficult to be good at.

Why is it good to be in Vancouver?

Is it?

If you could have any profession other than your own, what would you want to do?

I wish I knew, I would be doing it.

What do you consider your greatest achievement?

Friendship.

What do you hope Talent Time accomplishes?

Making people a tiny bit happier.

What person (living or dead) would you like to invite to the stage of Talent Time?

Dead people are boring to interview but I would have to say: Yakov Smirnoff, Glenn

Gould, GG Allin, Weird Al, the Plastic Ono band, ALF, Doug Stanhope, Jim Henson, SPARKS, and that five-year-old kid that can dance like Michael Jackson.

Words to describe the first Wednesday of every month at the Biltmore?

Unexpected pleasure and the multiplication of life source energy.

What to expect Wednesday, October 3?

Our Wayne's World 2 tribute. Dwayne & Garf audition acts to appear on DwayneStock, featuring an acrobatic contortionist from West Africa and fresh comedy with Shirley Gnome & Damonde Tschritter.



Talent Time takes the Biltmore stage on the first Wednesday of every month, and is broadcast several time weekly on Shaw Cable and Novus.

Want to join the team? Talent Time wants to connect with individuals who have experience in areas such as producing, marketing, and video editing. For more information, send an email to contact@talenttime.tv.



Ice-T, Public Enemy, the PMRC, the CRTC, & Censorship in the '90s

by COREY
RATCH

In February 1983, Jennifer Fahrni and Mike Mines published the first issue of *Discorder*. That means we are nearly 30 years old. In the next four issues, we'll tell tales that harken back to the days of *Discorder* yore. Here's one from the early '90s.

Song lyrics were a big deal in the 1980s. Amidst Reaganism, Thatcherism, televangelism, and conservative "isms" of other sorts, the '80s were marked by outrage at the potentially damaging effects of popular music. While organizations such as the Parents Music Research Center (PMRC) concerned themselves with attempting to stop morally objectionable music from infiltrating the sanctity of the American family, the more "progressive" side of the political spectrum had concerns of its own. Progressive strides made throughout the '60s and '70s had heightened awareness of hate speech, which many felt had the power to incite abuse or violence. By the late '80s, a crop of politically charged rap artists were making themselves impossible to ignore, both by Christian conservatives and arbiters of political correctness on the left.

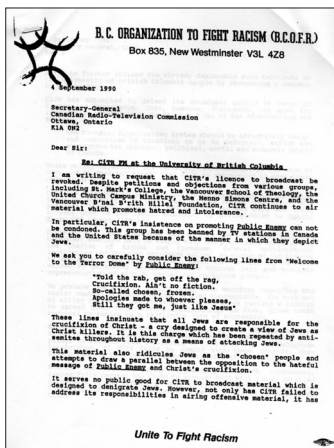
Artists like N.W.A. and Ice-T unabashedly exposed aspects of the urban black experience to the culture at large, addressing a society they felt left many black youth with little recognition and even less opportunity. While many saw the broader hip hop culture as a positive move towards expression and self-determination, some rap artists were fielding charges that their lyrics glorified racism, misogyny, homophobia, and violence. In this climate, perhaps it was appropriate that the

illustration by
MICHAEL SHANTZ

cover of *Discorder*'s September 1990 issue, featured an image of Ice-T giving the finger to the camera. In the interview, Ice-T answers for his own use of the words "nigger" and "faggot," and saying, "...there's never been one documented case of a kid listening to a rap album and committing a crime or a kid listening to a 2 Live Crew album and rapping somebody."

That same issue featured an interview with Sonic Youth's Steve Shelley, who spoke to the issue of music censorship as well as discussing the "SMASH THE PMRC" logo as the cover art for their album *Goo*. The issue also featured an extended, very tongue-in-cheek piece by *Discorder* writer The Man Sherbet that pointed to the fact that much of the classic rock that groups like the PMRC had grown up with, long revered as innocuous cultural treasures, contained potentially offensive (often misogynistic) lyrics, as well.

But perhaps more than any other artists, it was Public Enemy who raised the political stakes of expression in rap. In a May 1989 interview with the *Washington Times*, Public Enemy's "Minister of Information," Professor Griff, among other things, declared that Jews were responsible for



← Left
Letter from BC Organization to Fight Racism to the CRTC, requesting CiTR's broadcast licence be revoked (September 1990).

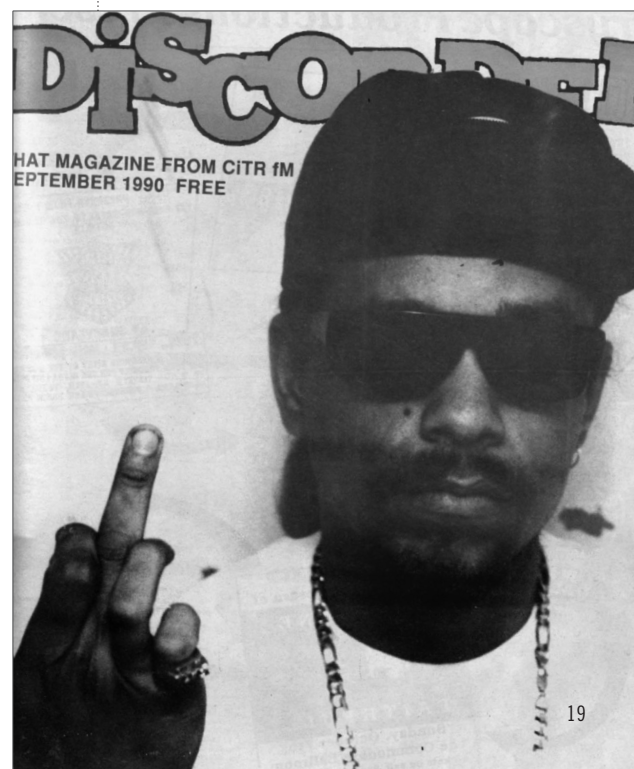
← Right
Ubsysey article from (September 1990).

agreed that the overall nature of the song was one of anti-violence.

Though not much ultimately came of CiTR's brush with the political controversies of rap lyrics—they didn't lose their license—the incidents highlight the ground between free speech and dangerous speech that the station and this magazine, as part of their responsibility as media, have had to tread ever since. In a broader sense, and given more recent international events, the careful negotiation of this ground is still pertinent to us today.

A month after the Ice-T feature, *Disorder* followed up in October 1990 with a two-page spread entitled "Don't Believe The Type: Chuck D Speaks," including quotes from Chuck D on everything from the media to the role of gangsta rap in communicating the black experience. For their part, CiTR, in a typically tongue-in-cheek move, printed a small run of black t-shirts with CiTR's version of the Public Enemy bullseye logo and the phrase "Fear of a Black T-Shirt."

↓ Ice-T on the September 1990 cover.



"the majority of the wickedness that goes on across the globe." The comments caused a firestorm, adding to the myriad controversies already surrounding the group. Chuck D denounced the remarks and ultimately fired Griff.

Released in March 1990, *Fear of a Black Planet* featured what was perhaps part of Chuck's response to the controversy in the song "Welcome to the Terrordome:"

Crucifixion ain't no fiction
So called chosen frozen
Apology made to who ever pleases
Still they got me like Jesus

The lyrics only intensified the charges of anti-Semitism, though Chuck assured the press that that was only one interpretation of the lyrics and "not what [he] was thinking." In the lead-up to a CiTR-sponsored Public Enemy concert at the Orpheum Theatre on August 30, 1990, a complaint was filed to then-UBC President David Strangway by a member of the Vancouver Jewish community, expressing concern that UBC was funding a radio station that had chosen to support such an event. UBC released a position statement, noting the delicate balance between free and responsible expression, and promised to set up a Task Force on Race Relations, examining related issues across campus. The concert went on as planned.

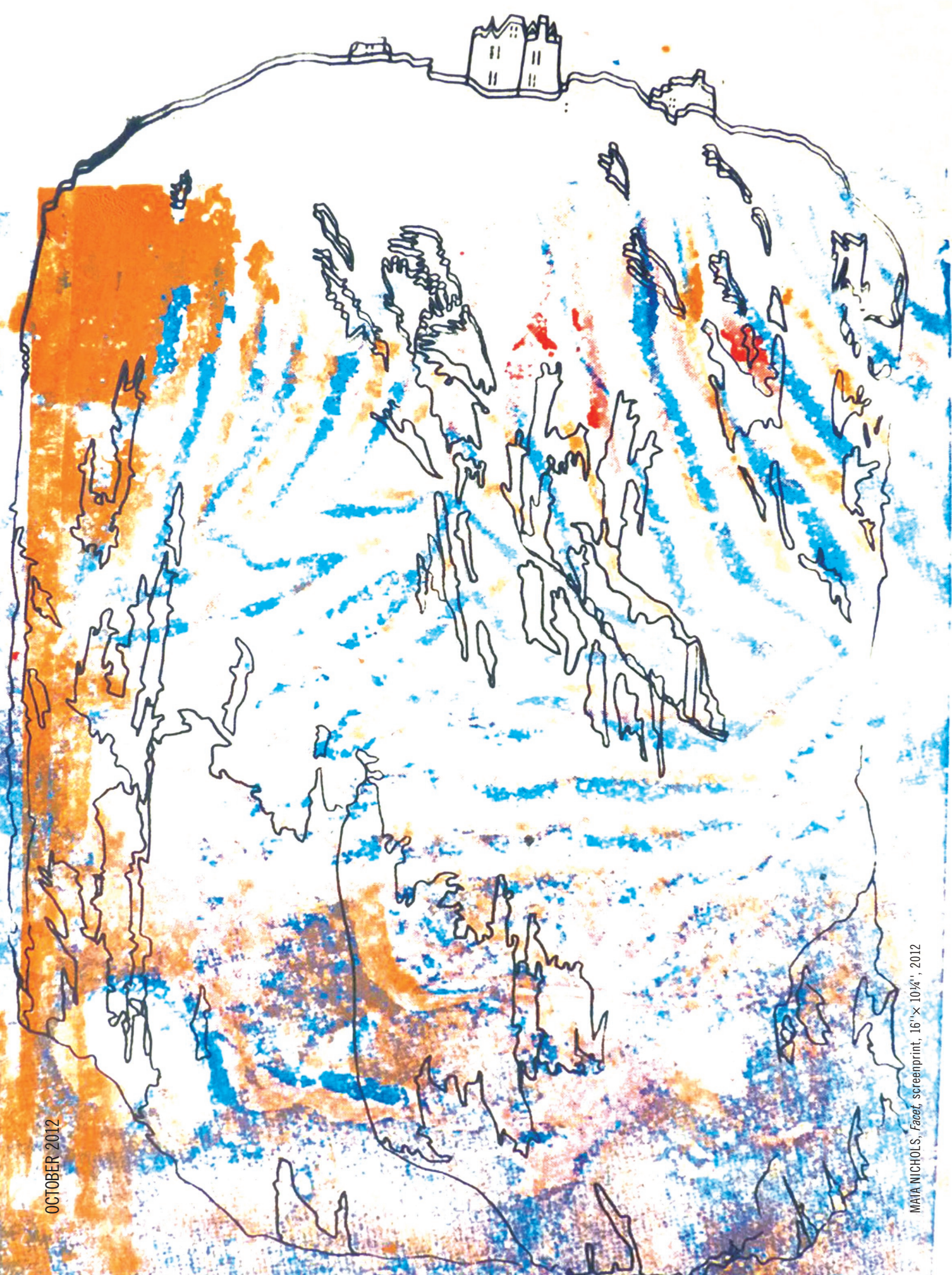
Within a week of Public Enemy's concert, CiTR held its first hip-hop competition, DJ Sound Wars, to support the Pacific Northwest's fledgling hip-hop community. But soon after this celebration and the release of *Disorder*'s Ice-T cover, then-CiTR Music Director Chris Buchanan received a letter dated September 4 from the BC Organization To Fight Racism. BCOFR Secretary Alan Dutton stated, "CiTR has demonstrated a flagrant disregard for Canadian broadcast policy by airing and sponsoring the work of Public Enemy—a group well known for promoting racism and religious intolerance." The BCOFR had written directly to

the CRTC, requesting them to immediately revoke CiTR's license to broadcast.

In her response letter to Mr. Dutton, CiTR Station Manager Linda Scholten cited CiTR's music policy "not to air any material which includes any verbal utterances that promote discrimination or hatred against an individual or a group or a class of individuals on the basis of race, national or ethnic origin, colour, religion, gender, age, mental or physical ability, sexual orientation, or occupation." She went on to assert that "Welcome to the Terrordome" was not in breach of this policy nor CRTC regulations condemning the incitement of "hatred or contempt towards any individual or identifiable group," couched under the heading of "abusive comment." She said that the song is a summary of the Professor Griff controversy—which she described as "repulsive"—and when examined in its entire context is clearly strongly opposed to violence. She also pointed out that Public Enemy declared their opposition to racism of any kind at their recent concert and, as a group, work to attack racial oppression. Later, speaking to the Ubsysey, Scholten echoed Chuck D's sentiment, saying the song is open to interpretation and not "implicitly anti-Semitic." In the interest of open discourse, CiTR offered airtime for people to voice concerns over the song, something Scholten said no individual or group chose to do.

In an early letter to CiTR concerning the issue, the Secretary General of the CRTC said that they were not a censorship body, but were there to see if there is blatant violation of regulations. Ultimately, the CRTC agreed that the song did not breach the abusive comment regulation and

OCTOBER 2012



MAYA NICHOLS, *Facet*, screenprint, 16" x 10 1/4", 2012

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

1
The Dirty Three, Fond Of Tigers
@ The Biltmore Cabaret

7
Grizzly Bear
@ The Commodore Ballroom

15
The Crocodiles
@ The Biltmore Cabaret

14
Com Truise, Poolside, Bonde Do Role
@ Fortune Sound Club

22
FLYING LOTUS
@ Fortune Sound Club

21
SSION, House of Latosha, //ZOO
@ Electric Owl

2
SHINDIG! Broken By Fire, Brothers Fjord, Classic Rick and His Classic Rock Band
@ Railway Club

9
SHINDIG! Hunger City, J.R.R. Tokin, Lunch Lady
@ Railway Club

16
SHINDIG! Greenback High, Nam Shub, Rags To Radio
@ Railway Club

23
SHINDIG! Elvis Was a Blonde, Flash Summer, Grey Empire
@ Railway Club
Audacity, Big Eyes, Nü Sensae, The Courtneys
@ Iron Road Studios

30
SHINDIG! String Theory, Trimesters, Praying for Greater Portland
@ Railway Club

4

11
DEAD VOICES, Isotopes
@ The Biltmore Cabaret

18

25
Cadence Weapon, the Lytics
@ Fortune Sound Club

5

Black Wizard, Occult SS, We Hunt Buffalo, La Chinga, Twin Tusks
@ Rickshaw Theatre

12
ANCIENTS, Witch Mountain, Castle, Blacked Out, Wiser Fool
@ Interurban Gallery
Exitmusic
@ The Media Club

19

26
Dan Deacon
@ The Biltmore Cabaret
Crystal Castles: HEALTH, Kontravoid
@ The Commodore Ballroom

6

THEE OH SEES, Sic Alps
@ Rickshaw Theatre

13
Baptists, TOBEATIC, Aquanaut, Astrakhan
@ Interurban Gallery
Woods
@ The Media Club

20

David Byrne, St. Vincent
@ The Centre in Vancouver for Performing Arts
Dusty Bones, Crystal Swells, TREASURE EYES
@ Princeton Pub

27

Husky
@ The Media Club

CiTR 101.9 FM PROGRAM GUIDE

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

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

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, B.C. 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.

MONDAY

TOSS GOD SOME DONUTS

(Talk & Tunes) 6:30-8am

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights. breakfastwiththebrowns@hotmail.com.

SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

SYNCHRONICITY

(Talk) 12-1pm
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.

THE ALL CANADIAN FARM SHOW

(Pop) 3-4pm
The All Canadian Farm Show cultivates new and old indie jams from across genres and provinces. Tune in to hear the a fresh crop of CiTR volunteers take you on a musical cross-country road trip!

THE LEO RAMIREZ SHOW

(World) 4-5pm
The best of mix of Latin American music. leoramirez@canada.com

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, cut-

ting 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. Oct. 1: The Baritone saxist Gerry Mulligan and his legendary Quartet with Chet Baker, "The First Recordings". Oct. 8: "The Pepper/Knepper Quintet" Happy birthday to baritone sax master Pepper Adams. Oct. 15: "Money Jungle" Duke Ellington, Charles Mingus and Max Roach.... say no more! Oct. 22: The evolution of Jazz trumpet. Roy Eldridge and Dizzy Gillespie with Oscar Peterson and co. Oct. 29: Celebrating the birthday of the great tenor saxophonist Zoot Sims. "Down Home with Zoot"

CANADA POST-ROCK

(Rock) 12-1am
Formerly on CKXU, Canada Post-Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" in front of.

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman. pacificpickin@yahoo.com

QUEER FM

VANCOUVER: RELOADED
(Talk) 8-10:30am
Dedicated to the gay, lesbian, bisexual and transsexual communities of Vancouver. Lots of human interest features, background on current issues and great music. queerfmradio@gmail.com

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.

MANTIS CABINET

(Eclectic) 1-2pm

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 stu-

dents to engage in dialogue and share their current research. <http://ubcproftalk.wordpress.com>. Email: proftalk@gmail.com

RADIO FREETHINKER

(Talk) 3:30-4:30pm
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

THE CITY

(Talk) 5-6pm
An alternative and critical look at our changing urban spaces. New website: www.thecityfm.org. New twitter handle: @thecity_fm.

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

WEDNESDAY

TWEETS & TUNES

(New) 6:30-8am
We practice what we Tweet! Showcasing local indie music and bringing bands, artists and fans together through social media. Website: tweetsandtunes.com Twitter: @tweetsandtunes.

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.

SO SALACIOUS

(Electro/Hip Hop) 3-4pm
Skadwz and Sprocket Doyle bring you Electro Swing, Alternative Hip Hop, Dubstep, Acid Jazz, Trip Hop, Local and Canadian Content – good and dirty beats.

SNE'WAYLH

(New) 4-5pm
In many Coast Salish dialects, "sne'waylh" is the word for teachings or laws. The aboriginal language-learning program begins with the teachings of the skwxwu7mesh snichim (Squamish language). Originally aired on Coop Radio CFRO 100.5 FM in Vancouver, Tuesdays 1-2 p.m.

ARTS REPORT

(Talk) 5-6pm

ARTS REPORT EXTRA

(Talk) 6-6:30pm

DISCORDER RADIO

(Talk) 6-6:30pm
Alternating Wednesdays
Discorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!

SAMSQUANTCH'S HIDEAWAY

(Eclectic) 6:30-8pm
Alternating Wednesdays
All-Canadian music with a focus on indie-rock/pop. anitabinder@hotmail.com

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

WE ALL FALL DOWN

(Punk) 10-11am
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. <http://www.weallfalldowncitr.blogspot.ca>

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>

INK STUDS

(Talk) 2-3pm

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

THUNDERBIRD EYE

(Sports) 3:30-4pm

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

MANTRA

(Eclectic) 4-5 pm

Kirtan, Mantra, Chanting and Culture. There's no place like Om. Hosted by Raghunath with special guests. Email: mantraradioshow@gmail.com. Website: mantraradio.co. Genre: World.

BUTTA ON THE BEAM

(Eclectic) 5-6 pm

It's like mixing unicorn blood with Christopher Walken's tears, and then pouring it into your ears.

ARE YOU AWARE

(Eclectic) Alternating Thursdays 6-7:30pm

Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

PEANUT BUTTER 'N' JAMS

(Eclectic) Alternating Thursdays 6-7:30pm

Explore local music and food with your hosts, Brenda and Jordie. You'll hear interviews and reviews on eats and tunes from your neighbourhood, and a weekly pairing for your date calendar.

STEREOSCOPIC REDOUBT

(Experimental) 7:30-9pm

LIVE FROM THUNDERBIRD

RADIO HELL

(Live Music) 9-11pm

Featuring live band(s) every week performing in the CiTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world. September 6: MovieLand. September 20: Pleasure Cruise.

FUNK MY LIFE

(Soul/Dance) 11pm-12am

Grooving out tunes with a bit of soul and a lot of funk, from the birth of rhythm and blues to the golden age of motown, to contemporary dance remixes of classic soul hits.

AURAL TENTACLES

(Eclectic) 12-6am

It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre. auraltentacles@hotmail.com

FRIDAY

FRIDAY SUNRISE

(Eclectic) 7:30-9am

An eclectic mix of indie rock, hip-hop and reggae to bring you up with the sun.

ALTERNATIVE RADIO

(Talk) 9-10am

Hosted by David Barsamian.

SOUNDS OF THE CITY

(Eclectic) 10-11 am

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

STEREO BLUES

(Blues/Eclectic) 11am-12pm

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

IT AIN'T EASY BEING GREEN

(Eclectic) 12-1pm

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

HUGO

(Eclectic) 1-2pm

Alternating Fridays

RADIO ZERO

(Dance) 2-3:30pm

An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood and whatever else. www.radiozero.com

NARDWUAR

(Nardwuar) 3:30-5pm

Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo! nardwuar.com

NEWS 101

(Talk) 5-6pm

See Monday for description.

STRANDED

(Eclectic) 6-7:30pm

Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he

features fresh tunes and explores the alternative musical heritage of Canada.

AFRICAN RHYTHMS

(World) 7:30-9pm

www.africanrhythmsradio.com

THE BASSMENT

(Dance/Electronic) 9-10:30pm

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

THE VAMPIRE'S BALL

(Industrial) 12-4am

Industrial, electro, noise, experimental and synth-based music. thevampiresball@gmail.com thevampiresballonciitr.com

SATURDAY

RADIO NEZATE

(Eritrian) 7-8am

THE SATURDAY EDGE

(Roots) 8am-12pm

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

GENERATION ANNIHILATION

(Punk) 12-1pm

On the air since 2002, playing old and new punk on the non commercial side of the spectrum. Hosts: Aaron Brown, Jeff "The Foat" Kraft. Website: www.generationannihilation.com. Facebook: 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

NASHA VOLNA

(World) 6-7pm

News, arts, entertainment and music for the Russian community, local and abroad. nashavolna.ca

LA FIESTA

(World) 7-8pm

Salsa, Bachata, Merengue, Latin House and Reggaeton with your host GspotDJ.

MORE THAN HUMAN

(Electronic/Experimental) 8-9pm

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

SYNAPTIC SANDWICH

(Dance/Electronic) 9-11pm

If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you! www.synapticsandwich.net

RANDOPHONIC

(Eclectic) 11pm-1am

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

THE ABSOLUTE VALUE OF INSOMNIA

(Generative) 2am-6am

Peter Courtemanche. Music ever-different and changing, created by a system. A constantly evolving, never repeating, mix. 100% local and new.

ART PROJECT: HIGHLIGHTS FROM SWARM & OLIO

FEATURING:

GOOD LUCK
GRUNT
MAIL ART
PROJECT SPACE
SHUDDER
UNIT/PITT
221A



Shannon Oksanen and Valerie Sonnier, *In Search of Lost Time* exhibition at UNIT/PITT.
Photo courtesy UNIT/PITT.

SWARM:

"Initiated by PAARC in 1999, Swarm began as an event to mark the launch of Vancouver's artist-run centre programming season, bringing together events from some of the city's most vital and innovative contemporary art spaces on a single frenetic evening. Swarm soon grew to a multi-night event, incorporating more and more of the city's ephemeral artist-run initiatives: small d.i.y. spaces, studios-turned-galleries, roaming public projects, artist collectives, and hybrid projects." Text courtesy of swarm.paarc.ca.



Sarah Gee, *Retrograde*, 30" x 36", collage, at Good Luck gallery.
Photo courtesy Good Luck gallery.

OLIO:

"Since 2008, we've defined the ultimate collaboration of artistic disciplines in Vancouver... Dozens of live music performances at Vancouver's most intimate venues; obscure, intriguing film screenings at independent theatres; up close and personal comedy to shatter your funny bone; innovative multimedia visual arts installations; and Jamcouver, the skate competition that unites riders for the best sesh since Slam City." Text courtesy of oliofestival.com.



In Search of Lost Time is a three-volume set in a durable transparent case, made to accompany the exhibition by Shannon Oksanen and Valerie Sonnier: *In Search of Lost Time*, curated by Myfanwy MacLeod. It consists of an amply illustrated critical text by the curator, and two artists' books. Text and photo courtesy of UNIT/PITT.



Patrick Cruz, photographed by Sylvana D'Angelo, with a Bronika 120 film camera.

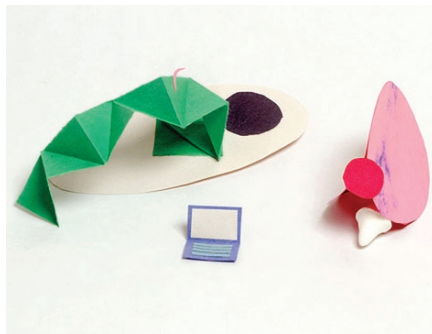


Julia Feyrer, *Car Rally*, photo by Oliver Li. Courtesy of the artist and 221A Artist Run Centre.

← You are invited to join us on the rooftop of the carpark building (7th Floor at 211 E Georgia) adjacent to 221A. At sunset (7:11pm), via car and portable radios, we will be tuning into 89.7FM for *Pirate Radio Transmission*. Please feel free to bring your car or radio to the rooftop of the carpark. Text courtesy of 221A Artist Run Centre.



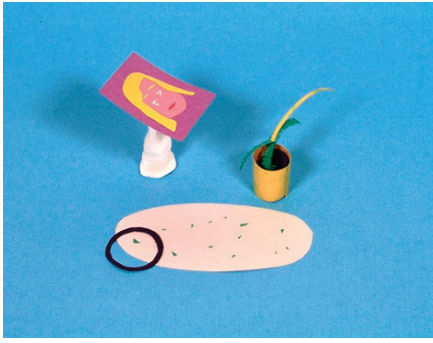
Shannon Oksanen and Valerie Sonnier, *In Search of Lost Time* exhibition at UNIT/PITT. Image courtesy UNIT/PITT.



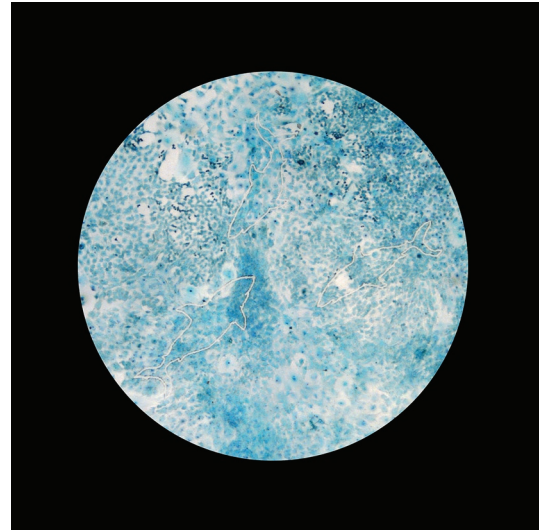
Barry Doupé & Dennis Ha, *A Word With You* exhibition at Mail Art Gallery. Image courtesy of the artists.



Francis Cruz & Patrick Cruz, *Elevator*, performance at Shudder gallery.



Barry Doupé & Dennis Ha, *A Word With You* exhibition at Mail Art Gallery. Image courtesy of the artists.



David Khang, *Sharks*, laser-etching on cells, stained and fixed on glass slide. Image courtesy of Grunt Gallery, from the exhibition *Amelogenesis Imperfecta (How Deep is the Skin of Teeth)*.



Guadalupe Martinez, *Unison/Unisono*, performance at Shudder gallery. Photo by Sylvana D'Angelo, with a 35mm Minolta point-and-shoot camera.



Photo by Sylvana D'Angelo, with a 35mm Minolta point-and-shoot camera.



Randy Grskovic, *Daily Bread*, collage installation. Photo courtesy of the artist from the exhibition *Money is Just Paperwork* at Project Space.

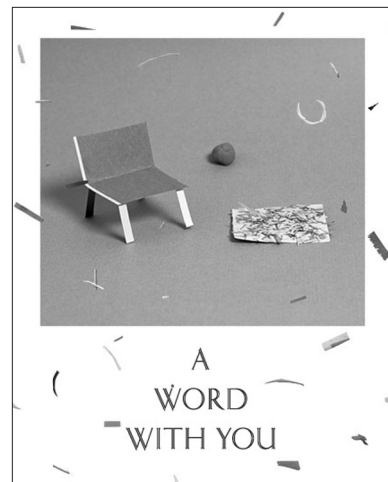


Ryu Hankil, *Description For Other Things*, performance at 221A Artist Run Centre. Image courtesy of the artist and 221A.

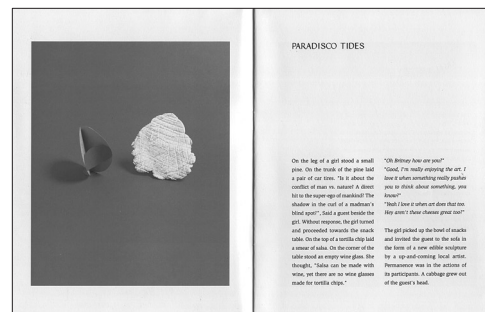
† In his recent performance *Description For Other Things*, Ryu brings out a typewriter as his instrument. While he is typing, the motor hits various objects he set up on the stage that creates sound. Ryu intends to design the sound through sending out his writing. This reverse process of transcription inexplicably exposes the frustration of communication and the absurdity of translation. Ryu will also create a site-specific sound installation with found objects and field recordings from in and around 221A. Courtesy of the artist and 221A Artist Run Centre.



Soledad Muñoz with Oscar Vargas, *Conversation Within Immanence*, performance and installation at Shudder gallery. Photo by Sylvana D'Angelo, with a 35mm Minolta point-and-shoot camera.



Barry Doupé & Dennis Ha, *A Word With You* publication cover. Image courtesy of the artists.



Barry Doupé & Dennis Ha, *A Word With You* publication inside spread. Image courtesy of the artists.

UNDER REVIEW OCTOBER 2012

THE CYRILLIC TYPEWRITER FRENCH DOOR

(Jaz)



“кириллица пишущая машинка” can be loosely translated from Russian as “Cyrillic writing machine.” There are a dozen countries whose official language(s) employ the Cyrillic alphabet, and countless ethnic dialects that unofficially use it. In fact, a Cyrillic typewriter would communicate ideas between over 250 million people worldwide. This may not be the intended meaning of Jason Zumpano’s moniker, the Cyrillic Typewriter, but on his sophomore album, *French Door*, he’s certainly opened the doors of poetic discourse.

With the *Cyrillic Typewriter*, Zumpano seamlessly pairs eclectic and diverse arrangements with far-reaching lyrical poeticism. However, despite its poignant eccentricities, the project has remained coherent enough to retain pop accessibility, and on *French Door*, Zumpano enlists veteran indie rockers (and old **Destroyer** band-mates) Dan Bejar and Scott Morgan to restore balance to his songwriting. The reunited trio are consistently joined by Nathaniel Senff on saxophone, Christina Rzepa on cello, and Megan Bradfield on double bass to create an aural spectacle whose dynamics encourage active listening.

French Door begins with Senff’s **Colin Stetson**-inspired reverb before unveiling the first whirlwind of intoxicating lyrical medleys, whose pace quickens and slows with unpredictable grace on opener “Dizzy &

Blessed.” The album continues in this manner, with thoughtful, calculated lyrics juxtaposed by brief instrumental arrangements that range from triumphant elegance to momentary omen.

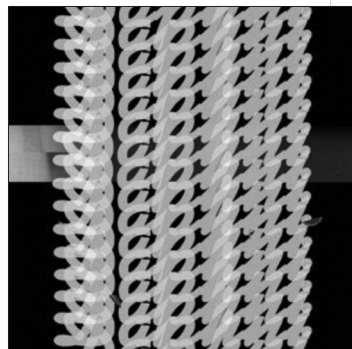
Everything happens so quickly on the first half of *French Door*, that a single mood rarely has time to sink in until halfway through, when it reaches a climax on the wonderfully dramatic “Great White Lodge.” Here Senff’s drunken, often quixotic, saxophone faces Rzepa’s lugubrious cello in contending, albeit brief, exposés before suddenly halting to make way for Zumpano’s depressing cover of Devo’s “Gates of Steel.” Yet, the latter half of the album proceeds in a subdued fashion that rarely returns to the whirling dynamics of the first six tracks.

Although many moods, themes, and ideas are up for the taking on *French Door*, their changes are interesting enough that you’re happy to just let them float by; if you try to force this album, it pushes back with obscure references to mysticism and overlooked intellectuals. *French Door* borrows from the experimental pop canon through its nuanced idiosyncrasies, and fluent listeners will find a comforting familiarity in Zumpano’s unabashed alt-culture references, while adventurous newcomers should welcome its unexpected approachability.

—Robert Catherall

DAPHNI JIAOLONG

(Merge)



Whoa, where did this Afro-trance album come from? Sure enough to make your blood boil, Dan Snaith (of **Caribou**) has mastered an unforgettable album. After years of DJing clubs on tour, Snaith has combined layers of trance with a heavy dose of African rhythms that are sure to make you want to move. Dance music at its best, *JIAOLONG* (pronounced “JOW-long”) has the feeling of getting lost in the club and reaching the outer limits of the dance floor. Snaith’s ability to interlace synths with congos creates a sound that spirals with hypnotic energy.

The initial track, “Yes, I Know,” starts the exploration of beats and dance rhythms, setting the stage for a sedate, but supercharged, experience of an album. The track has electricity, with horns and soulful vocals that grow and accent it. Subsequent tracks take different approaches, pushing boundaries while they invoke deep house.

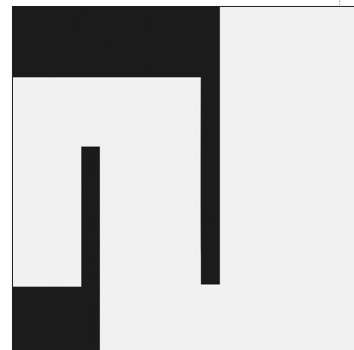
Daphni’s debut album has the ability to pull you in and out of consciousness within the layers of unexpected divergences, and down right bliss, notably in the remix of “Cos-Ber-Zam,” by Ne Noya. Those familiar with **Caribou** will be pleasantly surprised to find new turns hitting highs and lows, mixing the dancefloor sound with occasional musical underpinnings.

“Jiao” begins as a subdued track with minimalist beats that develop to combine spacey frequencies with an almost tabla-sounding loop throughout the track. As deep cuts are frequent, and wonderfully mastered in this album, *JIAOLONG* satiates the dance fever. What’s not to like about something this dreamlike, groovy, and full of surprises? You’ll want to pick this up, pronto.

—Dorothy Neufeld

FREAK HEAT WAVES FREAK HEAT WAVES

(Independent)



At first glance, opener “Empty Body” might give listeners the wrong idea of what to expect out of **Freak Heat Waves**’ self-titled full length. Swirling, distant guitar chimes and choppy bass warm-ups padding on top of light snares conjure music more tightly inspired by the likes of **Broken Social Scene**’s *You Forgot It in People* than **Talking Heads**’ *Fear of Music*, but there’s more than enough post-punk downtroddenness to spread around the remaining eight tracks.

Clues abound on *Freak Heat Waves* that the band just might be big **Joy Division** fans, right down to the Ian Curtis-esque vocal delivery waiting inside each track. But where Curtis’ lyrics reflected, “Coldness, pressure... [and] crisis,” singer Steve Lind helps make each tune a dance track for the listener’s subconscious.

Experimental flourishes, like on “Submission,” show depth and maturity to the record and help the sparse instrumentation stay fresh all the way through. “No Monument” and “Clearing” break up the record with Kraut-rock interludes, while the epic “Instructing” clocks in at 10 minutes, featuring rollicking bass lines and surf beats.

Freak Heat Waves comes across as a mix of tight jams and rehearsed ambiance, and the diversity of layering over its nine songs varies enough that it’s hard to find a common strain to latch on to. Casual listeners might find songs like “Kowtow” difficult to focus on, but music nerds will

love playing spot-the-influence on tracks with wildly divergent flavours. Whatever you're expecting going into Freak Heat Waves, you'll probably be surprised more than once by the end of the record, and that's a beautiful thing, even if it doesn't make for an easily-digestible LP. Smarter and more charming than most Kraut-rock records, and twice as danceable, Freak Heat Waves define what it means to be a Victoria band.

—Fraser Dobbs

LADYHAWK NO CAN DO

(Triple Crown)



Ladyhawk have always been with us, if only on an individual scale. Its members made themselves busy with other projects, some of which share family resemblances with Ladyhawk, like Duffy Driediger's excellent power-pop combo **Duffy and the Doubters**, and the sadly overlooked **SPORTS**, a collaboration between backup singer and guitarist Darcy Hancock and drummer Ryan Peters. Others, like thrash metal band **Baptists**, featuring bassist Sean Hawryluk, have a less clear tie.

Still, it's been four long years since their last outing, 2008's *Shots*, so one might be forgiven for thinking Ladyhawk are diving a bit too quickly into things with *No Can Do*, without even stopping to change clothes from these other projects. Like in local artist Steve Hubert's cover art for the album: a photograph of a fully clothed man diving ramrod, head-first, into a swimming pool.

Nevertheless, *No Can Do* is a deft, tight romp. A fast-paced Duffy and the Doubters influence is clear here, even on the slow-burning opener,

"Footprints," which features crisper guitar and drums and more distinct vocals than the sludgy, Hawkwind-like video from that other project that's been making the rounds for more than a year. The anthemic title track, "No Can Do," is also less meandering and more upbeat, though whether this is an improvement is questionable. The rest of the album picks up where "No Can Do" ends, and gains momentum through the end.

There's some of **SPORTS**'s darkness on *No Can Do*, too. "Bedbugs" is an uplifting power pop track set to depressing lyrics that reference isolation and body horror, while the chorus in "Evil Eye" infects its main character with a stalker-like obsession with a new beau.

But you'll still hear a bit of classic Ladyhawk, too. "Eyes of Passion" starts with Ladyhawk's characteristic Southern-fried riffs as Driediger draws out lyrics about drunken daughters and sons of preachers and the Devil before the song gradually sinks and drowns in swirling reverb after the bridge. It neatly ties up an album that very easily could have revved out of control, if not for Ladyhawk's skilful—and freshly-practiced—hands.

—Chris Yee

NUDE BEACH

II

(Nude Beach)



You could be precise and term Nude Beach's new LP, *II*, beach-pop, garage-wop, surf-punk, candy-grunge, low-fi-country, even rock 'n' roll. But I would simply call it good. Very, very good. The album's ten tracks were recorded in Manhattan's magical

Hit Factory on 54th Street, where timber walls and brick ceilings have witnessed the likes of the **Rolling Stones**, **John Lennon**, **Billy Joel**, and **Stevie Wonder**. Having stayed just minutes away recently, amongst the jazz clubs in Hell's Kitchen, I can say it's worth the stop.

II begins with drummer Ryan Naideau's messy thrashing and the perky, steady guitar strums of singer Chuck Bentz. Maybe I'm stretching it, but Bentz's voice could be compared to Joe Strummer's on **the Clash**'s "Straight to Hell," his choppy aloofness piercing like icicles through the speakers. The album's second track, "Walkin' Down My Street," sounds just like a low-fi love song should, with pleading vocals and raspy sleepiness. "Some Kinda Love," is slightly less alluring, with country drawl similar to **Punks on Mars**.

The low, dog-tired pulse of bassist Jim Shelton makes it seem that the band would be ever-so-lovely to see live: greasy hair being tousled to-and-fro, dirty floorboards, and rusty instruments—this is how I imagine a *Nude Beach* show. Either that, or just three chums throwing down honky tunes on the shores of Rockaway Park.

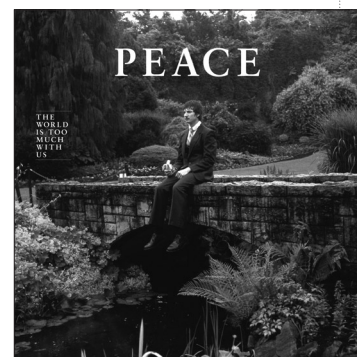
This album is an array of nostalgia, created by country feel good tunes akin to **Riding September**'s tropical-punk party sound, and **Rock n' Roll High School**-era **Ramones**. After several soppy songs, the band rolls in with nippy and hard-hitting drums in "Cathedral Echoes" and a peachy, **Beach Boys**-flared track with "The Endless Night," also my favorite.

Nude Beach ends *II* with vibrant guitar picks and a sturdy tambourine in "Loser in the Game"—an appropriately abrupt and content tone. By the time the album has finished, I feel like I've listened to druggy ragtimers who play guitar instead of piano, leaving little more to say of the Brooklyn threesome, other than their 2012 release is a fine, shameless listen.

—Josefa Cameron

PEACE THE WORLD IS TOO MUCH WITH US

(Suicide Squeeze)



On their sophomore release, *The World Is Too Much With Us*, Vancouver's Peace vault the turnstile with barn-burner opener "Your Hand in Mine," launching a truly riveting and on-target record. Their momentum doesn't slow for a moment on this, their *Suicide Squeeze* debut, proving they will be a tough act to follow for the foreseeable future. In fact, these unassuming lads seem poised to prevail and destined to conquer, as one of the more creative and consuming bands to come out of Vancouver's sizeable punk/new wave scene.

While *Peace* may wield familiar post-punk musical tropes (high-energy introspection, fist-pumping angst, angular rhythms, and fluid leads), who's to say that the familiar can't be refreshing?

Singer and lead songwriter Dan Geddes' sing-speak snarls and charmingly off-key vocals may read like Mark E. Smith of **the Fall** (minus the douchebag disdain), but the strident melodies, especially on tracks like "Fun and Games" and "Winterhouse," deal exclusively in exuberance and wonder. The rest of *Peace*'s line-up is rock-solid, too. Geoff Dembicki's drums rattle with feverish intensity, anchoring tracks like "Free Time" into a window-rattling tribal march, evenly matched by bassist Connor Mayer's full-toned fervour and Michael Willock's ringing guitar. They've got all their proverbial bases covered, ensuring no infirmity and destined to bring about buzz.

Drawing mostly from art-damaged post-punk, *Peace* doesn't squander a

single minute, raising a sophisticated song cycle free of leftovers. There are moments, sure, where **Joy Division's** autumnal, angst-ridden pull seems most apparent, particularly on "Black Cocaine" and album closer, "Tattoo," but such influences only add to the band's literate impulses and affectations.

Geddes proves to be a natural raconteur, cerebral and suitable, as in the **Soft Boys**-esque "Kissed Dust," which proves him to be lyrically lean, à la Robyn Hitchcock.

The crazy-quilt emotionalism and passion on display here is indicative of a band of prominence. Even on a perfunctory listen, *The World is Too Much With Us* assays a certain symmetry and a relevance most bands lack. Rest assured, Peace will prevail in our time.

—Shane Scott-Travis

CHRISTOPHER SMITH EARNING KEEP

(Boomp)



In Christopher Smith's newest album, *Earning Keep*, blatant biblical references exist without agenda. The plight of Adam and Eve, Samson's holy journey, and even the great dichotomy of heaven and hell, all hold within their piety valuable fables for the secular human experience. Indeed, Smith's poetic lyrics draw upon the authority of religious imagery to empower ordinary human life and crown its trials extraordinary. *Earning Keep* is it's own earthly scripture.

Each of the 14 songs on the album exist in a wake of sorrowful content and instrumentation. *Earning Keep* amounts to a melodic cathedral, with Smith's vocals as smooth and varied as stained glass. Among the songs

exists one basic division: some are Smith's brief and private laments, and others swarm and surround the listener, demanding their inclusion.

The title track belongs in that first group, using just Smith's voice and a simple piano riff to decry lost love. "Old Testament Violence," "Young Curmudgeon," and "Knives and Sickles" follow the same formula, while the shortest track on the album (40 seconds long), "Chapped Lips of the Mouth Breather" is wholly instrumental; a sparse chiming hum, colliding with a guitar riff and collaborating on impact. It sounds like an unnoticed moment, and in its own way seems equally personal and pensive.

The second group of songs are Smith's mightiest, and of those, three stand tall. "Pillars and Pyre," the album's single, imagines mortal struggle in spiritual context, with Smith's voice a virtuous suggestion of the human condition. "No Light Could Pass Through Me So I Have a Shadow" is cleverly decorated in symbolism, beginning with Smith's christening voice and the confident steps of a drum-beat walking closely behind. As the song unfolds, lines of lyrics are echoed by backing vocals, and like shadows shortening with the moving sun, these words seem to grow closer to the voice that they are derived from. "Pins on a Line" begins like a

breeze. Cymbals rattle and the drumsticks fall down like hollow wood, light as the first words, "Wandering, wandering." The power in this song comes from Smith's ability to achieve delicate moments of instrumental and vocal partnering and then expanding and complicating that partnership with perfect transition. And as the chorus cries, "We need a light / we need a light," something very human seems divine.

—Alex de Boer

VIFF

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Frankenstein: A Modern Myth (UK, 48 min.)

Prior to orchestrating the London Olympics Opening spectacular, Danny Boyle staged an exhilarating reworking of *Frankenstein* for the National Theatre. Documentarian Adam Low takes us backstage and explores why Mary Shelly's horror story was so radical when written and why it possesses such enduring appeal.

Wed. Oct 3, 12:00 pm, Granville 7
Fri. Oct 5, 11:00 am, Granville 7

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DISCORDER



Re:Generation Music Project (USA, 82 min.)

Amir Bar-Lev's fascinating high-profile project asks leading contemporary musicians and producers to broaden their chops and play to a different groove. Skrillex joins the surviving members of the Doors; DJ Premier conducts the Berklee Symphony Orchestra(!) with Nas; the Crystal Method backs R&B singer Martha Reeves; Pretty Lights play with Dr. Ralph Stanley and LeAnn Rimes; Mark Ronson joins Zigaboo Modeliste! Music triumphs over all.

Sat. Oct 6, 1:30 pm, Granville 7
Tue. Oct 9, 9:15 pm, Vogue



Cartoon College (USA, 78 min.)

This bittersweet, charming documentary introduces us to some of the world's greatest graphic novelists, and the extraordinary college in White River Junction, Vermont, where the comic artists of tomorrow get inspired and get to work! Chris Ware, Lynda Barry, Art Spiegelman, Françoise Mouly and Scott McCloud are among the many artists to take us into their imaginative inner lives and craft. The fabulous soundtrack includes an original score by Jason Zuppano.

Thu. Oct 4, 3:20 pm, Granville 7
Fri. Oct 5, 6:30 pm, Cinémathèque

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Bobcaygeon

(Canada, 100 min.)

Director Andy Keen shot a movie once, in somebody's hometown. The Tragically Hip wrote a song about that town, and it became an anthem. This well-paced Tragically Hip concert film brings you to the farmer's field in Ontario cottage country where everybody sings along...

Mon. Oct 8, 9:30 pm, Vogue
Tue. Oct 9, 12:00 pm, Vogue

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REAL LIVE ACTION

VICTORY SQUARE BLOCK PARTY 2012

September 2 • Victory Square

With Vancouver's new-fangled food carts in full force around the park (Rim Food Baht, Ursu Korean BBQ Tacos, and Coyote Xpress all set up shop), this year's Music Waste/Megaphone Magazine-hosted Victory Square Block Party continued a nine-year run as one of the raddest ways to end the summer.

Though I arrived too late to catch the first act, word was that Native drumming group, **Blue Whistling Horse**, was warmly received. I was on time for the second band, the jangly and spirited **Love Cuts**, who sound like **Cub** reincarnate.

After a brief introduction by Taz VanRassel and Ryan Beil of the Sunday Service, **Weed** launched into the third set. Will Anderson (lead vocals/guitar) switched impressively from mumbling to hollering as the band churned out fuzzy, grungy guitar pop. Schticky stoner-rap gang **Too High Crew** followed, appropriately enough at 4:20 p.m. on the dot.

Amped-up, shorts-tearing surf-punk outfit **Korean Gut** played afterward. Incidentally, at the beginning of Korean Gut's set, band leader Jarrett

Evan Samson expressed his intention to rip off his cut-offs, sweaty and unwashed from a previous show, but was stopped by shame at his parents seeing their 28-year-old son "naked on stage."

Post-punk revivalists **Mode Moderne** put on a decent set, albeit one that wouldn't seem out of place at the first Victory Square Block Party; garage-country rockers **Indian Wars'** slow-burning, twangy ramshackle set was better received by the audience.

All that paled in comparison to the soulful **Ballantynes**, who closed the show. Every final act at Victory Square in recent years has drawn dancing crowds to the front of the stage, and the Ballantynes were no exception. Maybe it's their pedigree that does it, as Jarrod "SlimRoy" O'Dell of DJ duo East Van Soul Club also plays in the band. At any rate, soul tunes between sets—courtesy of Soul Club's other half, Jonny "Was" Grayston—and the Ballantynes playing last, made for a perfectly fitting end to the day, and to summer 2012.

—Chris Yee

HIERARCHIES / SECRET PYRAMID / THE PASSENGER / IAN WILLIAM CRAIG

September 8 • Nouvelle Nouvelle

Ask me two months ago, and I would have told you the drone scene in Vancouver was nearly non-existent. Fast forward to an early Saturday in September, and there's been a noticeable trend to accommodate the quieter side of experimental musicians in the city's underground community. And, if shows like the one that took place at Nouvelle Nouvelle are any indication, 12-minute textural epics have a warm place to stay.

Arranged on the rough wood floor of the tiny Gastown clothing shop, **Ian William Craig** and an assortment of reel-to-reels and tape decks gave the room a "dad's-old-hifi" feel, even though Craig's music is anything but antiquated. Combining operatic vocal soaring, 8-bit synth pads, and a whole bunch of tape-based loops and echoes, the set burst from the quiet click of a tape reel tracking into a sonorous valley of sound. When Craig wasn't working on trying to wrangle his ancient equipment, his

entire body worked to achieve falsetto cries and rich textures, though most of the words were lost in a sea of delay and looped noise.

The Passenger, a lone soul in headphones who set up shop behind analog synthesizers, held a much darker control over the room with heavy, toneless bass drones laying the foundation for the occasional chirping melody. Compared to Craig's stage presence, the Passenger was a thoroughly anti-social affair, which only added to the appeal of closing one's eyes and breathing to the click of the synths. A little bit *Music For Airports* (of **Brian Eno's** Ambient series) a little bit improv synth-orchestra, the set was very different from the tunes featured on his LP, *_|_*.

When Amir Abbey, the one-man army behind **Secret Pyramid**, started his set behind a reel-to-reel and a sample pad, I was totally pleased to bask in the modulating, heavily textural sounds he was producing hunched over the table. What started out as a meticulously ambient soundscape escalated into a beautiful symphony of hashed noises and audio clips, but

things grew exceptional when Abbey moved over and picked up a guitar. Rich, undulating power-chord waves took the bass drone and flew into a deep crescendo; individual notes and chords melted together like a dozen post-rock songs played at once, and the come-down, as Abbey moved back to his sampler to end, felt like a warm bath after a hard day.

I'm not ashamed to admit to falling asleep halfway through **Hierarchies'** set. This isn't a criticism of the synth-drone duo of Colin Jones and J.P. Doucet, who deeply impressed with several stands of gear and an almost hardcore approach to ambient music. Synth pads were atmospheric, but stuck to a recognizable pattern, and subtle hooks and riffs appeared over the course of the set that gave Hierarchies a distinct and beautiful structure. While not necessarily "happy" soundscapes, when I passed out in the middle of the wall of sound it was to be enveloped by calm daydreams and positive vibes. When I regained consciousness, it was to see Doucet head-banging to the invisible beat from behind his synths and grinning maniacally. The whole room echoed his sentiment, and when their set came to its inevitable conclusion, it was to an audience basking in good vibrations.

—Fraser Dobbs

GRASS WIDOW / KOREAN GUT / YUNG MUMS

September 11 • The Biltmore

Tuesday night at the Biltmore began like an old Western: at 9 p.m., the venue was a ghost town, saloon-style tables empty, and cans of \$4 Cariboo untouched. The woman running the door was unsure what time the first band would start. "Nine, 10, whenever." She yawned, then apologized.

Slowly but surely, though, a crowd filtered in—by 10:30 p.m., it was busy enough for Vancouver's **Yung Mums** to begin. The all-girl three-piece launched into a peppery, punky set, almost rousing enough for the weekday crowd to exchange their beer for Jim Beam. Lead vocalist Amelia Smith relayed tales of breakups and

scoring pot over quick, grimy chords. The venue played up the ghost-town vibe by setting a smoke machine on overload — drummer Mandi got the worst of it, complaining of dried-up contacts — but if the band's lyrics are to be believed, it was nothing a stiff drink couldn't fix.

Next up were local surf/garage rock outfit **Korean Gut**. Singer-guitarist Jarrett Evan Samson began with a nod to "Vancouver, the city we live in... unless you're visiting to do the Grouse Grind." While there were no Lululemon sweatpants in sight, the four-piece still got the audience to break a sweat. As they tore into "Gingold," dancing, shaking, and even a thrash or two were attempted. The spotlight beamed off the tuning keys of Tom Whalen's bass as though he was wielding some kind of thunderous lightsaber. As their set drew to a close, Samson ruminated on the pitfalls of punk rock: he'd thrown his eyeglasses to the floor, only to worry they'd get crushed. When an audience member slurred, "Someone step on 'em!" Samson said indignantly, "What are you, a bully?" Korean Gut, newfound inspiration for nerds worldwide.

After a short break, San Francisco's **Grass Widow** took the stage. Again an all-female three-piece, they showcased haunting, layered harmonies and intricate guitar work. The crowd, so energetic before, fell into a sort of spellbound hush as the eerie, spacey "Goldilocks Zone" echoed through the half-full room. The band employed little distortion or reverb; their jangling guitars and raw vocals were refreshingly unedited. While Grass Widow were somewhat self-contained on stage compared to the prior two bands, they added a layer of complexity and mystery to the lineup — though still with a punk flair. Guitarist Raven Mahon bid the audience adieu shortly after midnight, and the crowd quietly dispersed with the last swirls of the fog machine, empty beer cans scattering the floor like tumbleweeds.

—Sarah Christina Brown

FUCKED UP / WHITE LUNG

September 15 • Fortune Sound Club

By this point, everyone in Vancouver should be familiar with **White Lung**, whose recently released sophomore album *Sorry* isn't really apologizing for anything. They were a logical opener for **Fucked Up** at Fortune Sound Club on a crazy Saturday night, after playing the same bill the day before for Rifflandia in Victoria.

The band didn't seem to be any the worse for wear after their island adventure, and blazed through a pretty quick, extremely well-mixed, set. It was a real pleasure to hear Mish Way's yowling lyrics so clearly over the din of lazily chaotic lead guitar riffs, especially when you could hear her vocal chords tearing on tracks like "Bag." While Way was the centre of attention, guitarist Kenneth William deserved credit for turning every chance for pre-song banter into a psychedelic noisy six-string preamble.

It's hard to start a review of Fucked Up's epic live performance without first talking about charismatic singer Damian Abraham. Their poetic hardcore album *The Chemistry Of Common Life* might be the reason the band won 2009's Polaris Prize, but Abraham and his positive energy are the reasons Fucked Up continue to bring out audiences that normally wouldn't find themselves at a hardcore show.

From the anthemic introduction to "Queen Of Hearts" onwards, Abraham walked the beat all around Fortune, shaking hands, hugging fans, crushing beer cans, and wrapping the mic cable around himself and everything else in the club. Between songs he talked passionately about the concepts of self-beauty, and how Vancouver just might be his favourite city (sorry, Toronto!).

The beautiful thing about Fucked Up, though, is that an excited frontman isn't the only card in their deck. Their performance leaned heavily on last year's concept masterpiece *David Comes To Life*, and the group have an ingrained musicality that raced neck-and-neck with Abraham for the attention of the crowd.

Considering that Fucked Up juggle three guitars along with standard bass and drum duties, it's amazing that their set had the clarity it did, stringing intricate psychedelic guitar wah into power-chord breakdowns and particularly beautiful vocal harmonies.

A late-set rendition of "The Other Shoe" had the entire crowd shouting out the chorus with Abraham urging them on. It's a powerful moment in music when 300 people are screaming, "Dying on the inside!" while outwardly grinning and jumping around.

—Fraser Dobbs

NEW FORMS FESTIVAL 2012

Sept 13-16 • the Centre for Digital Media
SEPTEMBER 14

Art can be very, very fun. Especially when it's presented in a warehouse rave. That's the message I carried home from the twelfth installation of Vancouver's New Forms Festival's meticulously curated selection of electronic music and audiovisual installations by artists from Vancouver and the internet-connected world. The festival challenged, and sometimes strongly disoriented, all the senses of its guests with a variety of forms. Based in the cavernous hangar of the Centre for Digital Media, this year's festival fit well amidst the industriality of Great Northern Way.

With cultish headlining acts such as **Actress** and **Kode9**, the organizers aimed for quality over popularity, which drew a crowd well-immersed in the type of culture that was showcased.

Starting the night in the Hangar was Vancouver's own **Cloudface**. At home in front of his arsenal of synthesizers and drum machines, he orchestrated a minimal set of music that stayed within the bounds of house and techno, while banking on the warmth of analog synthesized sound that gave birth to the genres in the first place. The subtle and slowly moving progressions in his compositions didn't make the audience go wild, but were perfect for a laid-back swaying crowd to soak in the otherworldly environment. Next door was

the smaller, eatART-curated space which featured interactive visual projections, where I ventured in to catch a glimpse of **Pilooski**, a French producer playing a groove-heavy set of something electro and funky.

I wish I could have stayed longer in the more intimate setting, but the sensation that you're missing something important happening nearby (which happened a lot during the whole weekend) beckoned me back to the main stage where Actress was already unloading his catalogue. Building grooves out of samples stretched and deformed into a very different place altogether, the London-based producer felt raw and different. He showcased a range of versatility, from spawning dreamy **Boards of Canada**-reminiscent soundscapes to building a compelling house track out of the bare minimum of elements. With the ten-ton bassline of "Maze" stuck in my head for most of the next day, this was one set that will be hard to forget.

Shifting the night into a Detroit-house direction was **Legowelt**, playing hard hitting lo-fi compositions that came together in his studio in the Netherlands. By the time **DJ Stingray 313** began his set around 2:30 a.m. I was spent. With a glimpse of the dark and uptempo place the music was headed, I would have gladly stayed if I had the energy, which the pretty sizeable crowd that stayed till the 4 a.m. end clearly did. —Christian Voveris

SEPTEMBER 15

It's easy to argue that London has been a mecca for electronic music producers from around the world, at least in the past decade. But in our digital jet age, artists can pack entire set-ups into their carry-on luggage, and play gigs on other continents, organized entirely on the web. Now in its twelfth installment, New Forms Festival in Vancouver—about as far from London as you can get—has become an example of globalization at its finest. On the third night at the Centre for Digital Media, a variety of international and local talent, created a dynamic atmosphere that only grew

denser as it lasted into the morning hours.

The night kicked off with the soundscapes of **Chambers**, whose self-described "minimal dub" helped to set the mood for the night. The Vancouver-based duo played drawn out, sub-laden beats to a steadily filling room—a great choice for the job, as people sat on the floor and settled in, giving the Hangar a distinctly underground vibe.

By the time **Kangding Ray** came on stage, anyone still sitting was quickly put on their feet by his enormously heavy, no-nonsense IDM. Around midnight, the Berlin-based Frenchman's dark, shuffling drum patterns were replaced by the lush beats of **Sinjin Hawke's** live set. Currently based in Barcelona, the Montreal native doesn't disguise his hip-hop roots and influences, and played a very energetic set in the total absence of a laptop.

Hailing from Northern France, **Canblaster** followed up with a variety of heady club bangers, giving the crowd a much-needed dose of four-on-the-floor. The night then took a quick breather with Berlin-based **Kuedo**, whose unique blend of electronica combined sparse, but driving beats with warm pads and embracing synth patterns.

Kodeg, undeniably the main attraction of the night, came to the stage around 3 a.m. and the crowd was ready. He sported a Hyperdub tee, reminding everyone that they were in the presence of the legendary UK label's owner. His set was nothing less than would be expected from a founding father of the multi-faceted global phenomenon known as dub-step. Floating effortlessly between styles and BPMs (even dropping a juke-out remix of **Lil Wayne's** "A Milli," much to the crowd's delight), Kodeg finished the night off masterfully and could have easily kept the dance floor going well past dawn.

Unfortunately that didn't happen, but like a true veteran he hung around outside the door, talking to fans and generally being a friendly dude. This went on until people finally started making their way home, full of good

memories and anticipation for the festival's fourth and final day.

—Daniel Lins

JULIE DOIRON / TWIN RIVER OLIO FESTIVAL 2012

Sept 21 • Biltmore Cabaret

A burning blue-gray dusk descends, autumnal darkness dips, and recent memories of mild, cloudless skies dissolve. But for fair-weather fans of indie symphony, the Biltmore Cabaret on the second night of Olio Festival, a radiant reprieve for summer's last day was graciously given.

Due to an ill-starred power outage, the night's docket was delayed some, sending part of the rabble elsewhere for Olio offerings. Too bad, because when Vancouver's organic country-rock outfit, **Twin River**, took the stage just after midnight the crowd was meagre, returning at only a slow trickle.

Undeterred, Twin River, usually a five-piece, tonight playing as four for a laid-back yet confident bucolic bypass. Theirs was a tenacious, full-flavoured set that often turned the Friday night into a Sunday afternoon. Lead singer Courtney Ewan's sweetly soft singing and perma-smile was infectious and her harmonies with Andy Bishop (who shared lead on a few tracks) made up for any lost time.

When the ever-amiable and overtly adorable **Julie Doiron** took the spotlight, much of the crowd had returned, though alcohol had made many restless, righteous, and rude. This has always been my bugbear with late shows; the booze turning the riff raff into glib jackasses. But I digress.

Julie Doiron seldom disappoints live and while her shortened setlist didn't contain too many surprises, she played with joyful upbeat abandon. Ably backed by a drummer and bassist (not the Wrong Guys, collaborators on recent seven-inch release *Heartbeats/Swan Pond*) the threesome tore into "Swan Pond," making this staple of hers a more rumbling rocker

than previously realized in her solo canon. This elated burst was followed hotly by a ditty from Doiron's Broken Girl days, "So Fast," which carried the grit and birr I first encountered when Eric's Trip rocked my teenage world religiously.

Doiron showed that she can still shred for a number or two, and high-fived her band between songs, and also previewed "By the Lake" from the forthcoming LP, *So Many Days*.

As always, Doiron's fascination and banter hoisted the show into the firmament, brought down only when she said goodbye to the band and closed the night on her own, nearly being drowned out by the inebriated imbeciles who couldn't stop with the slurs and the jabber. Doiron was gracious and forgiving, making light of the dull roar and playing every request her now strident fans suggested. Closing with the one-two punch of "The Songwriter" and "Glad to be Alive," she hit the bull's eye and no loquacious louts could dim the joy and the jewel that is Julie Doiron.

—Shane Scott-Travis

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Tickets available @ nightheat.ca, Zulu, Red Cat & Highlife



The Georgia Straight & NightHeat Entertainment present

MOON DUO

with guests

**Life Coach (member of Trans Am)
& Mirror Lake**

FRI. DEC 7 8pm

BILTMORE CABARET 395 Kingsway

Zulu, Red Cat, Highlife Records

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BILTMORE CABBARET

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CONCERT
CALENDAR



OCTOBER

1 MON 2 TUE 3 WED 4 THU 5 FRI 6 SAT

THE DIRTY THREE
+ FOND OF TIGERS

DRY THE RIVER
+ HOUNDMOUTH

PAUL ANTHONY'S TALENT TIME
COMEDY, VARIETY + TALENT SHOW
LATE SHOW: **TLC**
TROPICAL LOVE CONNECTION

PING PONG CLUB NIGHT
CASH PRIZES!
CONCERT DRINKS! FREE INCLUDED!

WOOLWORM PLEASURE CRUISE COWARDS
BAD CHANNELS
NERVOUS TALK

THE BILTMORE PRESENTS:
SEAN HAYES
+ BIRDS OF CHICAGO
LATE SHOW:
COLOR MAGAZINE + ANTISOCIAL PRESENT:
GLORY DAYS
WITH MYTIGAYHUSBAND!
+ SINCERELY HANA + GENIE + RICO UNO

7 SUN

KITTY NIGHTS
NYC STYLE BURLESQUE
AND COMEDY HOSTED BY:
BURGINNY BRAXX
THE PURRFESSOR
DJ CHERRY ON TOP

CLOSED!
HAPPY THANKSGIVING

TOONIE TUESDAY!
KEEP TIDY
SLIM FATHERS
(TAPE RELEASE SHOW)
+ GUESTS
\$2 COVER!

TLC
TROPICAL LOVE CONNECTION
DJs Robbie and Peter
FROM HUMANS!
WOBANGS
BASEDGO TH
DJ BEE

LATIDA RECORDS PRESENTS:
FALL DOWN GET DOWN WARM UP PARTY
DEAD VOICES THE ISOTOPIES
DJs BRYCE DUINN
+ DALE DAVIES + KEEF

EAST VAN SOUL CLUB
DJs SLIMROY
& JONNY WAS

LATE SHOW:
COLOR MAGAZINE + ANTISOCIAL PRESENT:
GLORY DAYS
WITH MYTIGAYHUSBAND!
+ SINCERELY HANA
+ RICO UNO + GENIE

14

KITTY NIGHTS
NYC STYLE BURLESQUE
AND COMEDY HOSTED BY:
BURGINNY BRAXX
THE PURRFESSOR
DJ CHERRY ON TOP

- THE - CROCODILES
+ GUESTS

NICK WATERHOUSE
+ ALLAH-LAS

TLC
TROPICAL LOVE CONNECTION
DJs Robbie and Peter
FROM HUMANS!
WOBANGS
BASEDGO TH
DJ BEE

THE BILTMORE + BEATRUTE MAGAZINE PRESENT:
CUFF THE DUKE JENN GRANT
+ GUESTS

TIMBRE PRESENTS:
HORSE FEATHERS
+ GUESTS
LATE SHOW:
ICE CREAM SOCIAL

THE BILTMORE + BEATRUTE MAGAZINE PRESENT:
SEX WITH STRANGERS
+ ACTORS
PHOENIX THUNDERBIRD
LATE SHOW:
COLOR MAGAZINE + ANTISOCIAL PRESENT:
GLORY DAYS
WITH MYTIGAYHUSBAND!
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21

KITTY NIGHTS
NYC STYLE BURLESQUE
AND COMEDY HOSTED BY:
BURGINNY BRAXX
THE PURRFESSOR
DJ CHERRY ON TOP

HARVEST THE INFECTION
HOLICUS MEMORIAL
+ BRAUHEIST

RUEBEN AND THE DARK
BEN ROGERS
+ COLLIN EDWARD COWAN

TLC
TROPICAL LOVE CONNECTION
DJs Robbie and Peter
FROM HUMANS!
WOBANGS
BASEDGO TH
DJ BEE

TIMBRE PRESENTS:
MENOMENA
+ PVT

TIMBRE PRESENTS:
DAN DEACON
+ HEIGHT WITH FRIENDS
CHESTER ENDERSBY GWAZDA
ALAN RESNICK

TIMBRE PRESENTS:
GLORY DAYS HALLOWEEN
WITH MYTIGAYHUSBAND!
+ SINCERELY HANA
+ GENIE + RICO UNO

28

KITTY NIGHTS
NYC STYLE BURLESQUE
AND COMEDY HOSTED BY:
BURGINNY BRAXX
THE PURRFESSOR
DJ CHERRY ON TOP

THE BILTMORE + BEATRUTE MAGAZINE PRESENT:
BOWERBIRDS
STRAND OF OAKS
+ KHINGFISHER

UNHOLY HALLOWEEN TRIBUTES
SACK BLABBATH
FAR BEYOND DRIVEN
DOOMSDAY MACHINE
METAL QUEEN

GLORY DAYS PRESENTS:
TREEHOUSE OF HORROR
SIMPSON'S PARTY
WITH MYTIGAYHUSBAND!
+ SINCERELY HANA
+ GENIE + RICO UNO

THE BILTMORE + BEATRUTE MAGAZINE PRESENT:
CUFF THE DUKE JENN GRANT
+ GUESTS

TIMBRE PRESENTS:
DAN DEACON
+ HEIGHT WITH FRIENDS
CHESTER ENDERSBY GWAZDA
ALAN RESNICK

TIMBRE PRESENTS:
GLORY DAYS HALLOWEEN
WITH MYTIGAYHUSBAND!
+ SINCERELY HANA
+ GENIE + RICO UNO

Featured Bands:

NOV 1 - LADYHAWK
NOV 5 - ASHLEY MACISAAC
NOV 7 - ZAMMUTO
NOV 8 - AC NEWMAN
NOV 12 - COMEBACK KID
NOV 14 - ION SPENCER
BLUES EXPLOSION
DEC 6 - ANTIBALAS
DEC 7 - MOON DUO
DEC 8 - FLATLINERS
DEC 10 - HOW TO DRESS WELL
DEC 11 - CORROSION OF CONFORMITY
DEC 13 - DAVID BAZAN
FEB 7 - MARK KOZELEK

The Saturday Edge
with Steve Edge
interview by
by JORDAN
ARDANAZ
photo by
by STEVE EDGE
lettering by
MONIQUE
JEANNE WELLS

the SATURDAY EDGE



To honour CiTR's 75th birthday next month, we're talking to the station's longest running DJs in its rich and colourful history. This month, meet host of *The Saturday Edge*: Staffordshire, England, transplantee and folk fanatic, Steve Edge. Now in his 27th year on the air, Edge continues to bring the sweet sounds of African, Latin, Celtic, and Cajun roots music to your ears from around the globe, every Saturday morning. *Discorder* sat down with the Edge himself to talk about where he began, and where the *Edge* is headed.

What music did you grow up listening to?

Radio Luxembourg, which used to come on at eight at night; it was all classical and French language stuff. At eight they would play rock 'n' roll, and BBC wasn't touching that. We used to have all these radio sets at home. At school was just the beginning of Beatle Mania, and it felt like there was something exciting going on, and I got into that early. The British Invasion they call it here. There were a lot of kids at school that were really into that, and music became really big. We had this English teacher that was a guitar player, and he formed this – very '60s, what they called a "coffee set" in the classroom, and anyone else who was there could join in. It was great. He got me into it. I got into endless arguments with him about Bob Dylan.

Was there a single artist that you were really drawn to?

It would probably be the Stones if it was anybody, because they were pretty outrageous. I did like the Beatles, but there was something that was just ruder about the Stones.

What gave you the idea to start the Saturday Edge?

I moved here in '81. I got away from England, I was involved

with a whole bunch of political things over there. Thatcher had just become PM and it was very rough. I applied for Canadian immigration, and someone here had offered me a job and I could bring all my records over with me. So then I was amazed how many heap records I could buy [here]. CiTR started putting together their top playlists around then, and we weren't on FM yet, and I thought it looked really interesting. And when it launched on FM, it was 1983 I think, and that got me into it. That was in the early days of *Discorder*, and one of the things that was advertised in there was if you were interested in being a DJ, they'd train you. But the station manager said that they didn't have any openings unless I wanted to do the folk show. Well I thought that was a bit of a stretch for me. I didn't know anything about folk music. But within about a month of that, I came across a whole bunch of people from the sort of folk and roots scene at the Railway Club, and I used to hang out at the Railway Club after work back when I had a proper job downtown. I came across Spirit of the West at that club. They were opening for Barney Bental years ago, and Jeff Kelly became a good friend. And I was thinking well, I could probably make a folk show out of this, and I talked to Jeff and he lent me a bunch of records and I went from there.

If you could pick one era for folk music, what would you say is the most prominent?

I think at the moment there's a lot more creativity, a lot more bands. It's easier to play. Folk kind of experienced a big revival and people realized it was a hell of a lot cheaper being a folk artist than anything else because you didn't need amplifiers, you just needed a string instrument, or you could get a jug band going. So what happened in the '50s and the '60s was happening again in the '90s and the early parts of the noughties. In the early nineties... the Irish bands used to get subsidised by the government so there would be a load of Irish bands coming over. So that really got the live music scene happening. It was great.

If you could pick one album that resonates the most with you, what would it be?

I think to narrow down is really, really hard, but La Bottine Souriante, from Quebec, they played traditional Quebec music for years, and then they added a horn section and all of a sudden became a swing band that played Haitian-influenced music. Their live album is incredible – very, very powerful. It's an 11-piece band now. It used to be 10, but they added a dancer.

What is your favourite CiTR show, other than your own?

I kind of like listening to Linda Bull, doing [Give 'em the Boot], because she plays Italian music, and it crosses into what to play. I like Gavin Walker's voice. It's great; it's not like a radio show it's like going to his house and having a few drinks and listening to what's going on. And I was a big fan of George Barrett in those days, when he was doing the *Rockers Show*. The exciting thing with CiTR is that there's so much variety. The sad thing is that you listen to something that you really like and then it's gone.

What does the future of the Saturday Edge hold?

The whole future of radio is very topical right now because everyone has their own ways to listen to music, so who the hell listens to the radio when you've got your own. Fortunately there's still a group of people who listen to the radio. It's a lot easier being a passive listener if you're driving more and you don't have to think about what you want to listen to next. So I really don't know where it's going – I can't see myself not doing this. I'll keep doing my thing; I'll have a good time.

The Saturday Edge airs every Saturday from 9 a.m. to 12 p.m.

CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF SEPTEMBER

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Fine Times*+	Fine Times	Light Organ	26	Shout Out Out Out*	Spanish Moss and Total Loss	Normals Welcome
2	Nü Sensae*+	Sundowning	Suicide Squeeze	27	Hannah Georgas*	Hannah Georgas	Dine Alone
3	Purity Ring*	Shrines	Last Gang	28	Cityreal and Wes Mackey*+	Good Morning Blues	Self-Released
4	Gang Signs*+	Gang Signs	Self-Released	29	Fergus & Geronimo	Funky Was The State Of Affairs	Hardly Art
5	TyranaHorse*+	Garbage Bears	Self-Released	30	Mantrakid	Dragon Lullabies	Neferiu
5	Animal Collective	Centipede Hz	Domino	31	Needles//Pins*+	Getting On Home b/w Picture My Face	La Ti Da
7	Jay Arner*+	Bad Friend b/w Black Horse	Self-Released	32	No Sinner*+	Boo Hoo Hoo	First Love
8	The Cyrillic Typewriter*+	French Door	Jaz	33	Spell*+	Lull	Self-Released
9	V. Vecker Ensemble*+	In the Tower	Self-Released	34	The Tranzmitters*+	Concrete Depression b/w A Little Bit Close	La Ti Da
10	Fist City*	Buried b/w Cryptic Transmissions	La Ti Da	35	Bow & Antler*+	Gather Frolic	Self-Released
11	Ariel Pink's Haunted Graffiti	Mature Themes	4AD	36	Deerhoof	Breakup Song	Polyvinyl
12	Los FuriOS*+	Never Look Back	Self-Released	37	Carolyn Mark*+	The Queen of Vancouver Island	Mint
13	The Be Good Tanyas*+	A Collection	Nettwerk	38	Dead Can Dance	Anastasis	Pias
14	Calamalka*+	All the Way Up	Hybridity	39	Giant Giant Sand	Tuscon	Fire
15	Dinosaur Jr.	I Bet on Sky	Jagjaguwar	40	Hot Panda*+	Go Outside	Mint
16	Redd Kross	Researching the Blues	Merge	41	JEFF the Brotherhood	Hypnotic Nights	Warner (WEA)
17	Whitehorse*	The Fate Of The World Depends On This Kiss	Six Shooter	42	Learning*	Kant	Self-Released
18	Open Relationship*	Born Weird	Self-Released	43	Maria Minerva	Will Happiness Find Me?	Not Not Fun
19	The Crackling*+	Ashen	File Under: Music (FU:M)	44	Matisyahu	Spark Seeker	JDub
20	Ry Cooder	Election Special	Nonesuch	45	Micachu And The Shapes	Never	Rough Trade
21	A Tribe Called Red*	A Tribe Called Red	Self-Released	46	Swans	The Seer	Young God
22	Capitol 6*+	Pretty Lost	Light Organ	47	Wet Hair	Spill Into Atmosphere	De Stijl
23	Hot Chip	In Our Heads	Domino	48	Angus Stone	Broken Brights	Nettwerk
24	Peaking Lights	Lucifer	Mexican Summer	49	Bend Sinister*+	Small Fame	File Under: Music (FU:M)
25	Propagandhi*	Failed States	Epitaph	50	Dirty Projectors	Swing Lo Magellan	Domino

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.

ZULU RECORDS

Record Store and Community Centre Since 1981

Special Announcements...

Instores! Thanks to everyone who made Mother Mother in September such a success.

Did you know about our **HANNAH GEORGAS** instore October 2nd 6pm?
We launch her new s/t CD on DINE ALONE RECORDS! Signing to follow!

Also, we are hosting **SEARCHING FOR SUGARMAN** at ZULU RECORDS October 11th —
An intimate meet and greet with **SIXTO RODRIGUEZ!**
Come by and meet this legendary performer and learn more about his extraordinary music and life.

HANNAH GEORGAS



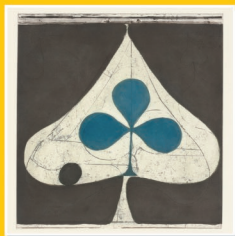
SIXTO RODRIGUEZ



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GRIZZLY BEAR
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VAN MORRISON
Born To Sing CD



MUMFORD & SONS
Babel CD/LP



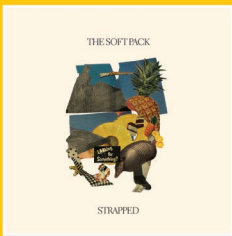
MOUNTAIN GOATS
Transcendental Youth CD/LP



FLYING LOTUS
Until The Quiet Comes CD/LP



HOW TO DRESS WELL
Total Loss CD/LP



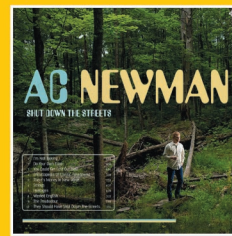
SOFT PACK
Strapped CD/LP



THE DIVINE FITS
s/t CD/LP



TY SEGALL
Twins CD/LP



AC NEWMAN
Shut Down The Streets CD

features members of SPOON and HANDSOME FURS!



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