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DISCORDER

DIE ROTEN PUNKTE
ENCYCLOPEDIA GOTHICA
LUCKY'S COMICS
NAM SHUB
KINGFISHER BLUEZ

ANIMAL COLLECTIVE
MUSICAL THEATRE
THE CRITICAL HIT SHOW
MICHAEL SHANTZ



GANGLING SIGNS

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EDITOR'S NOTE: WHAT I DID ON MY SUMMER VACATION

This summer was fun. I got to play with my friends and ride bikes a lot. I slept in everyday, too. Sometimes we went to the beach when our parents would drive us. But that only happened a few times because sometimes it was so rainy and sometimes it was too hot. One time, I was walking on the rocks and I slipped and cut my knees on the barnacles, but then my mom put some BandAids on them, and I looked tough. I had a lot of slushies, too. Probably too many, but they are so good, so I think it's okay.

The end.

Now it's back to school time, hey kids? If you aren't going back to classes, then you're likely just being constantly reminded that summer is nearly through. Either way, I encourage you to get outside and enjoy. Soak it in like you did in elementary school when those precious few months were the most coveted and important of the whole year. Do it.

Not that there's much to be down about this September. Like what? Like the kick-off of SHiNDiG, CiTR's annual three-month battle of bands, where groups like Japandroids and Three Inches of Blood got their start. Like features in this issue on d.i.y. label Kingfisher Bluez; black moss-eating, electro-goth-playing trio Gang Signs; and psych-rocking, yard-saling quartet Nam Shub. This month also marks the first of five issues where we'll skip jauntily down memory lane with past Discorder artists and contributors in honour of the magazine's upcoming thirtieth birthday in February, 2013.

This summer has indeed been fun, and it isn't even done. Get out and play. I'll meet you at the swing sets.

Read on and stay rad,
Laurel Borrowman

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RELATED!

DIE ROTEN PUNKTE

by MAEGAN THOMAS

illustration by
TYLER CRICH



Meet Astrid and Otto Rot, or Die Roten Punkte (the Red Dots), the “German rock band” whose musical tales of burger store dinosaurs, robots who are lions, and one-eyed aliens who love to rock out, have captured hearts from here to Albania. Little information exists about their origins before their debut *Super Musikant* (whose only clues are personal, revelatory stories in songs like “I’m In A Band”). But what is apparent is their effect on audiences. While their personalities could fill GM Place, it’s the Fringe Fest and the theatre stage where you’ll get to experience their new wave punk musical theatre inspired by the Ramones, Madonna, Brian Eno, and Lady Gaga.

“We won best comedy in Victoria. They just kept laughing at us, and we can hear them

just won Pick of the Fringe in Winnipeg. “It’s a nice feeling because we’re like the cool kids,” Otto told then-CiTR Arts Director, Adam Janusz, in 2011. Or tried to tell him, as Otto and Astrid don’t converse as much as lovingly bicker.

“There was a great bar called the Albert...” Astrid interrupts Otto with her own favourite

train. The “arty” rock, developed in a concrete bunker by expensive music scientists, has given way to bigger and shinier things. Like “Smash Your Hearts Together,” the number one Albanian dance hit. Blame the bill from *Kunst Rock* and Otto’s love of the Glee Project.

“We hang out and watch the Glee Project on the television.”

“Don’t tell them that. That is not cool!” Astrid says.

Otto describes their song about how “NASA sends us to this new planet. It’s called Capra22B. It’s a real planet, and they think that life is there and when we get there we find one-eyed aliens and we rock out with them.” With such diverse material, *Discorder* asks how fans should prepare for a Die Roten Punkte show.

“They should prepare to wave their tentacles in the air.”

Astrid sagely concurs, “That’s one of the lines from the song.” Indeed it is, Astrid. Indeed it is.

“NASA SENDS US TO THIS NEW PLANET. IT’S CALLED CAPRA22B. IT’S A REAL PLANET, AND THEY THINK THAT LIFE IS THERE...”

laughing and stuff,” says Otto (lead singer/keytar/loops). “It’s weird for us but we have this manager and he books us into comedy festivals and theatre festivals, and stuff. It’s a little bit weird. He is not normal. I don’t think he’s very good at his job,” says Astrid, who is also the lead singer—a disputed fact—drummer.

So say the very serious musicians who followed *Super Musikant* with sophomore release and very serious art rock project *Kunst Rock*. But their manager must be doing something right because the awards keep piling up.

When they last came to Vancouver, they had

aspect of Winnipeg.

“There was a picture of her in the front of the newspaper, she was lying in a gutter,” Otto interjects.

“I was having a great time”

“It was a bad photo, she was lying in a pool of sick...”

“No, it wasn’t, it was tahini from my falafel.”

This time in Vancouver, they present *Eurosmash!* When *Discorder* spoke to them this summer, they were still arguing about the makeup of the band, whether Astrid was on vacation or in rehab, and how their parents died—it’s either a lion, a train, or a lion on a

Die Roten Punkte performed at the Cultch Aug 28 to Sept 2. Visit discorder.ca for a review, and to truly understand Die Roten Punkte, watch their videos at dierotenpunkte.com.

ENCYCLOPEDIA GOTHICA (2011)

written by
LIISA LADOUCEUR

by BEPI
CRESPAN

illustration by
PRISCILLA YU



"Bauhaus" illustration by GARY PULLIN
(art director, *Rue Morgue*)

Liisa Ladouceur knew she always wanted to write a book about Goth. Referring to herself as an "unpopular culture journalist," Ladouceur admits her heart is in finding stories in the shadows and bringing them to the mainstream. "I've written for everyone from *The Toronto Sun* to *The National Post* and more recently [horror magazine] *Rue Morgue*. When I got the idea for *Encyclopedia Gothica* about three years ago, I knew this was the project that I wanted to do."

"Goth is about the beauty and the romance of death and decay and the darkness," explains Ladouceur who introduces the book with a section called *What Is – "What Is Goth?"* "It's such a common and annoying question that I had to write an entire book to answer it! It's just looking at the dark side with a bit more of a swoon."

Coldwave. Columbine. Wednesday Addams. Count Chocula. Floria Sigusmondi. Skinny Puppy. These are just a sample of 600-plus terms and phrases deemed relevant enough to Goth cinema, music, fashion, history, and lifestyle to be included in the book. Ladouceur hopes to one day write a book about Skinny Puppy. "I don't think they get [recognition] for being one of, frankly, only a handful of Canadian artists ever, in any genre to have created something that had a global influence," explains Ladouceur. "Taking industrial noise and horror and making it danceable, I thought it was pretty radical."

"I include the Columbine massacre because I think that it did change the public perception of

young Goths in North America a great deal," says Ladouceur. "I think it has greater ramifications that extend to the fact that a lot of new Goth bands would never call themselves Goth, because what Goth was really changed a lot because of that event."

Dark and menacing, *Rue Morgue* Art Director

**"...A LOT OF NEW GOTH
BANDS WOULD NEVER CALL
THEMSELVES GOTH, BECAUSE
WHAT GOTH WAS REALLY
CHANGED A LOT BECAUSE OF
THAT EVENT."**

Gary Pullin's original illustrations breathe further gloom and decay into Ladouceur's manuscript.

"I've been surprised that a lot of people have overlooked them," admits Ladouceur. "Instead of using one of his amazing illustrations, magazines and newspapers who review the book end up using still images from a Tim Burton movie or something [laughs]. I don't get that!"

In addition to cover duties, each of Pullin's 24 illustrations is used to introduce a chapter,



like Bauhaus for Chapter B, Joy Division for Chapter J, and so on.

Ladouceur recounts presenting Bauhaus' Peter Murphy with a copy of *Encyclopedia Gothica* on a recent tour stop in Toronto "I showed him Gary's Bauhaus illustration and he's like, 'I remember that jacket!' since it's based on a real photo of them. Then he said, 'Why are you giving this to me? I'm not Goth!'" continues Ladouceur. "All Goths say they're not Goth. And then my girlfriend says to him 'Then you have a lot to learn from this book!'"

I'll admit, the *Cold Waves + Minimal Electronics* and *Minimal Wave Tape* collections get a lot of attention on Bepi Crespan Presents...Show (Sundays 7am to 9am on CiTR), and I've been known to blast *Alien Sex Field* from my SUV on the way to my kids' sumo practices, but my lifestyle is about as Goth as Lou Sekora's. Regardless, I found *Encyclopedia Gothica* to be a very compelling and entertaining excursion into the subcultural phenomenon known as Goth: still misunderstood and misrepresented three decades into its history, yet very visible on mainstream radar.

LUCKY'S COMICS

by ARIEL FOURNIER



illustration by AARON READ

Even though Lucky's Comics has been at 3972 Main Street since 1995, live music shows are a relatively new venture for the store. When you enter, it is immediately obvious why: the place is both tiny and filled with books. Regardless, it's being made into an all-ages venue all its own.

Owner Gabe Winder says Lucky's began hosting sporadic shows in the back room gallery a few years ago. Since then, it has evolved from a mostly comic and book store into a sort of comics and arts hub. The feel is a little more family friendly, as indicated by the paper crafts in the front, and it appeals to a broader audience, as indicated by the huge range of illustrated books available.

Though concerts are not entirely new to Lucky's, in the last few months they have emerged as a staple. Shortly after Music Waste in June when **Kellarissa** and **Slight Birching** played, Will Anderson of **Weed** started curating monthly shows. His idea is to create an all-ages shows in the space with a variety of music genres.

"I remember what it was like to be 17 or 18 and

being in town where you couldn't see your favourite bands play. Now being 19-plus, I often think it would really cool for a teenager to see this concert and maybe be inspired." Hosting concerts also fits with Lucky's emphasis on providing a community space for art events and book launches, and the odd soundscape project for artists in the area.

"I REMEMBER WHAT IT WAS LIKE TO BE 17 OR 18 AND BEING IN TOWN WHERE YOU COULDN'T SEE YOUR FAVOURITE BANDS PLAY."

In addition to the shows during Music Waste, Lucky's has hosted **Johnny de Courcy**, **The Courtneys**, **White Poppy**, and **Waters**. Its challenge remains that it is small, even for a bookstore. The room for gallery exhibitions doubles as the music space in the back. While overflow can spill into the back lane—where Winder keeps his tools for building bookshelves—maximum capacity is still about 20. In the past they have managed to maximize the use of space, hosting a cramped audience in the gallery with a full drum kit. To

make things a little more reasonable, the shows are now often held in the front room, which has slightly more space; it's still small and cosy, and actually the perfect venue for an intimate show. It's unpretentious, fun, and noisy.

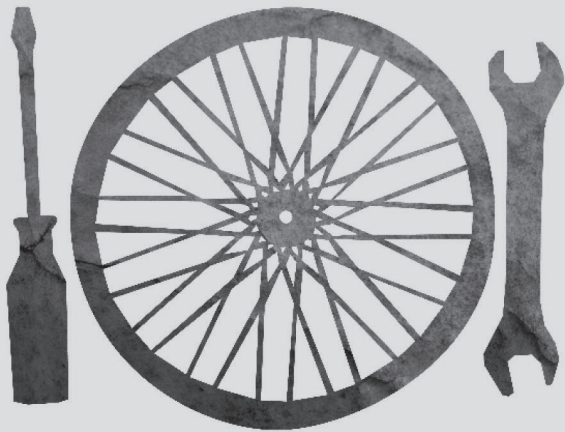
During September, the tables and shelves will be moved aside for more soon-to-be-

regular monthly events. Coming up, a mere five dollar cover will get you into **Cascadia** and **Hemoglobin** (September 20).

Lucky's website also lists upcoming events including readings, gallery exhibits and the occasional 'zine making workshop. And whenever the store is open, Lucky's always carry comics.

Visit Lucky's on the regular for books, comics, music, art, and more at 3972 Main Street and at luckys.ca

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- **Shake It Off: The Accepted
Roles of Women in
Vancouver Music**
Thursday, Sept 27, 6-8 pm

UPCOMING LIVE BROADCASTS

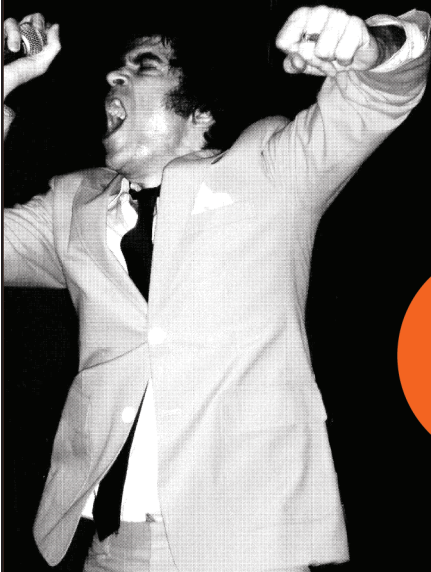
- **Sept 2**
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12-1 pm
- **Sept 15**
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SEPT 8TH

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09/06 Kishi Bashi w/ The Last Bison

FRI 09/07 The Hundred In The Hands

SAT 09/08 Chain & The Gang *Early Show*
Jonathan Toubin's Soul Clap Dance Party

09/09 Eternal Summers w/Bleeding Rainbow

09/10 Nite Jewel w/Gang Signs + Bobby Drano

09/12 Christopher Smith w/Belle Game

09/13 The Aggrolites w/ DJ Jonny Was

FRI 09/14 Royal Canoe w/Krief *Early Show*

SAT 09/15 Maria in the Shower Accordion Noir Festival

FRI 09/21 Ryan Hemsworth presented by OLIO

09/26 Maria Minerva w/White Poppy

FRI 09/28 Love Dancing presents: Axel Boman

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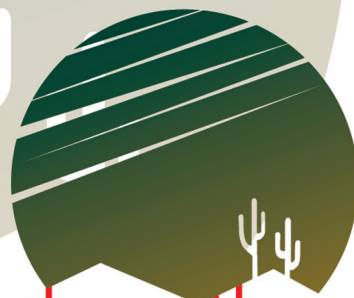
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OCT 28:
RASPUTINA WITH GUEST NIM VIND
 THE WALDORF



GANG SIGNS

by JONI
MCKERVEY

In the middle of a lengthy email thread attempting to coordinate band, photographer, and writer schedules for an interview with Gang Signs, Disorder received an unusual request.

"How about we all eat something odd/gross and chase it with something even more potent/gross?" wrote Gang Signs' Peter Ricq. The idea quickly evolved into a kind of game, where members of the band would consume a food and beverage combination given to them by lottery. 'Make two combos yummy! One gross one!' Ricq said over email.

Come interview time, Gang Signs' three members, Ricq (guitar/vocals), Matea Sarenac (sampler/vocals), and Adam Fink (drums), are crowded together in their tiny jam space on East 2nd, confronted by three mysterious packages. Selecting first, Ricq is rewarded with two slices of leftover mushroom pizza and a canned version of Jack Daniels and ginger ale. 'Hey, all right,' he says, pleasantly surprised.

"I want the pizza!" says Sarenac, reaching out next to pick next. "Oh, wait, I want this, whatever this is. What is this? A piece of cake?"

Ricq eyes Sarenac's treat, "I kind of want to all share now."

"Can we?" Sarenac asks, taking up the beverage portion of her combo, a can of fruit juice and tequila. 'I like this game.'

Observing the band go through this strange food surprise exercise feels like sitting with a group of teenagers in their parents' basement, trying to stave



photos by
ASHLEE LUK

illustration by
JOEL RICH

off boredom by creating a game out of whatever is at hand. Each person is willing and good humored, but at the same time somewhat retiring and seemingly unconcerned with the outcome. There is an atmosphere in the interview that you can hear in Gang Signs' music as well, a kind of lo-fi electro that has been dubbed by listeners as "slacker dance."

"It's like, you want to dance, but you don't have to," says Ricq. "It's perfect. It's how I feel all the time."

From across the small room, Fink reaches forward for the final package. "I'm going to have to eat something gross now," he sighs, inciting laughter from his band mates. The others look on as Fink draws a flat plastic package from the bag.

"What is that? Hair?" asks Ricq.

"Black Moss?" reads Fink from the package, "I don't even know what black moss is." With little else but the name to go on—the back of the package reads simply, "ingredients: black moss"—and the fact that it was found in the dried foods section of T & T Supermarket, Fink opens the package and removes a clump of wiry black fibres. "You want to see me eat this? All right."

"It looks like pubic hair," says Ricq.

"Oh my god," comments Sarenac, "I would not eat that shit."

"Oh no," says Ricq as Fink grabs a hold of his beverage. "What is that?"

"Mmmmmmmmmmm," Fink says sarcastically, reading his drink label. "Banana flavored creamy vodka beverage."

Everyone in the band shares in the spoils of the game. Sarenac eats most of Ricq's pizza. Everyone tries the moss, as Fink says, "It honestly doesn't taste like anything. You want some on your pizza?"

Sarenac refuses and Ricq say, "It's like eating fucking pubic hair. You

can't even chew it." Their easy and familiar way with each other evokes the air of lifelong friendship, an impression belied by their very disparate places of origin. Sarenac was born in Croatia, her family immigrating to Canada via Toronto in the mid '90s, eventually moving west to Vancouver where she's lived most of her life. Ricq hails from Montreal, a fact given away by his lightly inflected English. And Fink, raised in Whitehorse, bee-lined for Vancouver after graduating high school in order to play music.

It's obvious from listening to the band talk that their love of music binds them together. Fink, a self-described music freak, has played in bands since a young age and keeps a handful of projects in rotation, just like his bandmates. Ricq, possibly best known as half of the dance act HUMANS, has added Gang Signs and another side project, *Ladyfrnd*, to his list of his extra-curricular activities. Sarenac keeps busy as winniecooper.net associate and DJ, Wobangs. When asked about previous band experiences, Sarenac recounts her days as a 15 year-old member of local pop sensation *Mystique*.

"We had a single called 'Mystique Knows How to Party' and there's a music video too." She teased us, revealing that the only way to see the video was on VHS.

Discussing the origins of the Gang Signs line up, Ricq recalls seeing Sarenac sing *Patsy Cline*'s "Crazy" at karaoke one night. "When she sang it was like [makes a rapturous face]... Woaaaah, I gotta start a band with that girl!"

"I always had the idea of starting a band with a girl. I think it's pretty neat -- that voice? Having that juxtaposition of male and female, I find it is very... inviting. And Adam is always just down to play drums."

"Yeah," agrees Fink, "we've known each other for a while, it's just one of those things."

That "thing" is now manifest in an eight-song self-titled EP, released this August. The band's take on how the EP came together seems nothing short of synergistic. Songwriting and recording at home in his spare time earlier this year, Ricq got the bulk of the material ready for the rest of the band to record with—21 songs in total. Once Sarenac's vocals were recorded, all that was left was the drum tracks, which Fink pounded out in a single session at Watershed Studios.

"And it wasn't because we were short on cash or had any limitations," Fink is careful to clarify. "Everything just seemed like it worked. It was exactly how we wanted it to sound."

Following their EP release party at the Cobalt on August 31, the band is slated to open for *Nite Jewel* on September 10, at the Waldorf. Later in the month they will be a part of a Winnie Cooper-sponsored showcase at the Biltmore on September 21 during Olivo Festival. Beyond that, no grand plans are being schemed, besides spreading their spooky, synthy pop through the airwaves and across the globe. "We're doing this EP so people outside of Vancouver get to know us," explains Ricq.

Unsure of what the future holds, the band cracks open some fortune cookies to wash away the taste of the black moss and maybe catch a glimpse of what's to come. But then we added "in bed" to the end of each fortune.

Ricq: You will soon receive compliments on your style [in bed]

Fink: An appeal for some assistance may catch you off guard [in bed]

Sarenac: A new approach will bring you greater career success [in bed]

"MMMMMMMMMM," FINK SAYS
SARCASTICALLY, READING HIS
DRINK LABEL. "BANANA FLAVORED
CREAMY VODKA BEVERAGE."



“...PEOPLE ARE REALLY ACCEPTING, AND YOU’RE GONNA HEAR STUFF THAT’S GOING TO BE WAY BETTER THAN YOU MIGHT HEAR IF YOU WENT TO SEE A MORE POPULAR BAND PLAY AT A VENUE OR SOMETHING.”

KINGFISHER BLUEZ

KINGFISHER BLUEZ

Cool music
coming out of
weird places

by **ANDREW
REEVES**

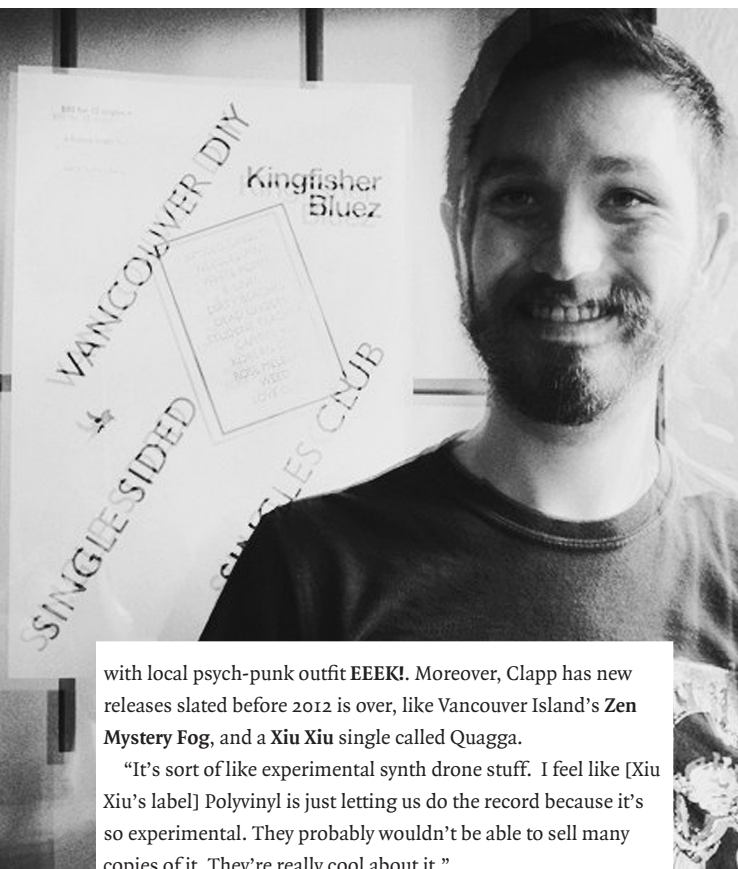
photos by
JADE SU
lettering by
MICHAEL SHANTZ

If one spends enough time in Vancouver, it becomes all too common to hear people bitch and whine about the frustrations of trying to be a musician in a city that appears more interested in erecting condos than investing in culture. However, local musician, producer and personality Tim Clapp, a.k.a. Tim the Mute is never one to complain. If anything, the exuberant entrepreneur has done the total opposite. By creating the indie label Kingfisher Bluez, Clapp has opened new fields of potential for underground artists in Vancouver. Discorder met with Clapp at Dandelion Records and Emporium on Main Street, where he can be found working his day job to support his fledgling label.

Growing up on B.C.’s Sunshine Coast, Clapp was drawn to music as a way to cope with small town monotony. “Coming out of Robert’s Creek, there was nothing to do. Pretty much the only thing I had was sitting at home listening to records,” he explains, “It was the only thing I

could do with myself in high school. Going to record stores was a big thing. We’d just save up our money and then on a weekend come into Vancouver and hit all the record stores, and it was so cool to be coming back on the ferry with bags full of records. I loved it. I’d spend my entire paycheck just on vinyl.” This passion for music grew into the desire to start his own label when he became intrigued by how they were produced, mixed, and released. “It seemed to be just as interesting as who was playing on them. I like the idea of sort of curating that. Having a roster of artists... like a perfect collection of records.”

After moving to Vancouver seven years ago, Clapp started Kingfisher Bluez as a digital-only label, with the intention of one day putting out vinyl. That vision first came to fruition last year, with the release of the **Sebastian Fleet/Count Oak** split seven-inch. Several other releases followed, including Clapp’s own solo compositions on the seven-inch *Anything You Want*, and more recently



with local psych-punk outfit **EEEEK!**. Moreover, Clapp has new releases slated before 2012 is over, like Vancouver Island's **Zen Mystery Fog**, and a **Xiu Xiu** single called Quagga.

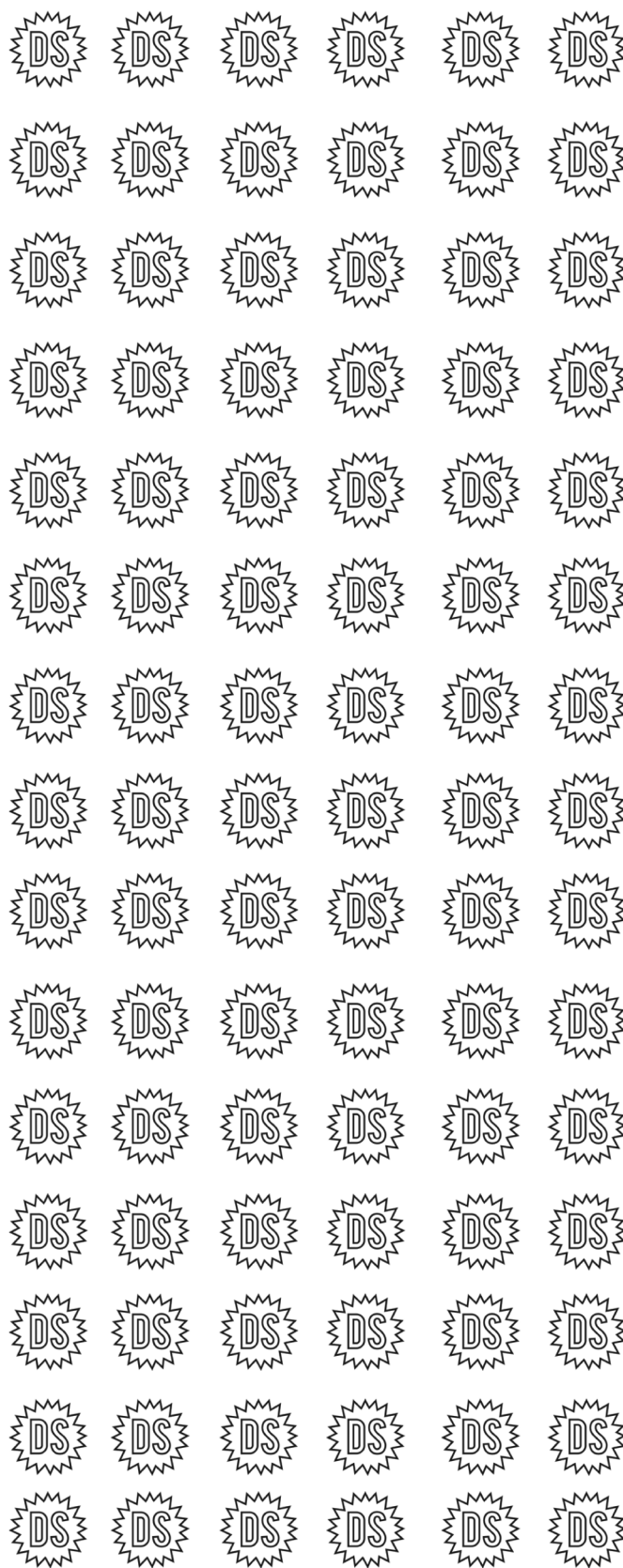
"It's sort of like experimental synth drone stuff. I feel like [Xiu Xiu's label] Polyvinyl is just letting us do the record because it's so experimental. They probably wouldn't be able to sell many copies of it. They're really cool about it."

But perhaps his most interesting and ambitious undertaking is the Kingfisher Bluez Single-Sided Singles Club, which launches in September. "The Club is a look at Vancouver's d.i.y. indie rock scene. There's twelve records, you get one every month for a year, and we offer a free pickup for locals from Dandelion Records. You pick up your singles for free from here or I'll mail them to your house for twenty bucks. There's only 250 subscriptions available, and there's a bonus single that you get if you subscribe early. All the records are one sided." The bands involved with the project are an impressive roster of local artists, including **Apollo Ghosts**, **Needles//Pins**, **Dirty Beaches**, **Capitol 6**, **Weed**, **B-Lines**, **Korean Gut**, **Student Teacher**, and several others.

"I feel like there's a lot of shitty popular bands making their living as musicians or whatever, but a lot of the people who aren't making their living as musicians - they're doing some really cool stuff," Clapp explains. "This whole Vancouver d.i.y. scene, it's a lot of house shows and shows in parks and on beaches and all sorts of weird places, and when you start to go out to shows like that I feel like you know people are really accepting, and you're gonna hear stuff that's going to be way better than you might hear than if you went to see a more popular band play at a venue or something. There's a lot of cool music coming out of weird places."

With its slew of releases scheduled for the next year, Kingfisher Bluez truly exemplifies a proactive approach to Vancouver's sometimes frustrating dearth of support for independent, non-corporate music culture.

Subscribe to the Single-Sided Singles Club and keep current on all Kingfisher Bluez bands at kingfisherbluez.com.



DUNLEVY SNACKBAR



I'm sitting with Nam Shub—Bill Young (guitar/vocals), Scotty Boe (synths), Caton Diab (bass), and Matty Harris (drums)—in the alley outside Diab's house, drinking beer and learning Cantonese from tiny bottle collectors. Between squirrel sightings and chemtrail conspiracies, the band chronicles their three-year history leading up to last month's release of their first album, *Cascadia*. "We went through a lot of different sounds early on," Young explains, "and many of the songs on the record came together over that time [two years ago]. We recorded them in November of that year, so we've been sitting on them for a while now."

One listen to *Cascadia*'s dynamic opener "Original Wizards" gives a pretty clear idea of what Young means by "different sounds." A chaotic blend of glitchy synths, sharp bass lines and shoegazey, vibrating guitar leads come together in a psychedelic mash that, at 11 minutes, is a spacey medley that borders on jam-session. One might think that the long wait for Nam Shub's debut is partly thanks to the vast complexity of sound on each of its six tracks, but according to the group, the reality was a lot more logistical.

"We recorded the songs over two days, live, in 2010. Once every two months we'd try to have a mixing session," recants Diab, "but some of it was a financial issue." The album's saving grace came in the form of Chris

"WE COULD DROP A SEVEN-INCH OF THE MOST ABRASIVE NOISE EVER, AND THEN AN ALBUM OF STRAIGHT-UP KRAUT[ROCK]," ADDS HARRIS, "AND IT WOULD STILL WORK IN THE CONTEXT OF THE BAND."

Cantrell, of File Under: Music, a local independent group that develops and supports Vancouver artists. "He kicked our asses into gear. He was starting his own label at the time, and he wanted to use us as his guinea pig."

Fast-forward the release process, and Nam Shub are excited to have something physical out in the world. The group was adamant about putting *Cascadia* onto vinyl, and it's easy to tell that the band is excited about seeing it in the stacks at local record stores. But the boys are equally excited to pave ahead as a constantly evolving psychotic music machine.

"I visualize creativity as a room in a house, and each creative project or album that I've started working on is a new thing in that room, a new piece of furniture. It's not until you finish that thing that you have the space to start working on [something new]," Young says.

"It's like having a yard-sale," Diab pitches in. "Nam Shub is a yard-sale."

Despite the songs on *Cascadia* being two

NAM SHUB

by FRASER
DOBBS

photos by
KATAYOON YOUSEFBIGLOO
lettering by
MICHAEL SHANTZ



years old, the band insists that it's two years fresh. "There's a whole bunch of potential trajectories for our sound," Young muses.

"We could drop a seven-inch of the most abrasive noise ever, and then an album of straight-up kraut[rock]," adds Harris, "and it would still work in the context of the band."

Wind the clock back a few days before our alley meeting, and I'm standing in Zoo Zhop having my mind melted by the quartet's sonic-bending skills. If you took a little bit of **My Bloody Valentine's** *Loveless*, added a healthy dose of Toronto's **Holy Fuck**, and then threw

it into a woodchipper and smoked the result, you might have something similar to what was taking place in the tiny venue. Boe cues up found sound, field recordings and synthesized speeches between and during songs (despite his insistence that he's, "Just here to turn knobs, man.") and the crowd can't quite figure out whether they should close their eyes and meditate or dance spastically next to one another. On the trippy, beautiful "Orbit," it's easy to understand why it might be hard to choose, and according to Young, that's exactly the way the band wants it.

"Tapping into people's minds, in a subliminal sense, musically I find really interesting. Music is this beautiful space where you can communicate with people, potentially, on a deeper, non-conceptual level. It's not rooted in the filters of language, so you can really affect people in different and new ways."

Improvisation plays a big part in Nam Shub's constantly-shifting soundscape, even if the crowd doesn't always realize it. "It's actually a point of contention within the band," Diab adds, "how long we get to jam [at shows] and how long we have to play actual songs." For most of the band's gigs, it seems like the mix is 50/50.

For Music Waste in June, Nam Shub helped celebrate the opening of the Nines, the new multi-function gallery, for its inaugural aural experience. Despite a heavy parking ticket, the band enjoyed the new experience, particularly since the musicians are all heavily involved in the Red Gate Collective's ongoing attempts to establish a new location.

"Any new venue is a good venue," says Harris, but Boe seems to echo the sentiments of the group when he says, "It was a funny venue for us to be booked in. Three of the walls are glass, and we're a loud band."

"The bands that played before us were about a thousand decibel levels [quieter]," Diab adds. "And the organizer tells us before our set, 'That was really nice. It was good what those bands did, and we're looking forward to you guys. Just keep it around the same level, okay?'" It's a big problem because we're loud as shit. We're constantly turning up volume to match each other, so by the end of [that] show we had the whole place vibrating. We had each frequency meeting in the middle to create some sort of drone, the almighty 'ohm'." It's a happy byproduct that the "ohm" is usually dance-friendly, too.

Nam Shub play September 5 at the Astoria with Swansona and Ian William Craig.

MUSICAL THEATRE

by **TRISTAN
KOSTER**

illustration by
MICHAEL LEE

It's been a long season of festivals all over the west. I've had friends make me jealous with the awesome music that they got to see while some of us work for a living. I finally get my chance though with the Vancouver Fringe Fest, the international indie theatre festival.

Music and theatre often means a Broadway musical, but Fringe offers something a bit different. A collaboration between the Van Fringe and local promoter/indie guru/DJ Tristan Orchard has led to the Fringe Bar, a new music offshoot in the midst of the festival. This year, **The Ruffled Feathers** are back for their second year, and over the course of the ten days of concerts **Bleating**

Hearts, **Hot Panda**, DJ Glenn Alderson of **Too High Crew** and more will all play the same stage, for free, in the middle of Rialtur Alley on Granville Island.

Executive Director of the Fringe, David Jordan, admits to a slightly selfish motivation for split identity of the Vancouver Fringe—concerts are a good way to sell beer—but he's also quick to point out that Vancouver is the last stop on the cross-Canada Fringe tour and the companies of travelling thespians use the opportunity for an unofficial cast party.

"I've been told, by outside sources," says Jordan, with a notable pride, "that our [Fringe] has the best party." Party or not, many of the bands playing were excited to get to see the Fringe, and Orchard admitted that it was a big lure of the gig as well as the outdoor venue.

When it came to why they wanted to work with Orchard, Jordan cited his passion and eclectic taste, which is especially tangible this year, with shows like *Keytar Warrior*, a musical improv performance created by Noah Ferguson, who is also one of the earliest acts that Orchard promoted. Orchard and Jordan both curate a

stage that is accessible and diverse, with an element of the-
atricality, and most of all, "It's gotta be fun."

"It's really different than the shows that I normally pick that are at clubs" says Orchard, "it gives me a chance to pick bands that I like that are maybe a bit more mellow."

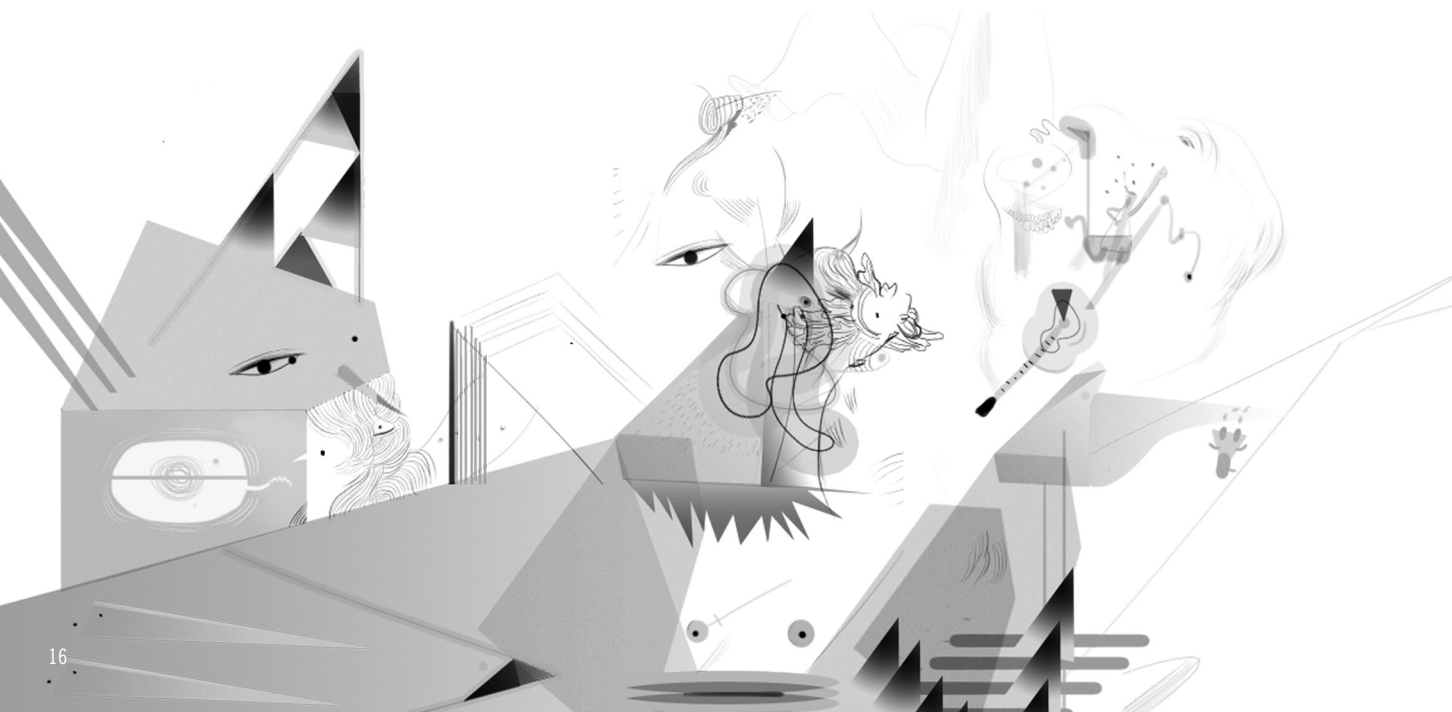
Music suitable to the space was also key, which is like a courtyard about halfway down Rialtur Alley on Granville Island. The cafe opposite and most of the alley will be filled with performers and audience. There was talk of moving the venue this year to accommodate everyone, which would have been a shame, as the courtyard promises an intimate show with this year's acts, plus trees, stars, and the Granville Street Bridge overhead. Orchard himself will get in on the fun at least twice, in a performance with his band of local indie poppers, **BESTiE**, on September 13, and capping off the festival with his own DJ show on September 16. He says that the party goes at the Fringe "really like to act out the songs," and that it's one of the best DJing jobs he's had.

The Fringe is really the one time of the year that Vancouver's micro-universes of music and theatre crossover outside in a unique way. The classic musical is still the main player, but they aren't necessarily meant for dancing.

Musically, the Fringe this year is better than ever. Ten full days of free outdoor entertainment and 10 full days to celebrate theatre is good for everyone. There's 750 regular shows this year, plus the music acts, plus the Fringe Bar at Rialtur Alley.

No matter what, there are many reasons to be at the Fringe this year and to stay late. And you'll probably leave with lots to brag to your friends about.

The Vancouver Fringe Festival runs from September 6 to 16, with free shows at the Fringe Bar happening every night. For more information and tickets, visit vancouverfringe.com and check out Tristan Orchard's blog at winniecooper.net



ANIMAL



COLLECTIVE

lettering & illustration by
ALEX HEILBRON

DISCORDER REVISITED

Animal Collective take a
trip to Pat's Pub

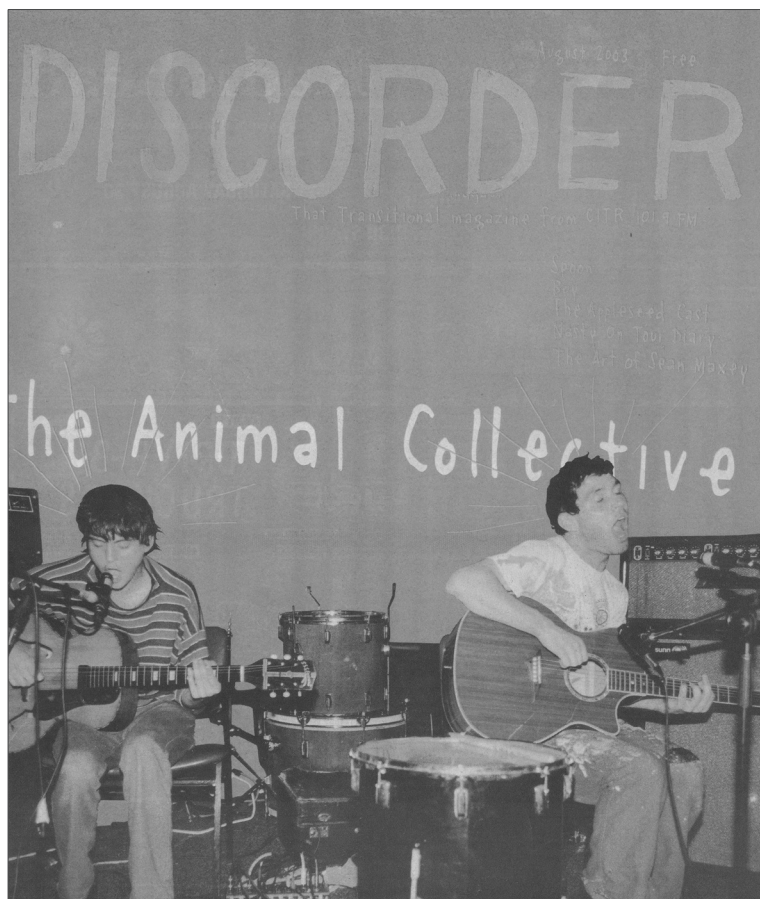
by LAUREL
BORROWMAN

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 five issues, we'll tell tales that harken back to the days of *Discorder* yore. Here's one from 2003, as relevant now as it was then.

A sepia-toned photograph shows two men, aged 24 and 25, sitting in black metal folding chairs, wielding acoustic guitars. One wears a red and blue striped t-shirt and jeans, the other a green and white tie-dyed number and faded, torn denim. Their mouths are wide open in exaltation, belting out silent lyrics. If the camera shot were wider,

one could place the two around a blazing campfire; like camp counsellors strumming kumbaya to an enthralled youth group. But the two are surrounded by microphones, drums, and cords. If there is an audience, the likelihood of it being more than a dozen is slim, as is any of them being under 19. Besides, back in 2003, how many people could an Animal Collective show at Pat's Pub on Hastings attract?

Take a picture with the same two men—David Portner, a.k.a. Avey Tare, now 33, and Noah Lennox, a.k.a. Panda Bear, now 34—in 2012 and a few things would be different. Trade the acoustic guitars for electric ones; trade sitting for standing; pan out to show thousands in the audience; add sequencers,



← *Discorder* cover, August 2003,
photo by Hana Macdonald

synthesizers, samplers, and percussion. And place the other two members, Josh Dibb, a.k.a. Deaken, and Brian Weitz, a.k.a. the Geologist, on stage to complete the quartet.

The funny thing is that Animal Collective then, even through a different lens, is not all that different from Animal Collective now—except for a few million fans, or so. So, what has happened between August 2003, when *Discorder* was the first magazine to feature the Baltimore-raised quartet on the cover, and September 2012?

“That’s a lot to comment on,” Weitz, now 34, tells *Discorder* by phone from Florida beach, where he’s on vacation with his family before setting out on a two month tour through North America and Europe. “We were still working day jobs at that point. I don’t think we could have ever imagined it would turn into this.”

And “this,” is pretty big.

When *Discorder*’s Marek Cooper spoke with the group in August 2003 when they toured for *Here Comes The Indian*, the group’s fourth full-length release, they were about to play a show at Pat’s Pub, where Portner and Lennox wailed out a stripped down set with an acoustic guitar two mics each, and a few drums. Weitz split

time between hanging with some friends and manning the merch table, and Josh Dibb, a.k.a. the Deaken, was “suspiciously absent.”

Or maybe not so suspiciously. Over the course of the four friends playing music together—since high school—it was never a plan or expectation for music to be a full time job, and so not every album has included every member. 2000’s *Spirit They’ve Gone*, *Spirit They’ve Vanished*, was recorded with Lennox and Portner; 2009’s widely acclaimed *Merriweather Post Pavillion* saw an absence of Deaken.

Since that show at Pat’s, there isn’t much time for anything but the music. In those years, they started as playing for “sometimes 50 or 60 people, sometimes maybe eight or nine, and now it’s sometimes eight or nine or ten thousand people,” Weitz says of audiences at Coachella in southern California, and Primavera Festival in Spain.

After eight studio albums, two live albums, heaps of solo side projects, and an audio-visual performance for the Guggenheim Museum’s 50th anniversary in 2010, all four have reunited for *Centipede Hz*, including Dibb, after his hiatus from the last album.

“[Dibb] was part of all those things and projects

during *Merriweather*. We were all doing a lot [of other projects] at that time. He was involved, just not as noticeably and physically, because *Merriweather* was the most visible, physically, of those projects.”

The band’s latest, *Centipede Hz*, premiered on Centipede Radio, an Internet collaboration with The Creators Project, on August 19. Every Sunday evening from July 29 to August 19, the band members each took a turn hosting an online broadcast, which included mixes with new solo tracks and new songs from *Centipede Hz*, followed by mixes by guests like **Atlas Sound**, long-time friends **Black Dice**, and **Haunted Graffiti**. On August 29, Weitz hosted the final the installation, starting the first hour with what Weitz called their “inspirational mix,” a collection of songs that shaped *Centipede Hz* for them. In the final hour, Weitz premiered the album in its entirety.

In contrast to MPP’s terrestriality, *Centipede Hz* is a trip through space, and still Animal Collective through-and-through. Part of its influence is from something like a transmission from outer-space that, funnily enough, Cooper discussed even when talking about the band for this show nearly 10 years ago. The nostalgia of AM/FM radio permeates one part, while a varied collection of music influenced the other.

“[During *Centipede Hz*], we listened to a lot of old psych music, electronic, a lot of [UK experimental band] **White Noise**, [psych electronic band] **Silver Apples**, cumbia. Not recent cumbia, but a lot of Peruvian cumbia from the ‘60s, and reggae.”

If the past nine years are any indicator, Animal Collective will continue mind-bending, evolving and creating as always, whether two, three, four, or ten thousand or millions, are in on the music. Both now, and another 10 years from now, *Discorder* will be pleased as can be to keep saying, “We were there.”

Animal Collective do not play at Pat’s Pub this month. Catch them at the Malkin Bowl on September 19.

the critical hit show

lettering by
ANNE EMBERLINE

photo by
JONATHAN DY

most recognizable as a fixture from the comedy web-series, *Standard Action*. Allen Morrison and Shaun Stewart hail from Vancouver Theatresports. Lauren McGibbon is a popular standup comic, and Ian Boothby is probably best known as a writer for the *Simpsons* and *Futurama* comics.

Everything from surly innkeepers, to wisecracking kobolds, to an entire civilization of dwarves with French accents are voiced by Fell. Naturally, diplomacy often has a hazardous trajectory and when the inevitable happens, audience members are brought onstage to play the part of enemy combatants. Fisticuffs are resolved with a series of dice-rolls punctuated by the audience shouting encouragement and taunts at the cast.

The high level of audience participation is noteworthy. Something hollered from the audience has as equal an opportunity to become comedic fodder as one of Boothby's savagely asphyxiating puns. Have you ever known a dwarf who didn't work under-the-table?

The creative energy behind the show goes out of its way to find unique ways to involve the audience. Once, to save McGibbon's thief from being lost on the other side of a dimensional gateway, the audience had to relay her "safe word"—banana loaf—in secretive whispers from the back of the room. Another time, the head antagonist, "Jarrod," was set to unleash mystical furor at the local tavern's pancake breakfast. To simulate this, a heap of balloons above was dumped on the gleeful audience below. It had happened to have been a particularly rainy evening and a large number of audience members opened up their umbrellas to shield themselves from the horror. It was unscripted, the crew rolled with it, and it became a part of the show.

CHS strikes an enviable balance between improv comedy show and polyhedron-chucking roots. Its smooth flow might be attributed to the fact that, as Fell says, "The D&D ruleset is essentially [one] for improv." The kernels for both sprout from the same philosophy: to play along.

If it doesn't conflict with your own weekly D&D session, catch the Critical Hit Show's Live Dungeons & Dragons Comedy Experience at the Rio Theatre on the last Wednesday of the month. Visit criticalhitshow.com for more details.

A Live Dungeons & Dragons Comedy Experience

by CHRIS
SIVAK

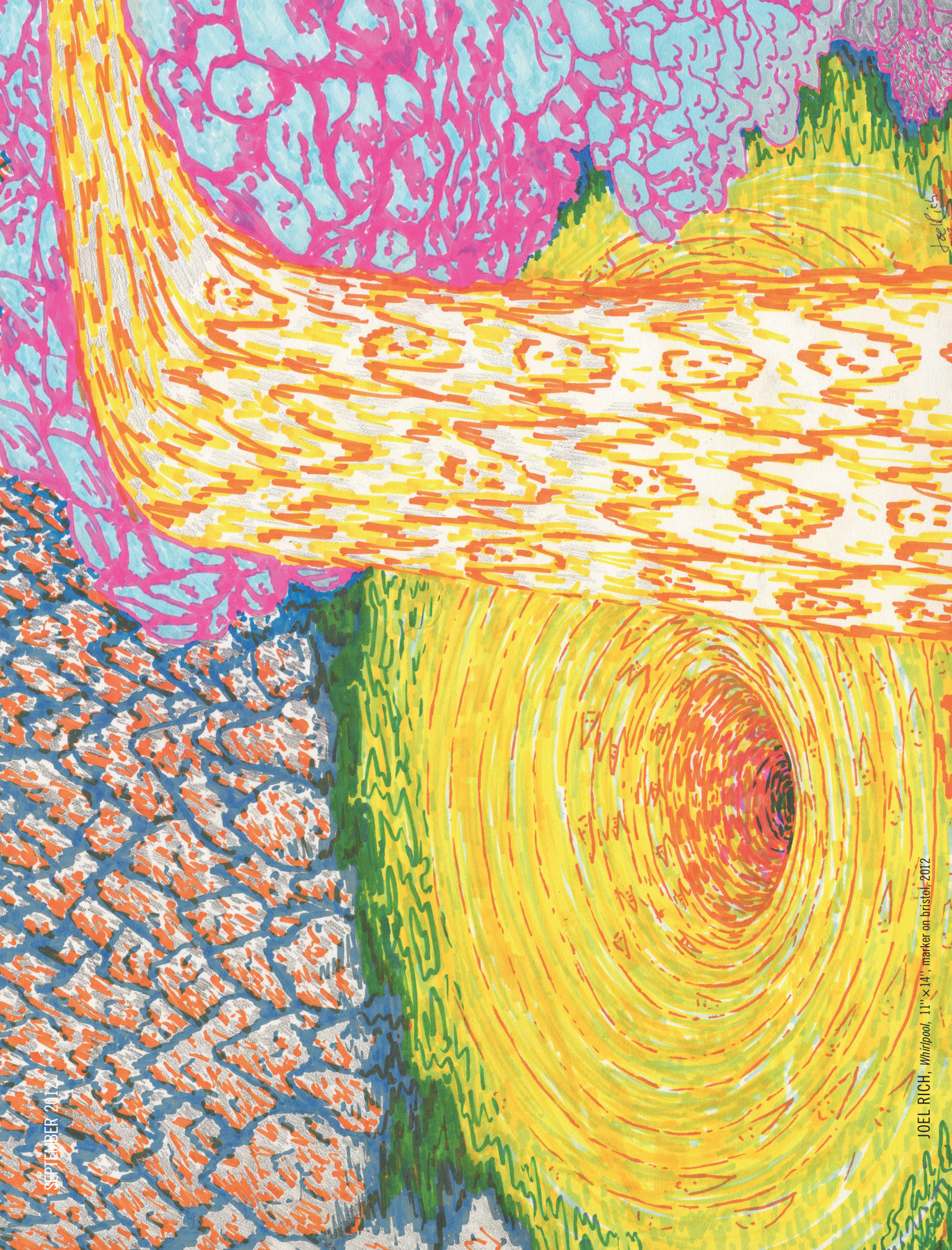
A sure wave of the hand steadies the wobbly knees of your party behind you. Guards scoff at your credentials, slobber on grilled cheese, and gesture you further into the darkness. Your shoes make a sugary smacking sound and you nearly tip over toe while stumbling to your seat; the editorial panache of your *Dungeons & Dragons* Player's Manual never had anything to say about a dexterity modifier for having a beer in each hand. Welcome to The Critical Hit Show's *Live Dungeons & Dragons Comedy Experience*. If you were ever looking for somewhere to wear elf ears and brandish a plastic sword in public, you might want to check out the Rio Theater on the last Wednesday of every month; your people are waiting for you. Since beginning in March, the show has already amassed an enthusiastic following.



Castrating orcs and kobolds in the creased recesses of a kingdom from someone else's imagination won't be at the top of everyone's list of plans for a Wednesday night, but the CHS is looking to change that. The familiar trappings of everybody's favorite tabletop game are all here: dice are rolled to resolve conflicts; off-brand soda is consumed; and battles are fought for glory, blood, and Funyuns. CHS's stage is a tabletop come to life and is overseen by Dungeon Master in-residence, Eric Fell. When one of the actors, for instance, declares and mimes that they're kicking down a door, Fell makes a couple of quick die rolls and either loudly declares that it holds fast or that it bursts off its hinges like a suckling pig being crushed by a washing machine.

The show is a spawn of Fell's imagination. A familiar face in Vancouver's improv scene, he's assembled an impressive roster of similarly schooled comics to join in the mayhem.

"Everybody I wanted for the show had to be a comic first and a gamer second," says Fell. It's delightfully apparent when the cast is less educated on the D&D universe than the audience. Points of hesitation surrounding D&D minutiae are expedited by a remedial outcry from the audience, and it's highly entertaining to watch the cast fish for the best suggestion in the melee. Patrons will see some familiar talent onstage. Joanna Gaskell's face is probably the





SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
2 Victory Square Bloc Party @ Victory Square CiTR presents: <i>The Artist</i>, as part of Vancouver Latin American Film Festival @ Goldcorp Centre for the Arts (4pm)	3	4 Live@Lunch: e.s.l @ outside the SUB (12-1pm) Imagine Day @ UBC	5 Live@Lunch: Sleuth @ outside the SUB (12-1pm) Firstweek: Pool Party @ UBC	6 Live@Lunch: Hot Panda @ outside the SUB (12-1pm) CiTR OPEN HOUSE @ Room 233 in the SUB (12-5pm) Kishi Bashi, the Last Bison @ the Waldorf 	7 AMS Welcome Back BBQ McInnes Field (2-8 pm) the Growlers, Johnny de Courcy, Cosmonauts, Hallow Moon, @ the Rickshaw	8 CiTR presents: Boleto al Paraiso as part of Vancouver Latin American Film Festival @ Goldcorp Centre for the Arts (4 pm) Vancouver Co-op Radio Frequency Change Party! @ the Wise Hall
9 Eternal Summers, Bleeding Rainbow @ the Waldorf 	10 Live@Lunch: Heatwave @ outside the SUB (12-1pm) Live Broadcast: President's Town Hall @ Roy Barnett Recital Hall Nardwuar's Video Vault! @ the Norm Theatre (6pm)	11 Live@Lunch: The Oh Wells @ outside the SUB (12-1pm) Shindig! begins! @ the Railway Club	12 Live@Lunch: Capitol 6 @ outside the SUB (12-1pm)	13 Live@Lunch: Jay Arner @ outside the SUB (12-1pm)	14	15 CiTR Live Broadcast at the Fringe Festival @ Granville Island (5-7:45pm) Crystal Swells, Broncho, Bad Weather California, Lovely Bad Things @ the Astoria
16	17	18 Shindig! @ the Railway Club	19	20	21	22 CiTR Live Broadcast: Recruit in Canada @ Vancouver Convention Centre (1-3pm)
23 the Raveonettes @ Venue	24	25 Shindig! @ the Railway Club CiTR Workshop: The World of Event Planning, Strategizing, Managing & Fundraising @GSS (6-8pm)	26 CiTR Workshop: Show Hosting 101 @GSS (6-8pm)	27 CiTR Workshop: Shake It Off: The Accepted Roles of Women in Vancouver Music @GSS (6-8pm)	28 Sparkmarker, Carpenter, Narrows @ the Rickshaw	29 He's My Brother, She's My Sister, Good for Grapes, Shakey Graves @ Electric Owl
30 Word on the Street Festival (and CiTR panel) @ Library Square						

CiTR 101.9 FM PROGRAM GUIDE

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

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

Whoop! Records, Tidy Trax, Plati-pus Records and Nukleuz. Email: djsmileymike@trancendance.net. Website: www.trancendance.net.

MONDAY

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

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

SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

SYNCHRONICITY

(Talk) 12-1:00pm

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

PARTS UNKNOWN

(Pop) 1-3pm

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

THE RIB

(Eclectic) 4-5pm

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

NEWS 101

(Talk) 5-6pm

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

SORETHROATS, CLAPPING HANDS

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

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

EXPLODING HEAD MOVIES

(Cinematic) 7:30-9pm

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

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. September 3: One of the great

unsung voices of the baritone saxophone: Nick Brignola. "On a Different Level". September 10: Part one of The Jazz Show's annual education Feature. Maestro Leonard Bernstein and "What is Jazz". September 17: Part two of The Jazz Show's annual education Feature. Alto saxophone great Julian "Cannonball" Adderley Narrates: "An Introduction to Jazz". September 24: Musical alchemist Gil Evans and his orchestra with soloist Julian "Cannonball" Adderley: "New Bottle, Old Wine".

CANADA POST-ROCK

(Rock) 12-1:00am

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

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am

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

QUEER FM

VANCOUVER: RELOADED

(Talk) 8:00-10:30am

Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music. queerfmradio@gmail.com

SUP WORLD?

(Eclectic) 10:30-11:30am

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

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

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

INNER JOURNEY

(Folk/Experimental) 1pm-2pm

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

GIVE 'EM THE BOOT

(World) 2-3pm

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

PROF TALK

(Talk) 3-3:30pm

Bringing UBC's professors on air to talk about current/past events at the local and international level.

Aiming to provide a space for faculty and doctoral level students to engage in dialogue and share their current research. <http://ubcproftalk.wordpress.com> · proftalk@gmail.com

RADIO FREETHINKER

(Talk) 3:30-4:30pm

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

THE CITY

(Talk) 5-6pm

An alternative and critical look at our changing urban spaces. New website: www.thecityfm.org. New twitter handle: [@thecity_fm](https://twitter.com/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

CABARADIO

(Talk) 11pm-12:30am

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

WEDNESDAY

SUBURBAN JUNGLE

(Eclectic) 8-10am

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

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

MANTIS CABINET

(Eclectic) 4-5pm

ARTS REPORT

(Talk) 5-6pm

REEL TO REAL

(Talk) 6-6:30pm

Alternating Wednesdays

Movie reviews and criticism.

DISORDER RADIO

(Talk) 6-6:30pm

Alternating Wednesdays

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

SAMSQUANTCH'S HIDEAWAY

(Eclectic) 6:30-8pm

Alternating Wednesdays

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

FOLK OASIS

(Roots) 8-10pm

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

SEXY IN VAN CITY

(Talk) 10-11pm

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

HANS KLOSS' MISERY HOUR

(Hans Kloss) 11pm-1am

Pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

RELENTLESSLY AWESOME

11am-12pm

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

DUNCAN'S DONUTS

(Eclectic) 12-1pm

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

WE ALL FALL DOWN

(Punk) 1-2pm

Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. www.weallfalldown-citr.blogspot.ca

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 BREAD

(Eclectic) 5-6 pm

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

ARE YOU AWARE

(Eclectic) Alternating Thursdays

6-7:30pm

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

PEANUT BUTTER 'N' JAMS

(Eclectic) Alternating Thursdays

6-7:30pm

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

STEREOSCOPIC REDOUBT

(Experimental) 7:30-9pm

LIVE FROM THUNDERBIRD

RADIO HELL

(Live Music) 9-11pm

Featuring live band(s) every week performing in the CiTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world. 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) 9-10:00am

Hosted by David Barsamian.

SOUNDS OF THE CITY

(Eclectic) 10-11 am

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

STEREO BLUES

(Blues/Eclectic) 11am-12pm

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

IT AIN'T EASY BEING GREEN

(Eclectic) 12-1pm

CiTR has revived it's long-dormant beginner's show It Ain't Easy Being Green! With the support of experienced programmers, this show offers fully-trained CiTR members,

especially students, the opportunity to get their feet wet on the air.

HUGO

(Eclectic) 1-2pm

Alternating Fridays

RADIO ZERO

(Dance) 2-3:30pm

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

NARDUWAR

(Nardwar) 3:30-5pm

Join Nardwar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo! nardwar@nardwar.com

NEWS 101

(Talk) 5-6pm

See Monday for description.

STRANDED

(Eclectic) 6-7:30pm

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

AFRICAN RHYTHMS

(World) 7:30-9pm

www.africanrhythmsradio.com

THE BASSMENT

(Dance/Electronic) 9-10:30pm

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

THE VAMPIRE'S BALL

(Industrial) 12-4am

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

SATURDAY

THE SATURDAY EDGE

(Roots) 8am-12pm

A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits! stevedge3@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

THE LEO RAMIREZ SHOW

(World) 5-6pm

The best of mix of Latin American music. leoramirez@canada.com

NASHA VOLNA

(World) 6-7pm

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

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.

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PROJECT

MICHAEL
SHANTZ



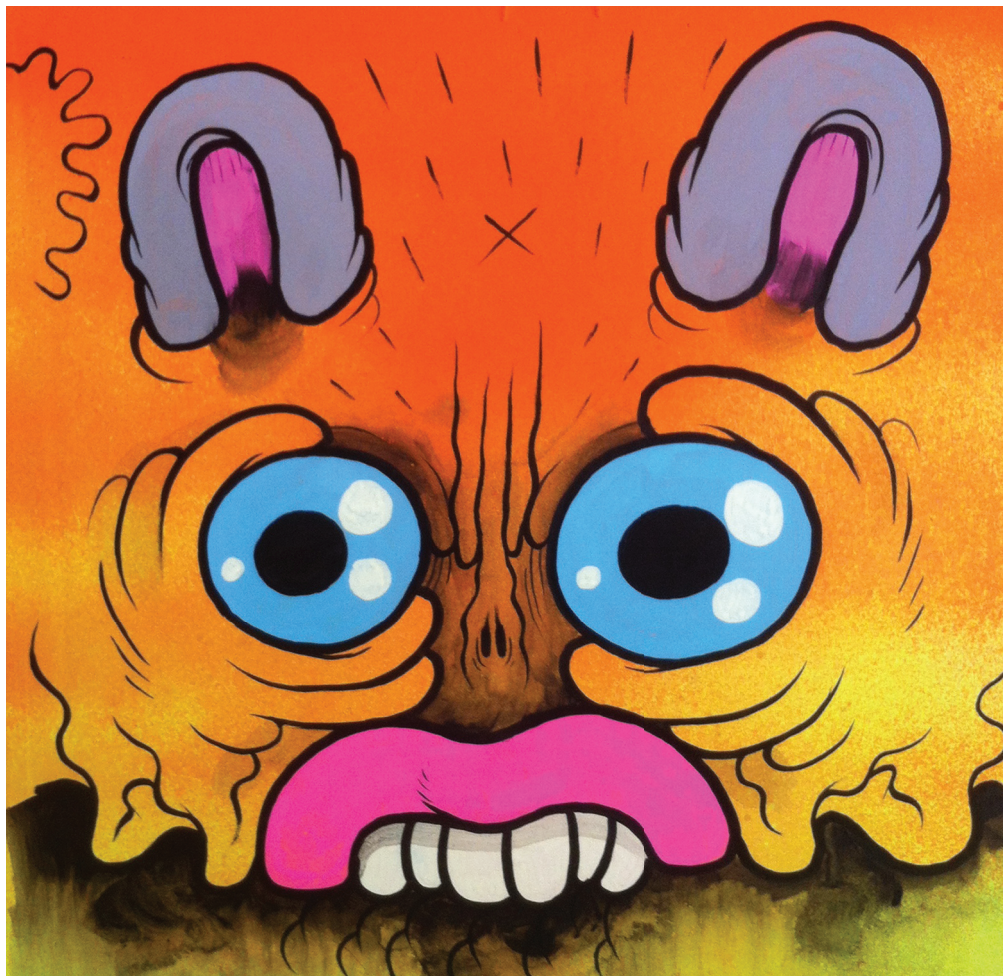
Michael Shantz is an artist, illustrator, art director, and clothing designer from Salmon Arm, B.C., but now works worldwide alongside En Masse in Montreal, and live painting with Dead Sea Mob in the UK. He also owns and runs two clothing/lifestyle brands: Vampire Club in Brisbane, Australia and Grimjob, right here in Vancouver. →



...→

Pizza Creepz
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 ink, pizza boxes
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MICHAEL
SHANTZ



Pan-Global Imprint

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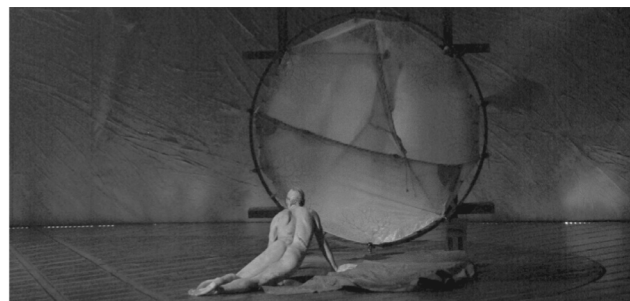


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Frankenstein: A Modern Myth (UK, 48 min.)

Set to the pulsing strains of Iggy Pop and The Rolling Stones, Adam Low's exhilarating documentary exalts the raw power of the first punk novel: Mary Shelley's *Frankenstein*. Academics and artists (including Danny Boyle and John Waters) remind us just how radical, confrontational and blasphemous this now-classic text was when first published.

GENEROUSLY SPONSORED BY **DISCORDER**



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 Zumpano.

GENEROUSLY SPONSORED BY **CITR**
101.9fm / CITR.ca
OWN YOUR FREQUENCY



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.



Griot (Senegal/USA/France/Germany, 82 min.)

Senegalese kora and western trumpet make fabulous music together! Volker Goetze's enthralling documentary melds dazzling visuals and haunting songs to serve up a feast for the senses. *Griot* introduces us to Goetze's own soulful trumpet stylings and the extraordinary voice and calabash harp artistry of Ablaye Cissoko. We were so impressed that we're bringing them to town for a special live concert performance!

UNDER REVIEW SEPTEMBER 2012



JAY ARNER BAD FRIEND/BLACK HORSE

(Independent)

Black horn rimmed glasses, deadpan expressions, and mastering the distinctive wallflower stance—the cover photo of Vancouver's Jay Arner's latest single might have you thinking, "I've seen this before." But don't be fooled by the lackluster and *Weezer*-esque record cover. Arner takes that familiar geek-rock set up of synth, four chords, and female vocal harmonies, and churns out two solid tracks that prove keeping it simple results in the catchiest of tunes.

Side A's "Bad Friend" bursts right into the verse, wasting no time in delivering a head-banging beat. The track has an addictive bopping chorus destined for live sing-alongs and where listeners can't help but chant the song's terrific lyrical hook, "I still can't shake the feeling." Short and sweet, "Bad Friend" is the type of song you can have on repeat without getting sick of it.

The following track, "Black Horse," cools things down, opening with soft disco keyboard. Though lacking the melodic punch of the first track, "Black Horse" has a mellow groove with echoing vocals that dreamily croon, "Why do I waste my time?" during the airy chorus. There's ache and longing as the line repeats and bleeds into the lingering end synth chord.

Arner and his bandmates may not be offering a new sound, but when it comes to having a sudden urge for some awkward dancing, comforting music on a Friday night, or simply

any occasion that calls for classic and straightforward indie rock-pop gems, you'll know you can't go wrong with spinning this record.

—Angela Yen

THE SUMNER BROTHERS I'LL BE THERE TOMORROW

(Independent)

If you're as glum as I am about the impending end of summer, this is your go-to album. The Sumner Brother's sophomore studio album, *I'll Be There Tomorrow*, was produced and recorded with Derek DiFilippo, a close friend of the brothers, in a log cabin situated in the mountains of Merritt, B.C. According to Bob Sumner, the spot is an "incredibly inspiring setting," the closest neighbours living miles away. The album launches with an angry bang in "Toughest Man in Prison Camp," a messy melting bowl of the raspy, cracking voice of Brian Sumner and the hard hitting drums of Mike Ardagh. After this rocky smash, the album mellows down to a peaceful prairie of old-country inspired folk tunes.

This is where the band's influences are most evident. The heavy drums slow into soft, quick brushes and the voice deepens with self-indulgence. In short, this section of the album sounds like *Willie Nelson* and *Woody Guthrie* were paired to play to an audience of Great Depression-era wash-ups and a group of devoted *Strange Boys* fans.

"When You Dig My Grave" comes in place near the end of the album, and changes the dynamic from country western gloom to sloppy after-hours throwdown. The album closes with two contrasting songs placed back to back; "That's Alright" encompasses a jig-like, almost d.i.y. sound, and the album finishes with a slow, minimal but pretty, instrumental.

All in all, the Sumner Brothers have put together an accomplished, instrument-crammed album. You'll



find banjo, harmonica, pedal steel, synths, clarinet, and pretty much every other apparatus created to make noise. Its neo-country/wreck-folk sound will sluggishly serenade you as you throw that beach towel in and check back into reality of autumn.

—Josefa Cameron

EEEEK! MOVE REAL SLOW

(Kingfisher Bluez)

Take the playful tones of psych-pop, drench them in fuzz and adolescent frustration, increase the tempo and you've got Eeek!. Inspired by beach bums and pop-punk, their latest effort, *Move Real Slow*, weaves Colin Spensley's ironically out of tune guitar through seemingly capricious tempo changes and lazy mumblings that lead to iconoclastic chanting. Clocking in at 18 minutes, Eeek!



have matured (just barely) from their raucous infancy to come off with a tighter, more cultivated sound. *Move Real Slow* is loud, proud west coast rock that draws barely decipherable grumbles through cocksure bass lines and infectious drumming to create

energetic sounds that could never be denied a fist pump.

Advancing beyond the gritty energy of their earlier EPs, the local rockers have arrived at a stylized accessibility steeped in distorted surf tones and garage-rock vitality. The interplay between meandering jams and hoarse, affected vocals on "A Will and Grace Period" sees the carefree antics of their earlier recordings replaced with clean production and a tighter sound, to create Eeek!'s finest pop-punk song yet. Following in a similar fashion, "Think About It" illuminates the driving rhythm section, as drummer Devin O'Rourke and bassist Rob Cameron allow each other to stray just enough to entice listeners before they seamlessly reconvene to support Spensley's frenetic chanting.

But as the heavier effects begin to wear off, the group's witty pop tendencies turn to wholesome radical rambling as they proclaim the virtues of agricultural sustainability on "For Our Health." Amidst the monstrous breakdowns and coarse howls, fun loving sing-a-longs meet laid back surf rhythms on the quirky "Jurassic Parka," while the hazy and cheerful reverb of "Tough Guys" closes the album.

Move Real Slow is altogether a relaxed, sometimes careless, companion to a boozy late night. It's an album best characterized as the outspoken wallflower, simultaneously entertaining and insightful, yet never needlessly complex. Most of all, it sees the group confidently reach out and explore new territory—a promising step for these young (self-professed) Cascadians.

—Robert Catherall

MOTHER MOTHER THE STICKS

(Last Gang)

Go do the Pepsi Challenge with the Mother Mother discography and you're going to taste two distinctly



different bands. Their debut record, *Touch Up*, is a justifiably lauded alt-folk masterpiece, and by the time “Legs Away” starts playing, Mother Mother has cemented themselves as something other, and exciting. It’s perhaps not puzzling, like a hippie trading rope sandals for wing tips when baby makes three, that they would trade that uncanny quality for something more widely palatable. Not puzzling, but a shame nonetheless.

This might sound like lame nostalgia on the occasion of the latest Mother Mother release, *The Sticks*, but that nostalgia runs a hard path through all of their subsequent releases. I wouldn’t even have new listeners go back to *Touch Up* to see what the band could do with an acoustic guitar, some stilted lyrics, and a three part harmony. Ignorance is bliss, and “O My Heart,” et al are much more enjoyable not knowing what was, and not wanting to shake the band by its collective shoulders and ask them to disregard Emily Haines and just be themselves, dammit.

But that’s a flawed approach to this album. The identity of a band is rooted in the present, and by that principle, this Mother Mother is more calculated and aerodynamic at the expense of weird. “Let’s Fall In Love” is probably the most accurate thesis statement on the record, a power pop piece with no power. It’s an earwig, to be sure, and one sure to be hummed through the year, but it’s safe. And not just seatbelt safe, but full racing harness safe. Waterwings safe. “Business Man” and “Happy” continue the trend, all but screaming the query: Where did the energy go?

We know multi-album deals are a wet blanket on creativity, but *The*

Sticks could stand to generate some friction and heat. On “Verbatim,” frontman Ryan Guldemon has the verve to call himself “the rooster in the morning” and “the cock of the day.” *The Sticks* is a kind of bird too, but it’s more like a sleepy seagull at night, belly full of yesterday’s scraps. There’s no offense here, but I doubt that the critical clairvoyants could have predicted a forgettable outing from Mother Mother. Yet here we are, ankle deep.

—Clinton Hallahan

NÜ SENSÆ SUNDOWNING

(Suicide Squeeze)

Nü Sensæ’s second full-length release, *Sundowning*, sees Andrea Lukic (vocals/bass) and Daniel Pitout (drums) joined by axeman Brody McKnight, whose presence brings numerous rewards for the group as a creative unit, heard over the album’s fourteen blistering tracks. The group has retained their ferocity and pulse-pounding punk energy, while gaining, with McKnight, the full realization of their sound.

All the best elements of this new lineup are crystallized early on in the stellar “Swim,” which sounds set to be Nü Sensæ’s most buzz-worthy tune. Atonal, jagged riffing assaults the listener before Lukic and Pitout barrel into the mix with jackhammer rhythms. Lukic’s vicious howl reminds one of *Pretty on the Inside*-era **Courtney Love** for all the right reasons, seamlessly shifting between animalistic snarling and a deadpan talk-singing delivery.

Nü Sensæ races through *Sundowning* with breathtaking power and abrasive anger. “Burnt Masks” shows the group’s strong sense of dynamic range, slowing the tempo momentarily before throwing the listener back to the wolves. The rage expressed particularly through Lukic’s vocals is almost an entity unto itself, the intangible fourth member that unites the group’s musical focus.

That is not to say that *Sundowning* is a one-sided affair, nor is the group a one trick pony. Nü Sensæ offer brief moments of respite from their visceral

brand of punk. “Tea Swamp Park” is another highlight as its driving tribal drumming and chant-like vocals capture the listener in an enthralling yet brief hypnotic trance. It’s psychedelic, but mired in the worst sort of vibes.

Sundowning is a real witch’s brew of punk, grunge, and riot grrl influences. It’s a beast that foams at the mouth and only rarely eases its unrelenting assault on the listener. This latest release is a snapshot of



a young group at their most driven. Despite the album’s title, the sun is shining for Nü Sensæ. Many bright days await this trio.

—James Olson

SHAD MELANCHOLY AND THE INFINITE SHADNESS

(Independent)

Don’t let the title *Zoloft* you just yet. The title of Shad’s first release since 2010’s *TSOL* is an excuse for us to overuse nostalgic phrases, and pushing down hard on the buttons of our memories. The pay-what-you-can release has him spitting over samples made (in)famous by everyone’s favorite bygone pop tunes: from that over-enunciated Milli Vanilli interlude, to that pitched down vocal on that Weezy song you used to love. With no particular tonal distinction, Shad touches each expertly sampled track with his throwback flow, with DJ T LO scratching and cutting his way into nearly every track.

“A Milli Vanilli” shifts between samples, back to Shad quite drastically, maintaining perfect cadence throughout, until a too-good-to-be-true interlude gives us a break. Certainly *Melancholy*’s hardest track,

the song includes some standout stanzas, “No you’re not pigs but the profiling’s hogwash.” It’s insightful without being street-corner crazy. This, along with grin-inducing introspection on “It Ain’t Over,” highlights the EP’s commercial sensibility, which doesn’t feel at all deliberate.

Never feigning identity or donning personas, Shad’s flow provokes and persists over every beat.

“New Don” and “Old Prince”

both clock in slightly under two minutes, serving as the philosophical badge on *Melancholy*’s lapel. “New Don” puts Shad’s social consciousness behind the wheel, (“How to make a rich man buy?/ Make him feel poor”), while the rolling, eyes-down vibe flowing through “Old Prince” puts a ghoulish darkness on the release in the best possible way.

Shad’s consistency over this array of beats doesn’t necessarily feel like a deliberate showcase, because with a record this honest and this nostalgic, there’s no need to switch your style. *Melancholy* doesn’t care



whether or not you hate, or if the money piles up. It cares about how it feels to maintain a standard of quality while exhibiting a sense of history that, whatever your feelings toward Milli or Vanilli, injects a certain swing back into the step of some forgotten memories.

How do you make a rich man buy? Present him with a stellar EP and give him the opportunity to support one of 2012’s best hip hop releases.

—Chris Adams

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REAL LIVE ACTION

THE WALDORF PRIDE PARTY W/ BLOW PONY, LESLIE HALL

August 4 • The Waldorf

Every queer and their mother were out this weekend at Pride. If you have never been, picture sparkly sequins glistening on bedazzled booties as people prance around with unicorn horns, ready to strut and twirl. For one weekend the city is taken over by a sea of rainbow flags, and outrageously clad folk donning everything from titty tassles to mermaid costumes. This year's 34th Annual Pride Festival drew a crowd of 600,000 people to celebrate sexual freedom.

The parade started off with Jenna Talackova, a transgendered beauty queen who challenged Donald Trump—and won—for her right to compete in this year's Miss Universe pageant, earning a warm welcome from the crowd. Followed by Dykes on Bikes, always a yearly favourite, and Canucks player Manny Malhotra, the West End quickly became flooded with sass, class, and ass.

The highlight of my pride night-life was seeing Leslie Hall at the Waldorf. Not only did she bust out onstage high-kicking in a golden onesie, but she went from doing dragon impersonations to singing the song "How We Go Out," with the lyrics "Shake it if you wanna hear more / Stomp once to hear Britney / Now twice for Beyonce / Now three times if you wanna hear me get nasty." Hall then went on to dedicate a song to, "a lady's rear end. The flat kind, good for pancakes," and teased the crowd with her overt sexuality, which left me wanting to eat a giant stack of asscakes. Blow Pony, a queer party crew from Portland, laid down the beats for the rest of the night with everything from '80s punk, to glitz electro, to ska, to g-rap. The crowd was thick and sweaty, which made

it hard to get into the midst of the action. The only thing that could have hindered Blow Pony at Pride was their popularity.

I look forward to Pride weekend more than Christmas. This is partially because of the sunshine, but also because of the way members of a marginalized community come together to celebrate one thing we do all have in common: being queer. During Pride, it seems like everyone understands each other. Friends are made in a heartbeat because people are so happy to be out loud and proud. That is not to say that there aren't issues with Pride, such as the immense corporate sponsorship, especially in the parade, and some romanticizing of queer experiences, for example the positive message of homosexuality and transgenderism without discussion about the difficulties that come with it. Various members of the community, however, are continually addressing these issues by bringing more visibility to them through focus groups, non-profit groups, art and social circles. This allows for a space to enact social change while still having the time of your life.

The amount of appreciation, activism, and support that pours out of Pride weekend makes this glitterfest one of my absolute favourites. I managed to exit with only one bite mark, a handful of bruises, some flogging wounds and permanent glitter that will not wash away anytime soon.

—Nicola Storey

THE CHANTRELLES / WHISKEY CHIEF

August 4 • The Biltmore

In this post-post-everything musical universe we find ourselves in, it's always comforting to hear classic sounds from talented bands without the help of a Macbook. Whiskey Chief and the Chantrelles linked to

the past, where they respectively revived funkadelic '70s grooves and mid-'60s rhythm and blues.

Vancouver's Whiskey Chief kicked off the night with "Dyno Egg," a dirty little funk fest with greasy horns and Stevie Wonder keys, before floating away in a spacey Floydian breakdown. They easily drew the biggest crowd of the night, not in terms of numbers, but the sheer size of the dudes dancing up a storm in front of the stage. This high energy group had amazing stage presence for a band with no front man, or vocals. Members broke the fourth wall, jumping into the crowd to share a dance, while bassist Dave Wise rode through the crowd on the burly shoulders of Dreadnoughts bassist Andrew Hay.

Victoria's eight-piece Motown machine the Chantrelles, on the

other hand, had soul siren Chance Lovett leading the proceedings, with the audience eating up slow-cooked Memphis grit from the palm of her hand from the first song to the last. Lovett has grace, poise, and powerful pipes, and her well-dressed backing band is sympathetic to her every whim, bending and swinging the music to the funky beat.

However, this soul show was almost a no show. Earlier in the day, the band's van broke down in Hope, after three-and-a-half weeks on a Cross Canada tour to Montreal and back. They had to cab into Vancouver while BCAA saved the day, towing the van to the Biltmore.

The Chantrelles didn't let this minor setback get them down, as they plowed through a set of retro soul tunes that would have sounded right

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at home in Muscle Shoals Studios between sessions by **Wilson Pickett** and **Aretha Franklin**.

"Ain't Nobody Home" was driven by a rippling clean guitar tone, punctuated by the occasional **Who**-style crunch and killer back-up vocals and harmonies. A call and response breakdown drove most of the already enthusiastic audience into a frenzy.

But the band also knew when to slow things down, like on "Ooh Me." This show-stopper has all the makings of a classic slow jam for a '60s school gym dance.

The Chantrelles revived soul music. The band is true to the groove laid down by Stax house band **Booker T. and the MGs** and the interplay of trumpet and sax are the Cool Whip on their soul food for the ears.

The Chantrelles are not as forward thinking as **Janelle Monae** and not as focused on the past as **Sharon Jones and the Dap Kings**, but luckily, that leaves them stuck in the present with us.

—Brent Mattson

SELKIES / HAIKU CHARLIE

Aug 17 · The Orchard House

There's something about East Van house shows and summer nights. That feeling you get when the sun slowly disappears over the length of a living room set is a pretty intoxicating experience. The Orchard house, and its tiny living room in East Van, played host to a combination farewell party and record release show.

Haiku Charlie have grown immensely since I saw them last which, at three years ago, is understandable. Local folk/pop orchestrator Carly Ramsey has an ensemble cast of musicians including Selina Crammond (drums) and Jessica Wilkin (keys, flute, melodica) and particularly in the case of bassist Caitlin Gilroy, their combined talents help Haiku Charlie immensely. Songs with not-quite-loud-enough lyrics threatened to be too sweet to handle with soft vocals, flutes, and melodica harmonies, but were played just slow enough to breathe fresh life into the shy indie-pop melodies.

Selkies, Vancouverites Juliann

Nelson (guitar) and Jessica Wilkin (bansuri flute) played warm, ethereal siren songs. Each quiet soliloquy felt like it was inviting the audience to shipwreck on golden fields, and it was hard to ditch the image of dangerous beauty as Selkies' set felt designed to tug at the heart-strings. Wilkin's flute added rich harmony to otherwise sparse folk instrumentation, even though it seemed at times to be added almost improvisationally into the songs. Selkies were saying goodbye to Wilkin, who was moving to Toronto, and so it was with more than a little melancholy that Nelson played for encore a song she had been practicing by herself. Seeing Wilkin on the sidelines watching Selkies transform into a solo performance was heartbreaking and natural at the same time.

—Fraser Dobbs

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SATURDAY, SEPTEMBER 1
Early Show
Lee Fields & The Expressions
The Balmorals w/ guests



SATURDAY, SEPTEMBER 1
Sup F#r Saturdays
Tone, Marlon J English, J-Fresh
Lechance, J Soul w/ guests



SUNDAY, SEPTEMBER 2
E-40 live in concert
Stimulant J, Fizzal, Stairs, Heatwave
DJ Lobotomy & Blak Ace



FRIDAY, SEPTEMBER 7
Early Show
Lightning Bolt w/ guests



FRIDAY, SEPTEMBER 7
Happy Ending Fridays
Cosmo Baker, Rico Uno, Magnum SG
Science, Craig 13, DXR, Age & Butter



SATURDAY, SEPTEMBER 8
Sup F#r Saturdays
Marlon J English, Sailor, Gerry, Rob Rizz
Tristan Orchard, Christian Flores



MONDAY, SEPTEMBER 10
Hip Hop Karaoke (Hink)
DJ Seko, hosted by Flipout
DJ Kemo



THURSDAY, SEPTEMBER 13
Lunka, R. Gring
Calamalka, Tik Tok



FRIDAY, SEPTEMBER 14
Happy Ending Fridays
Ricky Mars, Seko, Butter, Kelly Rells
Kellie A-Rhyme



SATURDAY, SEPTEMBER 15
Timbre presents Fucked Up
w/ guests



SATURDAY, SEPTEMBER 15
Friction, Marlon J English, Jay Swing
Lechance, J Soul



SUNDAY, SEPTEMBER 16
Bearpaw, Vancouver
Sunset Dance, HiFi Sean



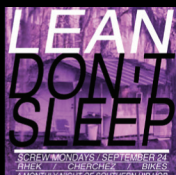
MONDAY, SEPTEMBER 17
Everlast live in concert
w/ guests



THURSDAY, SEPTEMBER 20
Timbre presents Ladyhawke
The Automation, Pat Lok, Nick Bike



FRIDAY, SEPTEMBER 21
Olio presents Happy Ending Fridays
Willy Joy, Rico Uno
Dr. Seiz, Butter, Mike Rizz, Z-o Bot



MONDAY, SEPTEMBER 24
Screw Mondays
Rhik, Cherchez, Bikes



SATURDAY, SEPTEMBER 22
Olio presents Sup F#r Saturdays
Marlon J English, Tone, Mike Rizz
Rob Rizz, Hastings Set Showcase



MONDAY, SEPTEMBER 24
Beakroute Media presents
The Shematomas, Shitty Neighbours
Victories, The Courtyneys



FRIDAY, SEPTEMBER 28
Scott Sedgwick presents Ruff Raff
Lil Debbie, Killing Time, Butter
Cherchez, Mike Rizz w/ guests



SATURDAY, SEPTEMBER 29
Sup F#r Saturdays
Flipout, Jay Swing, Marlon J English
Blondtron, Ned Kelly



SUNDAY, SEPTEMBER 30
Timbre presents Tycho
w/ guests

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2012 FIRSTWEEK EVENT CALENDAR

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Saturday, September 1

- Wristband & Froshkit pick-up at UBC Bookstore, Totem, Vanier
- Global Beats Dance Party at The Pit

Sunday, September 2

- Wristband & Froshkit pick-up at UBC Bookstore, Totem, Vanier
- Save-on-Foods Shuttle from Residences

Monday, September 3

- Wristband & Froshkit pick-up at UBC Bookstore, Totem, Vanier
- Save-on-Foods Shuttle from Residences
- Ikea Bus Trip from Residences
- Open Air Movie Night - Totem & Vanier
- Improv Night at Gage

Tuesday, September 4

- Imagine Day
- Wristband & Froshkit pick-up at Main Mall & Agriculture Rd.
- Open Air Movie Night - Marine Drive
- Midnight Movie at The Norm

Wednesday, September 5

- Kitsilano 101: Outdoor Yoga & More
- Improv Night at Totem
- Legendary Indoor Outdoor Pool Party
- Open Air Pit Night (19+)

Thursday, September 6

- Kitsilano 202: Outdoor Yoga & More
- Improv Night at Vanier
- All Ages Dance Party
- Electro Show at The Pit (19+)

Friday, September 7

- **Welcome Back BBQ** featuring:
Hey Ocean! • Morgan Page • Starfucker
Erica Dee and Honey LaRoche • DJ She
For UBC students only: Tickets \$12 - \$18
2pm - 9pm

Saturday, September 8

- Shine Day: Shinerama Fundraising Competitions

Friday, September 14

- **AMS and the UBC Farm present the 10th Annual Farmade Festival at The UBC Farm: 3pm - 8pm**
Live Music, BBQ, children's area and community farm tours to celebrate the UBC Farm. *Free entry!*

AMS Firstweek and CTR presents:

- **LIVE AT LUNCH**, Sept 4 - 13, from noon until 1pm in the SUB North Plaza
- Sept 4 - e.s.l. Sept 5 - Sleuth Sept 6 - Hot Panda
- Sept 10 - Heatwave Sept 11 - The Oh Wells
- Sept 12 - Capitol 6 Sept 13 - Jay Arner

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9	KITTY NIGHTS NYC STYLE BURGESSUE AND COMEDY HOSTED BY: BURGINNY BRAXX THE PUREFESSOR WITH DJ TEDDY SMOOTH	FUTURE ISLANDS + WATERMELON THE BILTMORE CABARET & TILMRE PRESENT:	GRASS WIDOW KOREAN GUT + YUNG MUMS THE BILTMORE & BEATROUTE MAG PRESENT:	GREG MACPHERSON + GUESTS LATE SHOW: TLC * TROPICAL LOVE CONNECTION	VAN SESSIONS BATTLE OF THE BANDS	EAST VAN SOUL CLUB DJS SLIMROY & JONNY WAS	RICH AUCCOIN + GUESTS LATE SHOW: GLORY DAYS WITH MYTIGAYHUSBAND! + SINCERELY HANA + RICO UNO + GENIE
16	KITTY NIGHTS NYC STYLE BURGESSUE AND COMEDY HOSTED BY: BURGINNY BRAXX THE PUREFESSOR WITH DJ TEDDY SMOOTH	TRIGGER EFFECT TOBEATIC DEPRESSING + LOSSES NOTHING IS HEAVY PRESENTS:	TOONIE TUESDAY! DAMN FOOLS THE GAY NINETIES this is THE SHOES \$2 COVER!! DANCO UNION, PHILLIPS DISORDER MAG - THE BILTMORE PRESENT:	TLC * TROPICAL LOVE CONNECTION DJS Robbie and Peter FROM HUMANS! WOBANGS BASEDGOOTH DJ BEE	NU SENSAAE + SLIM FATHERS + GUESTS	INTERNATIONAL SKETCH SHOWCASE JULIE DOIRON TWIN RIVER + HUME DJ JONNY WAS	KYLE KINANE, GRAHAM CLARK + MORE TEEN DAZE SHOUT OUT SHOUT OUT + GLORY DAYS DJS
23	KITTY NIGHTS NYC STYLE BURGESSUE AND COMEDY HOSTED BY: BURGINNY BRAXX THE PUREFESSOR WITH DJ TEDDY SMOOTH	LETHAL HALO DEAD ASYLUM THE NAUTILUS + HOLICUS NOTHING IS HEAVY PRESENTS: METAL MONDAY!	KITE HILL LISA BOZKOVIC + GUESTS THE BILTMORE & BEATROUTE MAG PRESENT: (RYAN CARLEY FROM OHLOU)	TLC * TROPICAL LOVE CONNECTION DJS Robbie and Peter FROM HUMANS! WOBANGS BASEDGOOTH DJ BEE	WHITE ASH FALLS RECORD RELEASE SHOW! CLOUDSPLITTER + GUESTS	ICE CREAM SOCIAL 50s+60s DANCE PARTY!	PATTERSON HOOD & THE DOWNTOWN RUMBLERS + GUESTS LATE SHOW: GLORY DAYS WITH MYTIGAYHUSBAND! + SINCERELY HANA + RICO UNO + GENIE
30	KITTY NIGHTS NYC STYLE BURGESSUE AND COMEDY HOSTED BY: BURGINNY BRAXX THE PUREFESSOR WITH DJ TEDDY SMOOTH						

Featured Bands:

OCT 1 - THE DIRTY THREE
OCT 2 - DRY THE RIVER
OCT 15 - THE CROCODILES
OCT 16 - NICK WATERHOUSE
OCT 18 - CUFF THE DUKE / JENN GRANT
OCT 19 - HORSE FEATHERS
OCT 25 - MENOMENA
OCT 26 - DAN DEACON
OCT 29 - BOWERBIRDS
OCT 31 - GLORY DAYS' SIMPSONS PARTY!

SO FUN! SO CITY!

Shake A Tail Feather with DJ V

intro, interview
and photo
by CHIRAG
MAHAJAN

lettering by
MICHAEL LEE

Shake A Tail Feather



Sunday is a smooth day for soul music; a day to reflect on what has passed, and to dream about what lies ahead. If you've had the pleasure of tuning in to *Shake A Tail Feather* on Sundays, you'd know DJ V has followed radio veteran George Barrett's merry reggae vibes with all things soulful—from the golden years to today's local scene. On the air since September 2006, and on alternate Sundays since January 2011, DJ V, aka Vanessa Tara, knows that a splash of soul and a dash of funk are all you need to get up and shake your tail feather. DJ V reminds me that the show's name is inspired by the 1963 tune by **the Five Du-Tones**, and to see one of the grooviest covers of that classic, look for a clip of **Ray Charles** in the 1980 cult classic, *The Blues Brothers*.

Discorder: What music did you grow up listening to?

DJ V: I was born in 1970, so I grew up with a lot of soul and early rock 'n' roll. My mother was a huge soul fan, and I guess the music she played must have just come out. This included **Barry White**, **The O'Jays**, **Curtis Mayfield**, **Marvin Gaye**, **Diana Ross**, and many others, so there certainly was a lot of soul around the house.

What made you start *Shake A Tail Feather*?

In a previous life, I was doing radio at CKUT [at McGill University, Montreal]. That was 20 years ago. I was volunteering in their production department. I then took over a literary program on CKUT, and I hosted that for a summer. I went around to local cafés to record various poetry and fiction readings on tape. I then had the tech person mix it, with me doing the announcing in between. It was neat!

Do you collaborate with local radio hosts?

I've done that here at CiTR. David Love Jones from *African Rhythms* was on the show, particularly in my

first couple of years. I've also had Gavin Walker on from *The Jazz Show*, because classic soul and jazz often overlap. Guest host GAK from *Exploding Head Movies* has played blaxploitation film soundtracks. Darren (Gawle) from *Stereoscopic Redoubt*, which was a psychedelic music show when he started it, was on and we played psychedelic soul, like **Funkadelic**, **The Chambers Brothers**, and **Sly & the Family Stone**.

What is *Rainbow 24*?

Rainbow 24 was a project put together as a special 24-hours of programming. QUEER FM, which was hosted by DJ Aedan Saint and company, decided to put this together as he was leaving. Aedan invited me to do an hour of LGBTQ music on *Rainbow 24*. There are soul artists who identify that way, but if you go back to the 1960s or '70s, the artists weren't necessarily out. For example, Toronto-based **Jackie Shane** was openly gay, but didn't actually say so in public. But he had makeup on with a bouffant hairdo, or wore a dress or a feminine-looking suit. He peppered his stage with songs about women but they actually weren't. Other examples include **Little Richard**, **Big Mama Thornton**, **Laura Nyro**, and **Billy Preston**.

What has been your most memorable on-air moment?

Coming out on the air last October was a major one. I didn't expect it to be that big a deal but it brought a lump to my throat. I started that show like a

regular one, played great music, and I told our listeners that I had an announcement at the end of the show. A couple of hours later, it

was quite moving. My friends who were listening called me and congratulated me. I was DJ V from that point on.

If you could relive a year in the history of soul music, which would you pick?

Probably 1967. It was a huge year for soul. Musically speaking you can't beat that. You had soul, Motown, Stax, southern soul, blue-eyed soul, boogaloo (a fusion of soul/R&B with Latin American music), ska turning into rocksteady in Jamaica, and the rise of northern soul in Britain.

If you could only play one album to shake your tail feather, which one would it be?

Wow, it's such a big genre! I would have to say *In The Midnight Hour* by **Wilson Pickett**. Another one would be **James Brown At The Organ: Handful Of Soul**. A lot of people don't know this but he used to play the Hammond B-3 organ very well!

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

It used to be *Sweet And Hot* (with Charles Burnham), which was a fantastic 1920s, '30s, and '40s show. It's not on anymore, but it gets an honorable mention. I'd have to say *The Jazz Show* with Gavin Walker.

This month marks the show's sixth anniversary. What does the future hold for *Shake A Tail Feather*?

Originally, I thought I probably had enough ideas for six months. And now, it's been six years! I take every show individually, and I enjoy each one. Each show has its own focus: the songs could be from the same year or they have the same theme, so there's always something going on. As long as that continues to happen, I will continue doing it. But I'm more concerned about how long the music lasts, so I'm really interested in mentoring somebody. I'm a UBC alumna so I'm more than happy to mentor students who want to get in to radio, who like and respect the music, and who simply love to learn, because then the listeners benefit.

Shake A Tail Feather airs alternate Sundays, from 3pm to 6pm.

CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF AUGUST

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Purity Ring*	Shrines	Last Gang	26	Selkies*+	Tall Grass	Self-Released
2	White Poppy*+	I Had a Dream	Not Not Fun	27	Robin And Linda Williams	These Old Dark Hills	Red House
3	Apollo Ghosts*+	Landmark	You've Changed	28	Jon and Roy*	Let It Go	Warner (WEA)
4	Metric*	Synthetica	Metric Music International	29	The Fundamentals*	Get Alright	Stomp
5	Chains of Love*+	Strange Grey Days	Dine Alone	30	A Place To Bury Strangers	Worship	Dead Oceans
5	Capitol 6*+	Pretty Lost	Light Organ	31	Frank Ocean	Channel Orange	Def Jam
7	The Be Good Tanyas*+	A Collection	Nettwerk	32	Grimes*	Visions	Arbutus
8	Jay Arner*+	Bad Friend b/w Black Horse	Self-Released	33	Hot Panda*+	Go Outside	Mint
9	Dirty Projectors	Swing Lo Magellan	Domino	34	Japandroids*+	Celebration Rock	Polyvinyl
10	Humans*+	Traps	Hybridity	35	Lower Dens	Nootropics	Ribbon
11	Peaking Lights	Lucifer	Mexican Summer	36	Nam Shub*+	Cascadia	Self-Released
12	The Tallest Man On Earth	There's No Leaving Now	Dead Oceans	37	Nihiti*+	For Ostland	Lo Bit Landscapes
13	Brasstronaut*+	Mean Sun	Unfamiliar	38	V. Vecker Ensemble*+	In the Tower	Self-Released
14	Cookie Duster*	When Flying Was Easy	Draper St.	39	Jody Glenham*+	Gypsy Babe	Self-Released
15	Hot Chip	In Our Heads	Domino	40	Cold Specks	I Predict A Graceful Expulsion	Arts & Crafts
16	White Lung*+	Sorry	Deranged	41	Green Tree*+	Back When They Were Good	Self-Released
17	Twin River*+	Rough Gold	Light Organ	42	Hermetic*+	Civilized City	Self-Released
18	Beach House	Bloom	Sub Pop	43	Liars	WIXIW	Mute
19	Pizza Sub*+	Pizza Sub	Self-Released	44	Los Furiros*+	Never Look Back	Self-Released
20	Bend Sinister*	Small Fame	File Under: Music (FU:M)	45	Matisyahu	Spark Seeker	JDub
21	Dark Orchard*	Dark Orchard	Self-Released	46	Nü Sensae*+	Sundowning	Suicide Squeeze
22	No Sinner*+	Boo Hoo Hoo	First Love	47	Panther & The Supafly*+	Blood & Joy	Self-Released
23	CFCF*	Exercises	Paper Bag	48	Les Momies De Palerme*	Brûlez ce coeur	Constellation
24	Dead Can Dance	Anastasis	Pias	49	From Birch to Yew*+	Whisper in the Trees	Self-Released
25	Echo Lake	Wild Peace	Slumberland	50	Cold Warps*	Slimer b/w Dream Creepin'	Fundog

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.

BACK TO SCHOOL BLAST

September Is Time To Plug in to Zulu!

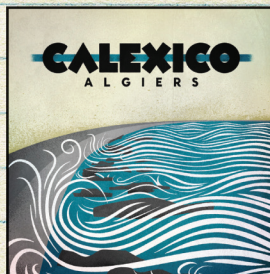
ESSENTIAL DORM ROCK:



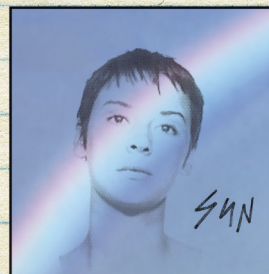
ANIMAL COLLECTIVE
Centipede Hz CD/LP



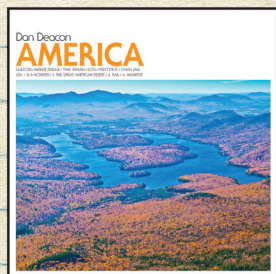
BOB DYLAN
Tempest CD/LP



CALEXICO
Algiers CD/LP



CAT POWER
Sun CD/2LP Limited



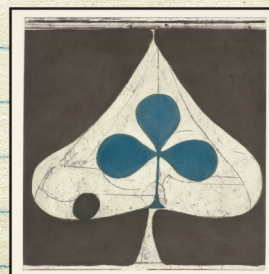
DAN DEACON
America CD/LP



DEERHOOF
Breakup Song



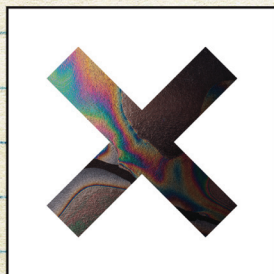
DIVINE FITS
A Thing Called Divine Fits CD/LP



GRIZZLY BEAR
Shields CD/LP



MOTHER MOTHER
The Sticks CD/LP



THE XX
Coexist CD/LP



SWANS
The Seer CD/LP



THE FRESH AND ONLYS
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Sat	9:30 - 6:30
Sun	12:00 - 6:00