

DISCORDER



APRIL 2014



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25 REEF SHARK On a night four years ago, Devin Miller and Garth Covernton found themselves coming up with hypothetical band names while avoiding their biology lab report. Years later, they decided to put one of those names to use and Reef Shark was born. Moral of the story: procrastination will take you places.

31 ZOO AGE We won’t blame you if the name doesn’t sound familiar. Playing shows and touring are both such crucial parts of the musician lifestyle and yet Zoo Age avoid doing either. Find out why the electronic duo have never played a show and if that will ever change.

55 FANTASY PROM Everything seems to be coming up corsages for one of Vancouver’s premiere shoegaze outfits. Their latest EP,

Swirl, marks the band’s sixth release in almost as many months. Read on to find out Fantasy Prom’s reason behind their steady releases and if the strategy’s paid off so far.



59 COOL What’s red, white, and saffron all over? If you guessed *Paint*, the debut release from pop-funk trio Cool, then you’ll love our cover feature on them. Two-thirds ex-Apollo Ghosts members and one-third Shawn Mrazek Lives!, the expectations for Cool are high but they’re more than ready to deliver.

↑ Above: Cool at Rainbow Connection, March 22. Photo by Steve Louie.

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EDITOR'S NOTE

FOR THE RECORD

While April used to be content to just bring May flowers and give people another reason to smoke weed outside, there's a growing reason to say "so long!" to March: Record Store Day. What started six years ago as a way to celebrate vinyl has since exploded into a music-lover's equivalent of Christmas. Exclusive releases, in-store performances, and overall good vibes are just a few of the reasons why you should call in sick and head down to your favourite record store on April 19.

My first experience with Record Store Day came when I was at Coachella in 2009. Between sunburns and autograph signings, we wandered into the reprieving shelter of the record tent where I was surprised at how much I wanted to buy everything in sight. I was still new to the record Renaissance and had had barely enough money to justify attending the festival in the first place, much less a surplus to spend on something as nonessential as records. Regardless, I splurged on a pair of Weakerthans and Fleet Foxes LPs and to this day still have the reusable bag they came in. I was hooked. For a sneak peek at some of the great things happening around town, check out the spread on pages six and seven of this here magazine.

Aside from Record Store Day, there are a ton of reasons why I'm excited to welcome April into my life. If post-secondary's your thang—as it is for me—then you're about to be saying "School who?" for the next four months. As well, things are heating up outside, meaning there are copious numbers of beach days, day-long hiking trips, and Beer Island ventures lying in wait. If you can't find a

reason to love April, then you're simply not looking hard enough.

A new month also means we've successfully produced another issue of *Discorder*. It's both amazing and frustrating to see how many countless hours of emailing/writing/editing/proofing go into this magazine, but it's positively worth it once you're holding a copy in your hands. CiTR recently held their Volunteer Appreciation night and while I had to restrain myself from handing out a hundred different awards to all our contributors, hopefully these words do some justice. Thanks, everyone! We literally couldn't have done it without you.

In other fantastic news, CiTR held their annual Fundrive last month to support community broadcasting and help with our upcoming move into the new students' union building. We started with a goal of raising \$35,000 and wound up surpassing our dream by a few thousand. To everyone who donated/helped spread the word, a big ol' *Discorder* thanks go out to you! (For a complete list of donors, check out the rad bunch on pages eight and nine.) Because of you, people like me get to continue doing what we love. Here's to another amazing Fundrive in the bag and to an even greater one next year.

So it goes,
Jacey Gibb

STRICTLY THE DOPEST HITZ OF MARCH 2014
CITR 101.9 FM CHARTS

	ARTIST	ALBUM	LABEL
1	Mode Moderne*+	Occult Delight	Light Organ
2	Angel Olsen	Burn Your Fire for No Witness	Jagjaguwar
3	PyPy*	Pagan Day	Slovenly
4	Failing*+	The Apple in the Pig's Mouth	Self-Released
5	Jody Glenham*+	Dreamer	Self-Released
6	Tough Age*+	Tough Age	Mint
7	Dum Dum Girls	Too True	Sub Pop
8	Freelove Fenner*	Do Not Affect A Breezy Manner	Fixture
9	Blackie And The Rodeo Kings*	South	File Under: Music
10	Role Mach*+	Travels In The Interior Districts	Self-Released
11	Connecticut*+	Crows & Kittiwakes Wheel & Come...	Aagoo
12	The Ketamines*	Stay Awake b/w Always Small	Mint
13	Spring*+	Celebrations	Self-Released
14	Arcade Fire*	Reflektor	Merge
15	Quilt	Held in Splendor	Mexican Summer
16	St. Vincent	St. Vincent	Loma Vista
17	Real Estate	Atlas	Domino
18	Bliss Club*+	Bliss Club	Self-Released
19	Nicholas Krgovich*+	Who Cares?	Jaz
20	Eden Fine Day*+	Things Get Better	Self-Released
21	The Pack A.D.*+	Do Not Engage	Nettwerk
22	Various*+	East Van Special Blend: Dark Roast	Northern Electric
23	Dylan Rysstad*	Harbours	Sakamano
24	Damien Jurado	Brothers and Sisters of the...	Secretly Canadian
25	The Rain And The Sidewalk*+	The Obligatory Covers EP	Self-Released

	ARTIST	ALBUM	LABEL
26	Trust*	Joyland	Arts & Crafts
27	The Belle Comedians*	Charlotte	Nettwerk
28	Mogwai	Rave Tapes	Sub Pop
29	Actress	Ghettoville	Werkdiscs
30	Speedy Ortiz	Real Hair	Carpark
31	Cool*+	Paint	Yellow Plum
32	Mu*+	Mu	Self-Released
33	Blind Horses*+	Avail	Self-Released
34	Dog Day*	Fade Out	Fundog
35	First Base*	First Base	HoZac
36	Heavyweights Brass Band*	Brasstronomical	lulaworlds
37	Com Truise	Wave 1	Ghostly International
38	Broken Bells	After the Disco	Columbia
39	Sharon Jones And The Dap-Kings	Give the People What They Want	Daptone
40	Pompeya	Tropical	No Shame
41	Together Pangea	Badillac	Harvest
42	Warpaint	Warpaint	Rough Trade
43	The Lawrence Arms	Metropole	Epitaph
44	Cult Babies*+	Cult Babies	Self-Released
45	The Nautical Miles*+	Ode to Joy	Self-Released
46	Slates*	Taiga	New Damage
47	The Skinny*	Presents The Skinny Pill	Stomp
48	Peggy Sue	Choir of Echoes	Yep Roc
49	Tacocat	NVM	Hardly Art
50	Sally Seltmann	Hey Daydreamers	Arts & Crafts

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



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CORD ORE AY L 19 14

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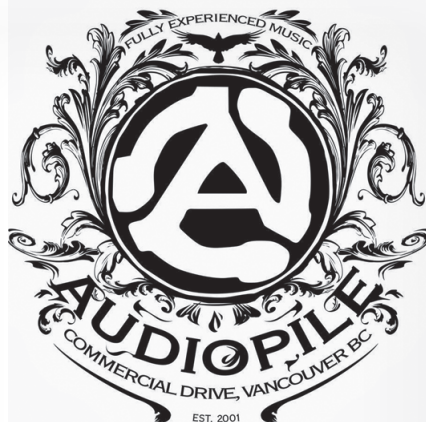
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Caroline Walker	Gwen	Mia Edbrooke	Stephen Maier	Records
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So, if you'd like to be recognized in *Discorder's* May issue, please email stationmanager@citrac.ca

HERE'S THE THING

FAT MAN LOOKIN' IN A BLADE OF STEEL

BY BOB WOOLSEY ILLUSTRATION BY GINA MACKAY



Eight years ago, my parents came to visit me in Vancouver for the first time. I greeted my shaken mother at the backdoor of my cramped Davie Street basement suite and the first words out of her mouth were, “You’re moving.” I immediately regretted giving them directions that took them down Hastings Street.

It took some persuading, but I finally convinced my parents that I lived far enough from the alarming sights of the

Downtown Eastside and that I would be safe. Last month, my parents themselves made the permanent move to Vancouver and to their credit even took in the Pigeon Park Street Market last Sunday. Sure, they had mistaken it for a farmer’s market from afar and didn’t stay long but I was impressed with my mother’s evolved opinion of the area. Having spent more time exploring the Downtown Eastside through her visits—and now as exploration

as part of her own backyard—she’s moved past her snap-judgements from that initial drive years earlier.

Of course the situation in the Downtown Eastside is more complex than this. The community is, like any other neighbourhood, a diverse layering of social groups. Some residents are homeless due to circumstances beyond their control and some are homeless by choice; some are coping with substance addiction; others have lived in the area for decades while newer residents live in multi-million dollar loft condos. As dysfunctional as this community may seem, it is functioning.

Sure, the decrepit buildings might make for new condos if we tear them down

provided by Atira and other mission-driven organizations allow people to have a roof over their head. The Carnegie Community Centre, which serves as the very hub for critics’ arguments and negative perceptions about the Downtown Eastside, is the most used community centre in all of Vancouver. Not because it has a great pool or immaculate squash courts but because it provides financial literacy programs and hot meals at a price someone might not otherwise be able to afford.

Regardless of their personal choices, circumstances, background, or immediate ability to change anything in their life, the people of the Downtown Eastside deserve our respect and compassion. The money

I greeted my shaken mother at the backdoor of my cramped Davie Street basement suite and the first words out of her mouth were, “You’re moving.” I immediately regretted giving them directions that took them down Hastings Street.

but we shouldn’t forget we’ll be tearing down people’s homes. It’s an undisputed fact that you’d have less people using on the street corner of Main and Hastings if you locked them all up but that’s, at best, a band-aid solution. It’s strange that a central argument against the impact-focused programs and organizations operating in the Downtown Eastside is that they cost the taxpayers too much money. What about our prison system? Is that an efficient use of tax money? What about our out-of-control housing market? Should we turn the Downtown Eastside into a ghetto of house-poor condo owners?

Here’s the thing about the Downtown Eastside and all the wonderful work happening there: it’s not about wasting tax dollars, competing political philosophies, or allowing crime to happen right under our noses. The Pigeon Park Street Market, along with programs like Hope in Shadows and *Megaphone* magazine, allow the residents there to participate in an economy and provide services. Housing projects

spent in that community is providing much more than meals or work. It’s saying to the residents that we see them, that they have a place among us, and that we’re committed to helping them create a circumstance where the place can be a healthier one. 🙌

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DISORDER REVISITED

WHAT THE STRANGLERS MEAN TO ME

BY ERICA LEIREN



Our first date almost didn't happen.

We'd gotten to know each other through our band, the Debutantes. Gord and Steve were in a group together before, Culture Shock, but decided that changing the line up would be a great way to meet girls. They added a new drummer and, inspired after see the Go-Go's perform at the Commodore, three female vocalists, including me. Our repertoire was all dance music and anything else we fancied; when we performed together, it was like fire and ice.

I sang back-ups and Gord played bass. The Debutantes' maiden performance was at a party out near Lighthouse Park—after that, there was no stopping us. Between November '82 and April '84, we performed everywhere, from orientation week at UBC to headlining the CiTR booze

cruise up the Burrard Inlet to now-extinct clubs like The Smilin' Buddha and The Soft Rock, always playing alongside some other amazing Vancouver act. Everyone loved having a band with a frontline of pretty girls on the bill, and yet despite all that time together, I was never sure how I felt about Gord.

My feelings toward him skittered like a crazy compass. One day, I'd think he was really cute; the next day he'd do something completely goofy and I'd only be able to think of him as a friend—plus, I couldn't imagine myself kissing someone with full train-track braces.

But his dark hair and big brown eyes made him just my type.

He was the perfect contradiction. On Sundays, he went to church with his family and was an altar boy; on →

weekdays, he was a cool, slightly dangerous punk/mod, wearing Dayton's, a shredded jean vest held together with safety pins, and tight black jeans. *Very* tight black jeans.

In 1983, I was in my third year at UBC and in full-on exams-and-papers mode. Luckily, I'm on the rowing team, which makes for a nice break from all the studying. We're on the water at Burnaby Lake for practice every weekday at 5:30 a.m. On Saturdays, we get to "sleep in" since we're not due on the dock until 9 a.m. and Sunday is our day off. We're in un-friggin-believable shape.

Tuesday night and I'm slowly making my way through a term paper, feeling edgy. Just then... the phone rings. I accidentally knock the receiver off its cradle as I grab for it. "HELLO?!"

It's Gord, with his deep, calm voice. "Hey. What are you doing?"

"Working on this horrible term paper for Economics. It's driving me nuts!" I use the opportunity to vent: "I'm trying to prove a hypothesis that urban school districts achieve higher provincial test scores than rural, but my F tests aren't working out and I can't get the heteroskedasticity out of my regression model."

"Hmmm."

"Yeah, 'Hmmm.' My big conclusion—so far—is that I'm not a data person; I'm intuitive. What's the point of proving something when the whole thing's obvious anyway? It goes completely against my nature."

"So I guess you're pretty busy then?"

"Yes, extremely. Are you calling about band practice?"

"Actually no," Gord hesitates. "I'm calling because the Stranglers are playing the Commodore and I was wondering if you wanted to go with me."

"The Stranglers? Don't they do that 'LaBrea Tar Pit' song? I hate that song. And anyway, I'm waaay too busy with this paper and my exams are coming up too. But thanks anyway."

As soon as I hang up, I realize what just happened: *Gord asked me on a date and I said no.*

* * *

My rowing teammate Cindy and I are driving down the highway, basking in the relaxed afterglow of a good, hard practice. Her driving gloves grip the steering wheel as the conversation inevitably leads to how I turned down Gord after he asked me out.

"You said 'No'? Are you crazy?!"

"I know, I know. I'm an idiot. He asked me to the Stranglers next Saturday and I was in such a bad mood that I said no." Gord and the Debutantes are all I ever talked about. And he's so shy. What if he never asks me out again?

"He's really nice Erica, and the whole team thinks he's cute. Wendy says he's a doll; Julia said she thought he was handsome; even Alison says she'd go out with him but she only dates guys named Peter."

"That's kinda weird, eh? Of the three guys she's gone out with, every one of them was named Peter."

"Forget Alison and her Peters. What about you and Gord?"

It's after lunch and I'm back home again, listening to a dialtone on the phone.

I think Gord may have seen himself as my sort of Prince Charming, ready to protect me from dragons and speeding beer bottles at concerts. We once played a house party and some guy thought it would be a great idea to pour an entire High-Test over me and my microphone while we were in the middle of performing. Like lightning, Gord stepped from his spot behind the row of singers and practically decapitated the guy with his bass.

My reverie ends as Gord's mum answers the phone. I ask if he's home and I hear her call out for him to come to the phone.

"Hello?"

"Hey, it's Erica. Do you still have that extra ticket for the Stranglers next Saturday? 🙌"

↓

Check out the May issue for Part Two of *Discorder Revisited: What the Stranglers mean to me.*





FILMSTRIPPED

PUSSY RIOT WON'T STAY QUIET

BY JAVIER BADILLO ILLUSTRATION BY JUSTIN LONGOZ

When Madonna strips her shirt off mid-concert to reveal “Free Pussy Riot” written on her back, you get a sense of just how significant the Russian activist group’s sacrifices have become.

In February of 2012, five young women donning brightly coloured balaclavas staged an impromptu air-guitar punk-rock performance at a Moscow Orthodox cathedral, singing “Mother of God, Rid Us of Putin” and calling for a separation of the church from the state. They had barely started their performance before they were escorted out, an incident which would lead to the arrest of three of the performers the following month.

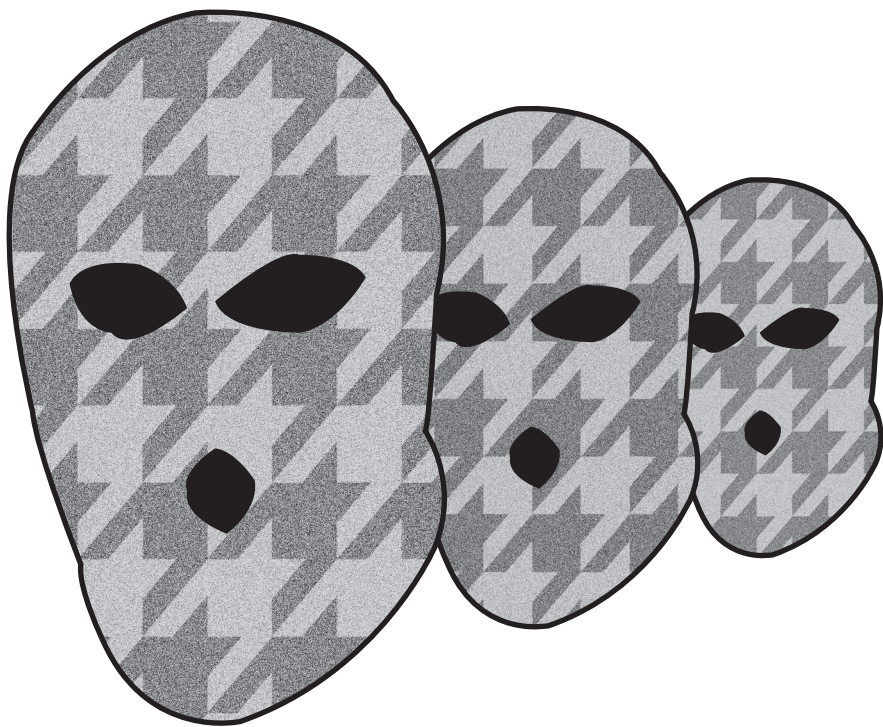
Nevermind the courageous marketing antics that turn even Madonna into a passionate endorser, in a country where conceptual art is banned and the government has unofficially granted the church a militant authority, this is not a stunt—it is borderline suicide. It is also

at the core of *Pussy Riot: A Punk Prayer*, a documentary by British filmmaker Mike Lerner and Russian co-director Maxim Pozdorovkin.

Pussy Riot is a loose collective of Russian feminist punk rockers, political provocateurs, and artists who have been active since 2008. Three of the group’s members, Maria Aliokhina, Nadezhda Tolokonnikova, and Yekaterina Samutsevich, shot to the international spotlight after Putin’s government staged a very public and controversial trial, sending them to a labour prison camp in Siberia.

From the start of the film, Lerner and Pozdorovkin portray the three women as empathetic protagonists through interviews with their parents, researching their academic background, and shedding light on their activist beginnings. For example, seven years ago one of the women participated in a protest at the Timiryazev State Biology Museum in →

The recounts of past activism are both shocking and humbling, making clear that these girls are no “overnight successes” and have been staging incendiary performances for years before hitting an international nerve.



Moscow where she engaged in public sex with her husband while pregnant. The recounts of past activism are both shocking and humbling, making clear that these girls are no “overnight successes” and have been staging incendiary performances for years before hitting an international nerve.

For most of the documentary’s second act, we share in the claustrophobia of the punk activists as they sit helplessly inside a glass booth, witnessing the trial develop, with their defence attorneys impotently observing and making powerful—albeit clearly hopeless—condemnations of the modern Russian legal system. The girls’ eloquent, truthful defence statements and the masses of supporters chanting anti-government slogans outside the courthouse seem like desperate exercises in futility against a system that suppresses human rights and censors communication.

In fact, the path to empowerment is written on the wall—the social media wall,

that is. The international debate sparked by Pussy Riot puts one thing in clear perspective: social media has provided oppressed people around the world with an unprecedented ability to bring accountability to the powers that be.

Since the film’s release last year, Russia has remained prominent in the controversy spotlight (Sochi Olympics, anyone?) but *A Punk Prayer* does an excellent job of looking closer at some of the injustices being committed against free speech. If you ever have the opportunity, I strongly recommend assembling a few of your friends and seeing the documentary—just don’t forget to bring your purple balaclava. ✌



Teenagre

written by Max Wainwright

photos by Nolan Sage

illustration by Dana Kearley

(on previous page)

It's one of those sleepy winter

afternoons that could easily pass for spring. The sun hangs lazily in the waning hours of daylight as I make my way down Kingsway towards Our Town Cafe for my interview with Teenagre. Inside the cafe, there's a familiar hum of steaming milk, roasters and patrons lost in thought.

The band are in good spirits, looking relaxed and cheerful as they settle in with hot beverages and cookies in hand. Though violinist Zuzia Juskiewicz is absent for the interview—currently doing an artist residency in New York—I'm still joined by the rest of Teenagre: bassist Matthew Friesen, guitarist Eva Prkachin, and drummer Erik Hermans.

While the Teenagre moniker is new, the band's lineup may seem familiar—rightfully so. The quartet originally went by Teapot Hill and even placed third in CiTR's Shindig two years ago. But prior to Shindig, right before Teapot Hill were about to leave for tour, founding member Ryan Wugalter quit the band. Serendipitously for the rest of the group,

the tour went very smoothly as a quartet.

"When we got on tour, a week or so in, we're like, 'This is awesome!' We were having a great time." But the band couldn't continue as Teapot Hill, as Friesen explains: "Teapot Hill belonged to Ryan. We felt like we were carrying the torch for something that was already gone."

After Shindig, the remaining members felt revitalized and began to distance themselves from the folk-oriented indie pop of Teapot Hill, experimenting with different textures and songwriting processes. With a greater emphasis on electric instruments and a penchant for reverbs and synths, the band's sound grew darker. Thus, Teenagre was born.

When I ask about an overall motif for Teenagre, Prkachin says it best: "Our songs are sort of prom-sounding. We think about that a lot—prom bands and through the ages how they're kind of the same but also really reflect each of those ages. There's an innocence implied in that that we're interested in." →



“Our songs are sort of prom-sounding. We think about that a lot—prom bands and through the ages how they’re kind of the same but also really reflect each of those ages. There’s an innocence implied in that that we’re interested in.”



TEENAGRE

"The commonality of prom through the ages is that you're playing to people who've graduated, finished one stage of their life and anything is possible [moving forward]," adds Friesen. "It's a super-free, amazing, fun experience but it's also a hugely overwhelming, terrifying experience at the same time. We like that weird energy that comes from that moment. It can be a very dark moment, but it's got potential, tradition, and ceremony."

The name Teenagre is an homage to these sentiments of indeterminacy, flux, structure, and the tensions between them. Adding to the name's significance, the history of the band itself is analogous to a teenager maturing through a tough

moment of change, like prom, ready to take off in new directions.

When the band placed in Shindig two years ago, one of the third-place prizes was recording time at Fader Master Sound Studios in Vancouver, which Teenagre used to record a pair of songs: "Visitor" and "Tidy." By mixing in a diverse set of influences ranging from Sonic Youth to '70s funk, the tracks craft an impressively smooth, brooding strain of indie rock. Juskiewicz's croon in "Visitor" conjures comparisons to Joanna Newsom, lilting around Prkachin's pulsing funk guitars. With Friesen and Hermans at the helm, the steady, plaintive jaunt of "Tidy" sits easily alongside Midlake or Fleetwood Mac.

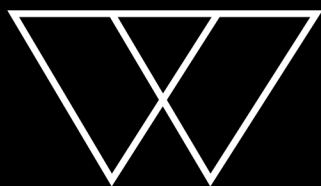
In spite of Teenagre's growing pains over the years, like most teenagers, they've learned, matured, and graduated. If Shindig was their prom, then life after high school has never looked brighter. ✌



For more about Teenagre and to hear their music, including "Visitor," check out teenagre.com



10 Provinces
3 Territories
1 Altered State



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distro.weirdcanada.com

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Reef Shark



written by **Natalie Dee** photos by **Yuliya Badayeva**
illustration by **Britta Bacchus**
(on previous page)

“That’s the good thing about being good friends in a band. You can just, like, shit on each other.” It’s late on a Wednesday afternoon and I’m sitting in a half-empty Caffè Brixton with both members of Reef Shark, one of Vancouver’s latest garage pop bands. Over a pint of pale ale, singer/guitarist Devin Miller is explaining to me the benefits of being so close to his bandmate.

Drummer Garth Covernton is quick to chime in: “Once I told Devin he was playing guitar like the Edge. He got really offended and was mad at me for half an hour, but it was fine after that.” The pair are disarmingly comfortable with each other.

With only a series of social media pages and a minimalistic website to research from, I’m unsure what to expect from my interview with Reef Shark. But as soon as we’re all together, the pair are content to banter for half an hour about anything and everything—from how the band was formed to their creative process to details surrounding their upcoming debut release.

Covernton and Miller became fast friends when they were both enrolled at UBC. One night, instead of writing their biology lab report, they decided that their time would be better spent coming up with a list of potential band names. Three years later, after both of their →





bands went on indefinite hiatus, 41st and Home for Covernton and Young Pacific for Miller, they're finally putting one of their hypothetical names to use via Reef Shark.

After a year together, Reef Shark already have a handful of beachy pop songs available on their Soundcloud and a full-length album in their back pockets—impressive, considering their original intent was to get away from the seriousness of other projects and experiment with their sound and write some “stupid summer songs.” The yet-to-be-released album makes good on the promised dosage of summer, with everything from amped-up lo-fi jams to Beach Boys-esque vocal harmonies

spread out over 12 tracks. Reef Shark are hoping to release their album sometime over the summer, and are currently on the hunt for a label to release it on.

When I ask about their approach to creating music, both Covernton and Miller agree on calling the process “easy.”

“We can basically decide in five minutes if we like or dislike something,” says Miller. This rapid-fire creativity between the two once made it possible to come up with three songs in a single day.

What started as “a bunch of crappy songs... about having fun and the summer” quickly evolved into something more serious though, and Covernton and Miller decided to give the project the →



“There’s no time limit because we’re so small and no one really knows about us and no one’s like, ‘When’s that album coming out?’ So we’d rather do it well.”

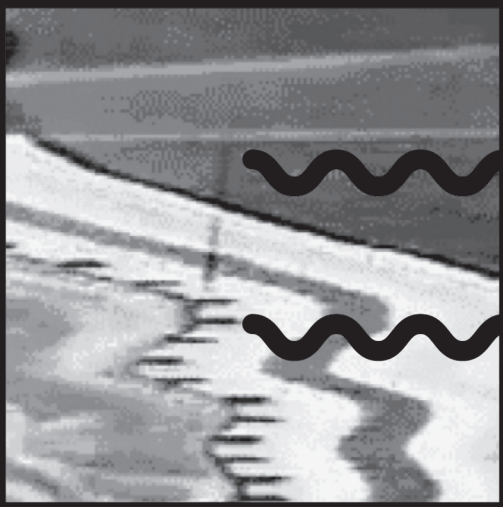
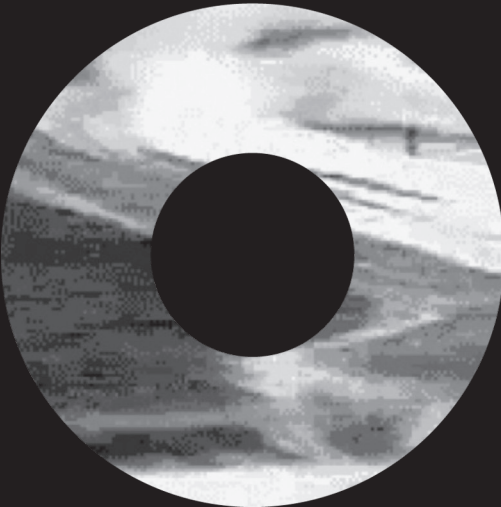
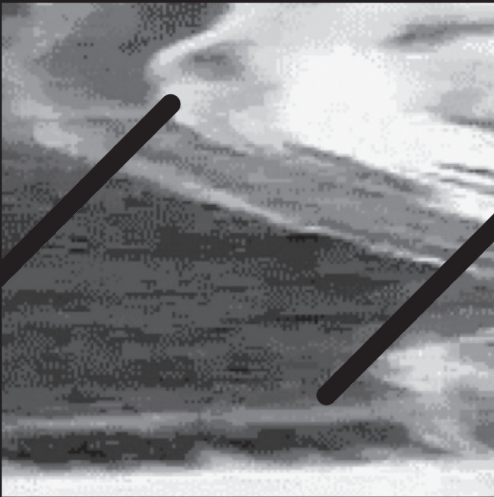


attention it deserved. That's when George Knuff, a friend of Covernton's, joined the team to help record Reef Shark's album in his basement studio.

When it came time for someone to mix the final product, Covernton and Miller knew they wanted it done professionally and decided on Jesse Gander from Rain City Recorders to achieve their desired loud and distorted sound. The search for the right producer caused a fortuitous delay of two months for Reef Shark, during which Miller—after watching a Lou Reed interview—was inspired to create a few bass lines for the album. According to Covernton, “[the album] would've just felt empty without bass,” but the final mix ensured his drums stand out, creating some seriously danceable rhythms.

The final-hour bass changes to the album also raise the question of Reef Shark expanding their lineup in the future. A few names are cheekily tossed out, acknowledging that they should round out their sound for their live shows, but they're happy to keep the writing to just the two of them. The future also holds a follow-up EP (already in the works) set on focusing their sound and experimenting with a more laid-back vibe.

Reef Shark knows they've got something going for them and Covernton's in no rush to change what's already been working so well: “There's no time limit because we're so small and no one really knows about us and no one's like, ‘When's that album coming out?’ So we'd rather do it well.” ✌



Zoo Age



written by Sean Cotterall photos by Pyra Draculea
illustration by Eduard Barcelón
(on previous page)

Some musical partnerships are simply meant to be.

Take Chris Von Szombathy and Tyler Greentree, for example. It was only by chance that the two of them met at Ms. T's Cabaret, an old venue on Pender Street, back in 2003. Von Szombathy was playing bass as part of an improvisational performance; Greentree, who was in the audience, immediately fell in love with the band playing onstage. But it was the bass player in particular who caught Greentree's eye.

"I remember that night meeting [Von Szombathy] and his then girlfriend and really loving the show," explains Greentree. "I ended up getting a gig at

[the same venue] a few months later, and it burned down just a few days before I was supposed to play the show." Through the ashes of Ms. T's Cabaret, a musical partnership between Von Szombathy and Greentree was born. Three years later, the duo released their first album, *Atlantis*, under the name Tour de Fours.

Fast forward eight years to a beautiful Sunday afternoon in Vancouver. I'm walking along Main Street to meet Zoo Age, Von Szombathy and Greentree's new musical alias. Spotting the pair of black jackets I was told they'd be wearing, I introduce myself; after walking a few blocks, we settle on a bench nearby before diving into the interview.

Zoo Age are a rarity: they do not play live shows and they do not tour, a conscious decision made primarily by Von Szombathy due to a mental disorder called agoraphobia.

“What is Agoraphobia?” I ask.

“The literal translation is ‘fear of the marketplace’... for me at least, agoraphobia is more like a behavioural symptom of intense paranoia.” The condition limits, among other things, Von Szombathy’s ability to travel and play shows. Although he’s performed many times before, an event several years ago led him to stop playing live shows and touring.

“At the time, I was in a band and we were gigging three to five nights a week. We went on our first trans-Canada trip and when we got to Toronto, I lost it. I had a mental breakdown that was unlike anything I’d had in eight years. It was a disaster; I immediately had to quit the band.”

Von Szombathy’s mental condition and breakdown resulted in two things: it led him to discover writing as a way to cope with his mental illness and he began working alongside Greentree more. The event in Toronto that forced Von Szombathy to quit the band led to a new chapter in his life; coping with agoraphobia has, paradoxically, aided him in his creative process as a writer and musician.

Zoo Age, the pair’s self-titled debut, is more than just music. Listeners experience the degree of mental calm that Von Szombathy himself achieves through his writing. It is an interesting blend of two different realms of music. On the one hand, we have electronic production that features unconventional, futuristic sounds matched with more conventional instrumentation. On the other hand, we

have the vocals of Greentree, delicate, complex, and uncomparable to any singer in recent memory. Her vocals—coupled with the organic and, at times, whimsical production—allow Zoo Age to break barriers between genres and craft a sound that is totally unique.

The process of making an album can sometimes bring out moments of frustration and disagreement. When I ask how Von Szombathy and Greentree deal with creative differences and how they’ve maintained a partnership for such a long period of time, Greentree’s answer is



simple: “The disagreements we have are never about power. Any disagreements we have are situational and specific... They are discussions about how to best serve our ideas.” The ability to work alongside someone in this way is nothing short of a luxury and the creative bond is represented on the album.

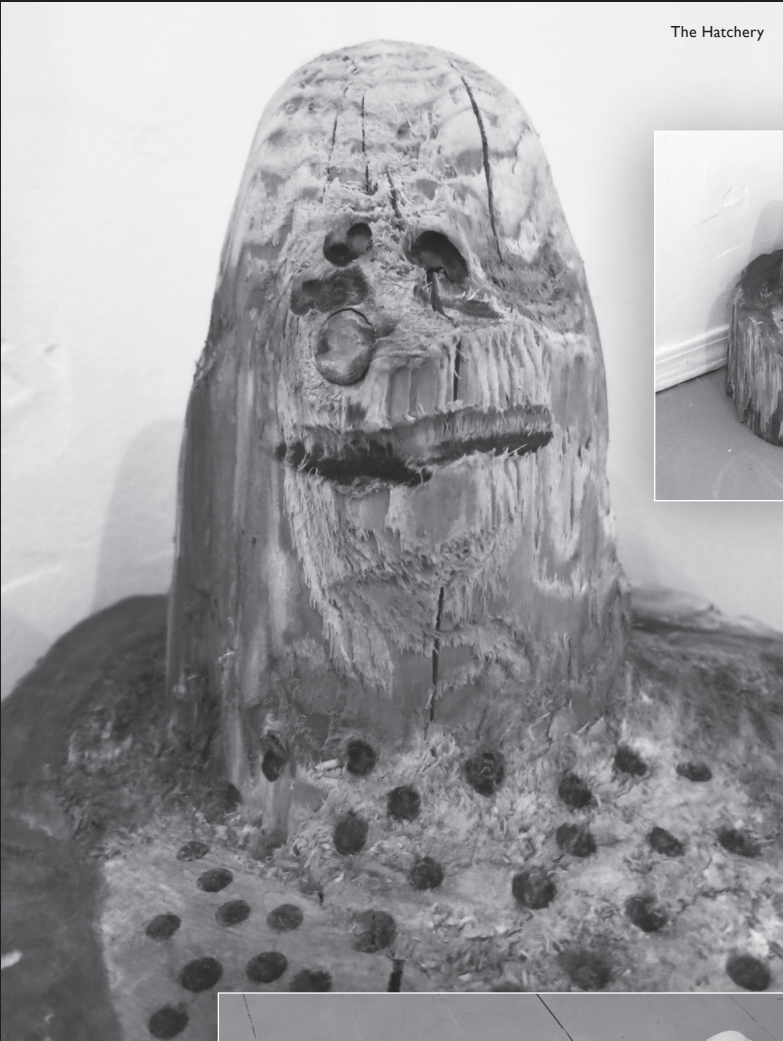
But are we doomed to only be able to experience Zoo Age either through computer speakers and headphones? I ask if Von Szombathy is completely ruling out any future live performances from Zoo Age and he says his ability to cope with Agoraphobia has greatly improved—though nothing is definite, he’s optimistic about a return to the stage. ✌



While you simmer and wait for a show announcement from the duo, you can still listen to and download their music from their website at zooagemusic.com

“The disagreements we have are never about power. Any disagreements we have are situational and specific... They are discussions about how to best serve our ideas.”

The Hatchery



The Hatchery



ART PROJECT
**THE
HATCHERY**
/
**I NEED
TO SEE YOU**



**I NEED TO
SEE YOU**

A collaborative
project between
Jonathan Dy and
Mark Brand

Catalog Gallery, 88
West Pender
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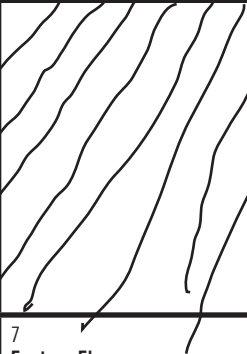


Exhibition Opens:
April 5, 7p.m.

THE HATCHERY

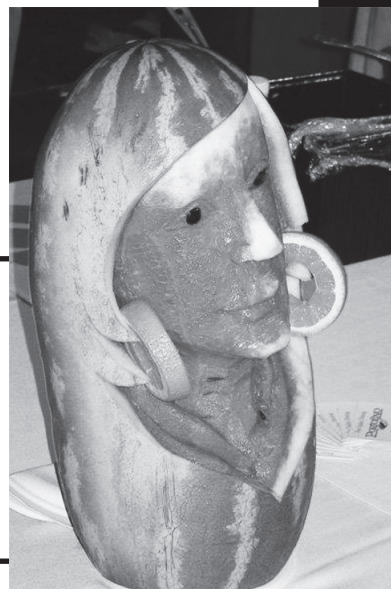
FEATURING:
Olivia Qiu
Mark DeLong
Nicolas Sassoon
Olivia Carmen
Evan Broens
Juli Majer
Michael Jones
Kathleen Taylor
Jabari
Jordan-Walker
Sebastian Davidson
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M	T	W	TH
	1	2 Paul Anthony's Talent Time @ Biltmore Losses, Leveler, Yes Bear, Polarhorse @ Astoria	3 Yellow Dress, OK Vancouver OK @ Cobalt JP Maurice, Rolla Oak, Redbird @ Biltmore
7 Factory Floor @ Fortune	8 La Femme @ Media Club	9 Jesse LeBourdais, Supernatural River, Crad Apples, Machine Wreckers @ Railway Club	10 Hanson Brothers, B-Lines, Stress Eating @ Cobalt Stephen Malkmus & the Jicks, Speedy Ortiz @ Rickshaw
14	15 La Femme @ Media Club	16 Tesseract, Intronaut, Cloudkicker, Witch of the Waste, The Nautilus @ Rickshaw	
		23 Mormon Crosses, N.213's Group Vision, Tough Age, Heavy Chains @ Rainbow Connection	24 Howler @ Cobalt White Lies, Frankie Rose @ Venue
28	29 Trust, Mozart's Sister @ Electric Owl	30 Moon Duo, Twin River, The Backhomes @ Electric Owl	

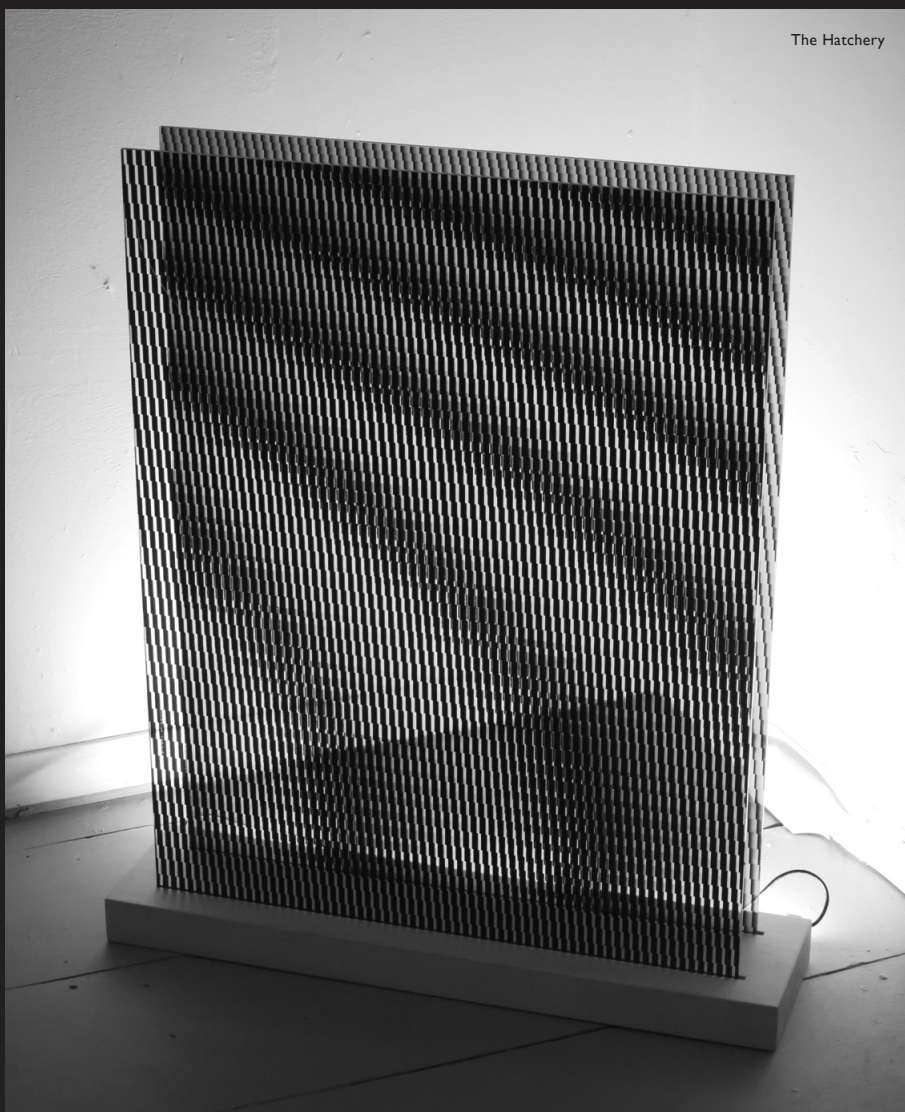
F	S	S
<p>4 Dum Dum Girls, Blouse @ Biltmore Kubla Khan, Chimpanzebras, Psychic Alliance, Enemy Feathers @ Railway Club</p>	<p>5 Cover Me: Girls Rock Camp Fundraiser @ Russian Hall Virgin Blood, Concrete Floor, //zoo, N.213 @ Rainbow Connection Neutral Milk Hotel, Elf Power @ Vogue</p>	<p>6 La Luna, Open Letters, Dairy @ 333</p>
<p>11 Needles//Pins, Tough Age, Rambone and the Wet Reality @ Astoria Young Braised, Gal Gracen, Wetface, Space Bros. @ They Live Phantoms Again, Late Spring, Cave Girl, The Plodes @ Rainbow Connection</p>	<p>12 Woolworm, Village, Fantasy Prom, Other Jesus @ Railway Club</p>	<p>13</p>
<p>18 The Dillinger Escape Plan, Trash Talk, Retox, Shining @ Rickshaw The Rock Band Called Time, La Chinga, Song of Huns @ Railway Club</p>	<p>19 Dixie's Death Pool, Sun Ra Star System, Shades of Scorpius @ China Cloud RECORD STORE DAY ! @ various locations</p>	<p>20</p>
<p>25</p>	<p>26 Lunch, Sex Church, Cowards, Underpass @ Rainbow Connection Fuck The Facts, Ritual Dictates @ Electric Owl</p>	<p>27</p>
<h1>A P R I L</h1>		





I Need To See You





REAL LIVE ACTION



Pup photo by Jon Vincent

SOLIDS / PUP

March 3, The Media Club

Before anyone took the stage at the Media Club, I hung around the merch table and picked up a few albums. Of the combined six musicians from both acts on the bill, most of them hovered somewhere in the near vicinity. It was a Monday night and they had all travelled a long way to take the stage here.

Toronto's PUP seem to be this year's spiritual successors to METZ, while also channeling the snotty, chanting vocals and grimy power chords of a hundred revered Mississauga/North York/Scarborough bands before them. Montreal duo Solids have seen some significant touring, with much more in the months to come.

With a decent smattering of people present considering it was a damp

weeknight, PUP kicked things off with a blast of songs off their self-titled 2013 LP, barely letting up as they belted out triple-punch vocals on the choruses, starting with "Guilt Trip." This show—frontman Stefan Babcock remarked during one brief pause—after a drive straight across the country, marks the beginning of a long stint touring with Solids, and their only date in Canada.

Particularly appropriate too, for these sons of the Greater Toronto Area to be thrashing and screaming onstage almost exactly as Mayor Rob Ford's unfortunate turn on the Jimmy Kimmel program was being broadcast on the east coast. The guitarist stage left displayed a "NO MO RO FO" button prominently on his guitar strap.

Blasting through their set, including a new song off an upcoming still-in-progress album, PUP displayed the sort of tight performance skills that come from →

years of jamming together. (Their rather unexpected Wikipedia page explains this, revealing that they were childhood friends and previously in a group called Topanga together.)

Solids aren't an imposing presence. The two members, guitarist Xavier Germain-Poitras and drummer Louis Guillemette, positioned themselves beneath a brought-from-home lamp right

Confusion, released just a few weeks prior.

Solids closed out their set with "Cold Hands," a high-revving effort wrapping things up nicely. As the high-pitched whine of the final chords faded and people filtered toward the back of the club, Solids began to take apart their kit. Just a couple of guys who came in, left their mark, and will do it again almost every night until June. —Mike Lakusiak



Real Estate photo by Lauren Ray

against the stage's edge, and proceeded to effortlessly make an amount and variety of noise befitting a band with double or triple as many members.

Keeping the banter to a minimum, Solids let their frantic drumming (chewed up spare sticks rested atop the bass drum) and driving fuzzy melodies speak for themselves. Their brand of noise is a slower burn than PUP's, an orchestrated pummeling of instruments with distortion-drenched chords left hanging while several more pile up behind, the two of them howling out lyrics in unison. Guillemette's masterful kit work seemed intent on simply keeping up with the sheer pace of it all, rolling along and absolutely clobbering the cymbals while sniping out snare hits.

It seemed like the crowd thinned a bit for Solids (a few Ontario transplants chanting along to PUP and trying to start a four-person pit either stepped back or left), but the momentum continued as the pair worked through material from *Blame*

REAL ESTATE / THE SHILOHS

March 4, Rickshaw Theatre

As witnessed by the Rickshaw's amassing crowd, the Shilohs' psych stylings challenged Tuesday night's turbid disposition. In contrast with the evening's rainy weather, the Vancouver four-piece sounded clean and dry.

Pulling from their recently released LP *So Wild*, the Shilohs' tunes immediately shone with sincerity. As if from a decades-past summer day, their chords surfaced without even a shadow of reverb.

Initially this gave the impression of a hushed performance, though the only real quiet lay in the spaces between notes, or between groups of notes halting in unison. These line-toeing tempos showcased the band's bouncy, playfulness. Indeed, the antics of stop-start melodies on songs like "The Place Where Nobody Knows I Go," called to mind psych pop acts like the

Monkees. By the end of the Shilohs' set, the audience seemed settled in a state of pleasant appreciation.

A wordless, scrolling ornamentation, "April's Song," began Real Estate's set. Aglow in warm-blue stage lights, Matt Mondanile's jangly riffs rode over the shapes of houses, light posts, and mailboxes. While his constellating notes silhouetted suburban architecture, the melody behind him biked forward, reiterating the scenery's sameness, even as we passed from one block to the next.

This dreary Tuesday eve happened to be the release date for Real Estate's third LP, *Atlas*. On the record's cover sits a recreation of the goliath New Jersey art piece, Alexander's Mural. Sectioned into squares, the image's disrupted cohesion is significant. It suggests visually, what Real Estate's set did sonically.

Ever-commenting on capitalism's most famed social experiment, the night's tunes did less to imitate and more to interpret. The band's use of lullaby guitar melodies, subdued reverb, and soft back-drop drumming offered patterned impressions of a dreamy suburban life. Not grey and vacant and endless, but decorative and intricately decaying. From the Rickshaw's stage, they masterfully dismantled and then purposely re-pieced their version of a place where real estate is king.

Drawing on songs from all three albums, *Atlas* was the obvious focus of the night. Martin Courtney's distinctive vocals were well sung and supported by Mondanile's ornate guitar wanderings. Alex Bleeker (bass), Jackson Pollis (drums), and Jonah Maurer (keys) consistently directed melodic motion down the tracks of each song's particular sidewalk.

Tunes like "The Bend" and their final encore performance of "Green Aisles," drew attention to Real Estate's capacity to play with song pace. By commanding tempo changes, Real Estate made obvious their intentionally distorted take on suburban existence. Their strolls through picket-fenced neighbourhoods were really

just the projections of light-stained film footage.

From beginning to end, Real Estate's fans were steeped in thick and hospitable swirls of sounds. It was somehow wonderfully cathartic to stand and listen while jangly chords made lovely patterns out of the once-threatening rows and malls of suburban sprawl. —Alex de Boer

TIM THE MUTE / WOOLWORM DEAD SOFT / NO, BOY

March 7, The Cobalt

Lots of sweet shit went down around the city on March 7: little cherry blossoms peeking open, some dude getting arrested at the Cobalt Motor Hotel, and, cozied up next door, a prim-and-pretty door girl handing out vouchers for Tim The Mute's seven-inch *Dr. Who Cosplay* release with your \$10 admission at the Cobalt. Tim Clapp himself, the man of the hour, played host for the evening, bustling about and saying hello and grinning and being awesome.

Up first, peachy-faced No, Boy took the stage. The self-proclaimed "really fun losers" barraged through some harmless emo rock, frontman Pavel Ganapolsky tugged off his shirt, and a small pack of emo girls knitted themselves front and centre for the melodic slower stuff. A larger audience may have mirrored the mighty little frontman's stage-punching and mosh-insisting energy, but with what was at hand, it felt a little weird.

Discorder cover dreamboats Dead Soft followed as more party-seekers flowed in from outside. With a fuzzed-out, full and polished consistency, the threesome delivered gem after grunge gem, uttering little more than modest peeps of thanks between songs.

Nathaniel Epp (guitar/vocals) and Keeley Rochon (bass/vocals) harmonized earnestly instead of mechanically, and only in welcomed pepperings. Epp, as comfortable on stage as his big old black tee looked on him, groaned and griped throughout the Pinkerton-esque (e.g

gloomy, danceable, catchy as hell) set, floppy-bunned Rochon dazzled, and Graeme McDonald (drums) bashed it out while avoiding the flashy bullshit.

“We’re called Woolworm, sorry for taking so long,” Woolworm’s frontman Giles Roy offered flatly at the start of their set, but it didn’t seem earnest—then again, much of the following set didn’t. Technically the band had its shit together, and followed all their self-taught indie-rock/’90s revival/not-quite punk rules that have recently set them up in a Vancouver scene limelight, but I had a hard time connecting.

Roy’s lackluster utter non-excitement throughout was disconcerting despite his hitchless guitar playing and otherwise solid, though not groundbreaking, songwriting. Heather Black (bass) was undoubtedly the shining star of the set, smiling and rocking out and mutely singing every word; if she can wail – which she looked like she could—I bet she’d make a great frontwoman.

Dapper in his appropriate “11th Doctor” attire, Tim The Mute dawned the stage, his grin a veritable phaser (set to befriend).

In conversational quips, Tim The Mute enraptured the crowd with janky-folk whims, lo-fi daydreams, and secrets fit to be told in the security of a blanket fort. Celebrating the release of *Dr. Who Cosplay* may have supplemented the enigmatic frontman with added pulp, but the performance was typical of his jaunty, off-kilter stage persona, and insightfully funny reflections.

Lines like “You touched yourself for the first time reading *Twilight*... Why can’t I be that to you?” skew pop culture fantasy with diary-entry style observations, the EP’s namesake being no exception. He rightfully stole the show.

—Cali Travis



Woolworm photo by Jensen Gifford

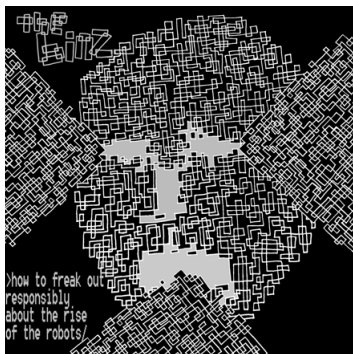
UNDER REVIEW

THE BINZ

*How to Freak Out
Responsibly About
the Rise of the Robots*
NOT YER BUDDY
RECORDS

Just when we'd finally recovered from the cacophonous beating the Binz laid on us with their debut EP, they've sprung out of a dark East Van alley and laid the boots to our ears again three times as hard.

On *How to Freak Out Responsibly About the Rise of the Robots*, the Binz have successfully amassed a collection of songs that draw on a myriad of influences from the increasingly broad genre we call punk rock and managed to come across with a genuine, honest sound. "Alien Abduction Envy" kicks off the 25-minute pummelling with a huge garage punk riff and a howl from Gary Robertz that's on par with Matt Caughthran of the Bronx or Fucked Up's Damian Abraham. After that blast of an opening track, the album keeps momentum like a freight train. "Suffer" bounces along while "Radio" has a post-hardcore feel. "Mabel" offers a hint of pop punk, then the panicked, buzzing intro



of "What can You do to Me" pulls you into two minutes of straight-up hardcore before switching gears again with the swashbuckling "Paranoid."

The Binz bob and weave through 12 unique tracks without missing a beat, and it's all caught on tape by the talented Jesse

Gander—the man who's mastered the ability to make loud sound even louder. *How to Freak Out...* is another sonic ass-kicking from one of Vancouver's most zealous punk rock quartets whose energy and conviction is an admonition for us all. —Mark PaulHus



FAILING

*The Apple in the
Pig's Mouth*
INDEPENDENT

"It may be, in the process of roasting without the apple, that the jaws would tighten into a ghastly grimace. The apple can soften the look" (The Barbecue!

Bible, Steven Raichlen).

Failing's name conjures the most blithe ideation of pain—the So Fucked We're Laughing cadence. And Failing are fun; fun without sacrificing the

industrial severity of rock brutality: raw sludge textures come courtesy of Lindsey Hampton's monstrous bottom end guitar, Will Kendrick's drumming crashes with imperial imperative, and Shaunn Watt's vocals escape like tape reel pushing past the verge of dust.

When the industrial detonation and throbbing propulsion reconfigures your sensibilities, each surgical shriek of Watt's guitar earns a grin, each rhythmic thrum a physical empathy. Working with jagged mass, Failing cultivates a cool sheen: curatorial libertines of the absolute zero.

For most of Side A, they reconcile doom with combative pleasure. Opener "Eating Salt" produces an almost erotic satisfaction with precipitous beats between enormous heaves of reverberation.

The upbeat four-count opening of "Blackened Pitch" provides momentum and bounce for apocalyptic-chic. "Paler" perpetuates this effect, evincing in particular the rhetorical sway of Watt's vocals, an angst that demands revelry. In these songs, harsh as they are, the melodic lines are always compelling, always catchy.

If I were to voice one complaint with Failing's extraordinary debut, it would be that perhaps the noise-rock vignettes only briefly reveal their potential for atavistic incomprehension. With vocals now more dissolute than dissonant, "Houses," opening Side B, evinces the album's depressive movement. And in the sonic abjection that concludes final track, "See Through," the curtains are fully drawn back: Failing's noise moves beyond the threshold of sensibility. Behold the man! or, *pig*, sans apple.

—Jonathan Kew

JODY GLENHAM

Dreamer
INDEPENDENT

From the gripping melodrama you might expect to stumble across

on a late night Frenchmen Street bar hop, the rough edges of *Focus Pull* have been smoothed out on Jody Glenham's follow-up EP.

Focused, composed, and showing no trace of the piano-driven show tunes that her solo debut rested on, *Dreamer* begins on the lugubrious leftovers of a one-night stand: "Between You and Me," whose final repeated lament, "What my body takes / Should surely make a heart break," resonated with forlorn lovers citywide on last year's sneak-peek *Dreamer* seven-inch.

Produced by Raymond Richards (Local Natives, The Parson Redheads) at his Red Rockets Glare studios in LA, *Dreamer* is a six-song outing laden, yet never overwhelmed, with his Idaho Falls roots.

"Forever the Affair" accompanies lush instrumentation with Glenham's hapless, often transparent, outpourings: "Just get me drunk tonight / I need to feel / Something so raw, rugged, and real / Never the love / Forever the affair."

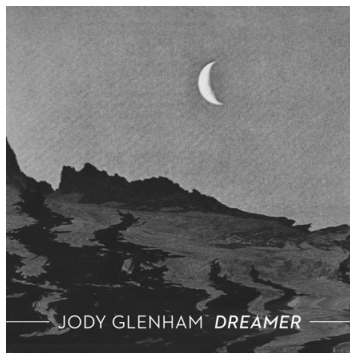
The lone hometown hymn "Gypsy Babe," recorded in 2012 at Fader Master Sound Studios, stands out as a small-town import among Richards' meticulously adorned studio arrangements.

Meanwhile, "He has Your Name" solidifies Glenham's California departure as the songstress belts it out like a boxcar beauty atop the sombre steel of this southbound train: high hopes, eyes alight.

Closing the EP, "Quick American" and "Dreamer" illuminate Glenham's uninhibited vocal range as it flirts between rollicking guitar licks and haunting late

night visions—the type that inspire visionaries to drop everything and ramble the countryside in search of their own voice, and a producer to showcase their homegrown talent, teasing at Glenham's desire to be known beyond Vancouver's city limits.

—Robert Catherall



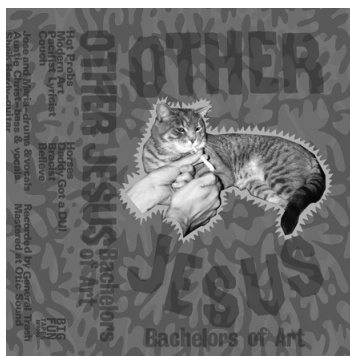
OTHER JESUS

Bachelors of Art
INDEPENDENT

Even if regular Jesus hadn't been able to make free wine and mindfreak his disciples at every turn, he didn't need to worry about a lack of employability; after all, he possessed the one thing that almost guarantees a stable future: he had a trade. Vancouver stoner-pop trio Other Jesus, meanwhile, flip trade school the Larry & Lester on their debut cassette *Bachelors of Art*, an eight-song testament to the lifestyles of the unemployable artistic that's thoroughly art school unconfidential, through and through.

Like a poster of an alien smoking pot or a poster of Garfield smoking pot—which is basically the album cover—*Bachelors of Art* is a rather ridiculous and extremely addictive collection of low art/high times. Opener “Hot Probs” is a bratty dirge about chores and telephone privileges, accompanied by a prehistoric guitar bellow that sounds like the ‘98 Godzilla-remix version of Green Day’s “Brain Stew” but without the Green Day. “Bracist” is even swampier, with lyrics contemplating how to deal with crooked teeth on a low-income paycheck (solution provided: a monthly braces payment plan), and “Couch” demonstrates the pointlessness of leaving the house when you can be oh-so comfy where you already are. “Horses” is about horse sex—might be an “If it sounds kind of twee, it is,” but commendably so.

For art-grad inspired rock, the Other Jesus trinity really balk at pretense and affectation. This is most obvious on fuzzed-out slowburner “Modern Art,”



stoner riffage, these Jesuses (Jesi?) make for pretty excellent false idols.

—Patrick Geraghty



THE PACK A.D.

Do Not Engage
NETTWERK RECORDS

On their fifth release and first album on Nettwerk Records, the Pack A.D. help cement their reputation as a premiere act in the garage rock genre and as one of Canada's most dependably fun bands. Recorded at Hive Studios in Vancouver and at Ghetto Recorders in Detroit, *Do Not Engage* showcases the duo at their most confident and mature.

A majority of the record consists of driving, fuzzy rockers that fans have come to expect of vocalist/guitarist Becky Black and drummer Maya Miller. “Big Shot” easily stands among “Haunt You” and “Sirens” as one of the duo’s strongest songs to date, with its simple yet super catchy chorus and anthemic riffage. Culled from last year’s *Some Sssongs* EP, “Battering Ram” lives up to its title in spades, featuring thundering drum work by Miller and an infectious vocal hook by Black. Jim Diamond’s production has smoothed out some of the rougher edges that characterized the band’s earliest work with Mint Records but has thankfully left the Pack A.D.’s power and thrust intact.

That being said, not every track on *Do Not Engage* goes off like a bomb. For a song called “The Flight,” it doesn’t really have a lot of propulsion as Black’s distorted vocals float above an insistent drum beat and single guitar riff that seems to go in circles.

Overall *Do Not Engage* is a strong record that builds upon the foundations of the Pack A.D.’s garage rock sound and sees the duo further refining their economical and raucous style.

—James Olson

PYPY (Π Π)

Pagan Day

SLOVENLY RECORDINGS

PYPY’s debut LP *Pagan Day* is a buzzed-out hodgepodge of genres and styles. It’s neurotic and unorthodox, repackaging the past with a new edge.

Echoes of Black Sabbath are most prominent—with the yowls and yelps of vocalist Annie-Claude Deschênes sounding, at times, a lot like Ozzy—but there’s also hints of disco and ‘90s noise rock. A recent poster for the band’s upcoming tour billed them as psych punk, but that seems overly simplistic as well. The album is organized chaos. With trance-inducing buildups and frenzied breakdowns of sound, the sound is difficult to pin down, but in the best way possible.

The title track starts things off with a heavy bassline and some proto-metal guitar work. “Molly” is catchy as hell, with kick-ass vocals from Deschênes and Choyce, who also plays guitar. The teeth-grinding ode “Too Much Cocaine” messes with hip-hop but is way too dissonant/cacophonous to be anywhere near a hip-hop track, with heavy effects and some spoken word tossed in as well. “Daffodils”

throws you into a five-minute-plus blissful psychedelic trip.

Tight and powerful, *Pagan Day* is a veritable masterpiece.

—Joshua

Gabert-Doyon

VARIOUS ARTISTS

Shake! Records

Sampler

SHAKE! RECORDS

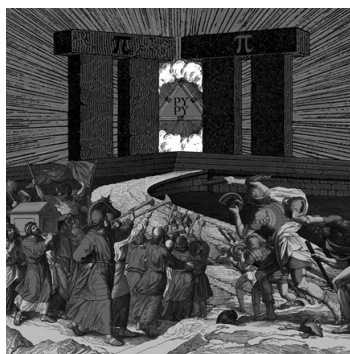


If you’re in the mood for a low-energy, drawn-out snoozefest, then the *Shake! Records Sampler* is not for you. The Victoria-based record label’s sampler

tape contains 17 short, energetic, and hook-friendly punk, garage rock, rock ‘n’ roll, and power pop songs that will accommodate the ears of any fan of the aforementioned genres.

Throughout the compilation, each band offers their own take on Shake! Records’ distinctive sound. The droning of Monster

Treasure’s grunge-fuelled track “Heat” and the tough-yet-sweet surf punk of “Demon Birds” by Fist City demonstrate the diversity of punk music. Some tracks keep it so short, it’s hard to not miss them. Babysitter’s “Re:late” gets down to business in just 52 seconds while “Closer” by the Throwaways clocks in at just 49 seconds. The Mandates bring a mix of power pop and punk with “Gotta Forget That Girl” that falls into a similar vein as the Exploding Hearts or the So So Glos. On the other hand, Tranzmitors’ confident yelps and tight guitar riffs offer a type of power pop that sounds like a rougher and retooled Nick Lowe. Fittingly, the Jolts’ “Continental Op” surges with energy due in equal parts to its expansive vocals and searing guitar solos. One of the best rock



'n' roll songs on the sampler is "Creep For Me" by Betrayers, whose sublime debut LP released late last year is well worth a listen. A bit of a breather from the rest of the fast-paced songs on the sampler comes from "Tray's Fortress" by Jons with its lead vocals moodily crooning over reverb-heavy guitars. My personal favourite, however, is "Book of Love" by Jiffy Marker, whose goofy vocals bring a nuanced take on love, available as one of the nine bonus tracks that come with the digital download of the compilation.

After a listen to the *Shake! Records Sampler*, you'll discover just exactly what the Shake! appeal is.
—Mariko Adams

VILLAGE

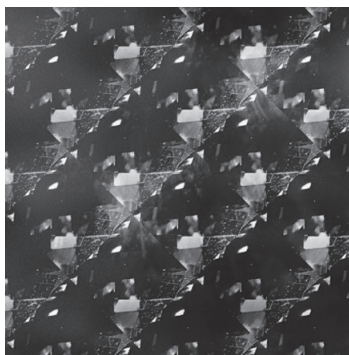
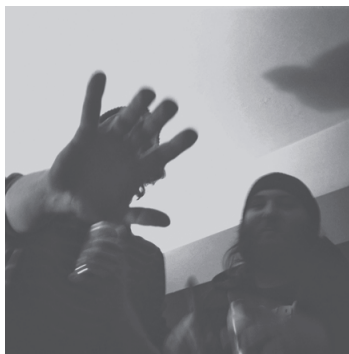
Stranger Thoughts
KINGFISHER BLUEZ

Immerse yourself in the effervescent tones of Village, a Vancouver dream pop band you should be keeping your eye on. The perfect record for a late summer's night drive, *Stranger Thoughts* plays with stunning reverb, smooth vocals, and eloquent guitar pieces that build on top of each other effortlessly.

The seven-inch consists of the title track "Stranger Thoughts" on side A and a "Stranger Thoughts" remix by the Passengers Drift on side B. The Passengers Drift mix is a more ambient version of "Stranger Thoughts" but does not level up to the strength of the original track. The original begins with several chords and then slowly builds into a powerful medley of velvety vocals and synths. *Stranger Thoughts* is a notable progression from the band's previous 2012 release, *Nowhere*,

and is a preview to Village's anticipated first album release sometime this summer.

Stranger Thoughts is a reminder of how easy it is to lose and regain yourself multiple times in three minutes and 19 seconds. Check out Village live with Woolworm, Other Jesus, and Fantasy Prom at the Railway Club on April 12.
—Julia Lehn



WALRUS

Glam Returns
INDEPENDENT

Those in the mood for a euphoric listening experience do not have to venture far; with the likes of Tame Impala and MGMT gracing the airwaves, psychedelic pop continues to be a genre on the rise. With that said, listeners should be more than satisfied after taking a spin with *Glam Returns*, the latest release from Halifax, Nova Scotia natives Walrus.

Psychedelic pop is by no means the most creative of genres—but the three-piece band has managed to produce

some well-crafted tracks that give it a fun twist.

Opener "Banger" alternates between a slow, entrancing state, and jittery, garage-rock vibe. The varying tempos invite listeners on a journey within the song itself. However, the lo-fi distortion makes it difficult to decipher three-quarters of the lyrics.

Fortunately, the rest of the album improves in that aspect, starting with "Bulash." The mellow number alludes to a troubled relationship, supported by the band's lead vocalist wailing, "After all that we've been through now / I'm forced to say to you / I just want it to

stop / All I want is to stop and think about it.”

Title track “Glam Returns” lives up to its namesake, reminiscent of an edgy ‘80s rock song. Lines like “I don’t think it’d be bad to have you around / ‘Cause when I feel too high you always bring me down” create a reflective yet indecisive atmosphere.

The EP closes with the melancholic “It’s no Myth to Me,” a psychedelic rock tune seeming to center around the theme of anti-conformity. Clocking in at over eight minutes long, the lyrics, “Would you reside within a world of make believe / And just come back to Earth to breathe?” question the artificial elements present in our society, amongst fuzz and steady drumbeats. The final two minutes feature a guitar solo—like something pulled straight out of a hard rock concert.

Walrus’ *Glam Returns* has the ability to take listeners on a wistful adventure with its honest lyrics, ambient melodies and rock influence, and it’s one venture you wouldn’t want to hop off of anytime soon. —Natalie Hoy



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Come Worry With Us

HELENE KLODAWSKY, CANADA

Thee Silver Mt. Zion Memorial Orchestra have been making protest folk, free jazz, and neo-classical music for over 15 years. Having intentionally opted out of the corporate music industry for the DIY alternative, their sound and political convictions are imbued with a punk rock ethos and aesthetic. Helene Klodawsky's film profiles violinist Jessica Moss and Efrim Menuck, as they face the challenge of being musicians and parents.

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Revenge of the Mekons

JOE ANGIO, USA

If there were an award for the band least likely to sell out, it would go to The Mekons. The British punk, turned American alt-country, band has been pumping out anti-establishment records for over thirty years. Since meeting in art school, the group has released eighteen full-length albums, and myriad of EPs and Singles. Joe Angio's riot of a film captures The Mekons in their natural habitat.

f t YouTube / DOXAFestival

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PRESENTING PARTNER

ROGERS

IN GOOD HUMOUR

Aaron Read



written by Evan Brow
illustrations by Rob Ondzik

If you were to call Aaron Read a weird guy, he'd probably take it as a compliment. As a member of The Sunday Service, arguably Vancouver's most prominent improv troupe, Read is a comedian who lives for absurdity, risk-taking, and strong characters.

"I think some of that came from doing art school and getting into Mike Kelley or Paul McCarthy, where they focus on these really strange, grotesque things like vomiting or bodily mutilation," says Read. "I think a lot of that weird, fucked up shit gets translated into a more palatable form that I like presenting, that strangeness and that weirdness."

Discovering improv with the Canadian Improv Games in high school, Read found a style of comedy that could embrace his sense of humour. With inspirations like *Saturday Night Live*, *Mr. Show with Bob and David*, and a deep appreciation of Andy Kaufman and his ambitious, often-confrontational comedy, Read dove into improv with a definitive energy, feeling a bit alternative and very spontaneous.

"I like surprises. I think that's my favourite part of improv," says Read. "And I love that about comedy, when you see something that isn't so straight-forward, and you're wondering where it's going. And maybe there's a point where it turns, but then it'll come back. Oh man, that's my shit."

Now, after six-and-a-half years with the Sunday Service, Read has risen from an ambitious teen just out of the high school circuit to a mainstay in the alternative comedy scene. As one of the five current Sunday Service members, sharing the stage with Ryan Beil, Caitlin Howden, Taz VanRassel, and musical improviser Emmett Hall, I was curious how Read felt he fit within the group, his sense of humour and his style.

"I think maybe three years ago I would've been the pure wildcard [within The Sunday Service]. And while I still had control and I still knew what I was doing, I could come in from the side and introduce something different. I would say now I'm a little more of a well-rounded member. But I think I still throw a crutch in a lot of stuff. Because I feel a lot of the 'moves' I'll make are logically ridiculous, and people like Ryan will call out or will fully explore that weird idea. That's still a bit my role, that wildcard sensibility."

However, despite his on-stage conviction, Read admits it wasn't until recently that he decided he wanted to do comedy seriously.

"I didn't fall out of love with it, but I wasn't sure of it or what I wanted to do with comedy or things like that," says Read. "So I went to art school for four years. And I still did The Sunday Service all the time, but I was kind of at →

READ, ON ONE OF HIS MEMORABLE SUNDAY SERVICE SCENES:

"One time we did something with *Weekend At Bernie's* and I got to be Bernie. But I was playing a game with Ryan that he always does with me which is to go completely limp on stage, because usually when you're holding a dead body on stage, that person's going to help you, but it's fun to go completely limp, with all your body weight, and it's so hard for the other person to move you. He'd try to put me on a chair, but because I was so limp, I'd just fall off it. And it was kind of painful, but it was worth it."





“I like surprises. I think that’s my favourite part of improv,” says Read. “And I love that about comedy, when you see something that isn’t so straight-forward, and you’re wondering where it’s going. And maybe there’s a point where it turns, but then it’ll come back. Oh man, that’s my shit.”

a distance. I wasn’t grinding or anything. And then I finished art school and did a music tour for about half a year. And when I was away from comedy, I realized what I was missing was comedy. So about two years ago, I started hitting it much heavier.”

With The Sunday Service as popular as ever, soon to move their weekly Sunday show to the Fox Cabaret, Read has solidified his place in the creative world, as a regular improviser, as a part-time musician, and recently as a faculty member with Blind Tiger Comedy. While Read doesn’t teach a regular class at the moment, he’s been fundamental in the foundation of the comedy school and is keen to express Blind Tiger’s comedic philosophy.

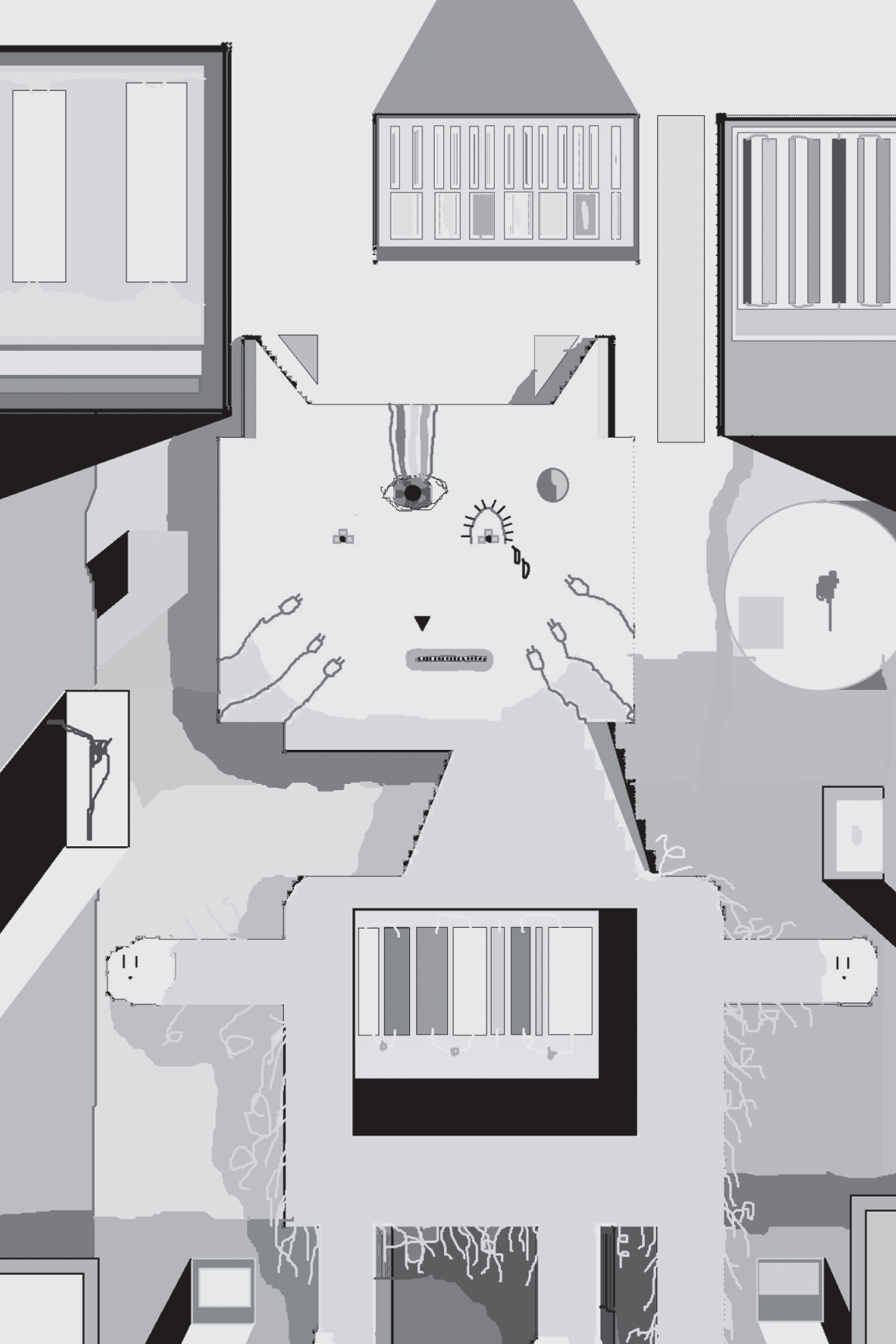
“We don’t think there’s a hierarchy of art over comedy. We think those things are equal, because I think improv at it’s best is

about the humour. And you can talk about narrative and to make ‘art,’ but we feel that comedy is our priority, but to do it in a smart way, not being stupid and sexist and boring.”

As for Read, a bold man of instinct, life will continue to be about comedy and absurdity. For if there was ever a combination of Jim Carrey and Franz Kafka, it might just be Vancouver’s Aaron Read. ✌



Read performs regularly with The Sunday Service, every Sunday at the Fox Cabaret. For more information on his improv and sketch classes, visit blindtigercomedy.ca



Fantasy Prom

written by James Olson photos by Casey Bennett

illustration by John C Barry (on previous page)



Fantasy Prom are a band with a plan.

A careful staggering of new music, strategic touring, and a reliance on past band experiences all come together to make Fantasy Prom one of Vancouver's best shoegaze acts currently on the scene. Between rehearsal sessions at their jam space in East Van, I had the chance to chat with three of the four members to discuss the band's formation, their preference for releasing EPs and singles in

lieu of albums, and what the future holds for Fantasy Prom.

Missing from our interview is vocalist Amelia Fudalewski, who was too sick to join us. Luckily the rest of the band is in good health as we settle into a makeshift green room: there's guitarist Richie Fudalewski, the man originally behind Fantasy Prom, bassist Denyss McKnight, and drummer Ross LaLonde. While some musicians are known to tiptoe during

interviews and avoid delving into the less-glamorized details about being in a band, the three of them are engaged and frank, quick to address things like working with a label and the plights of touring Canada.

On Fantasy Prom's early days, Fudalewski recalls when he lived on Vancouver Island and wrote a batch of shoegaze songs, hoping it would lead to something more. After sending demos to McKnight and Lalonde—who both saw Fantasy Prom as a creative outlet completely different from their previous projects—the band's current lineup came together.

Since all three of the members could draw experience from their previous bands, Fantasy Prom were quick to establish clear goals on releasing music and ensuring the group's longevity.

"It's probably been the easiest band I've ever been in," says Fudalewski. "It's like everyone was sort of hand-picked based on their skill set and the fact that they were drama free."

McKnight is quick to add: "We've experienced the ups and downs of being in a start-up band from being younger. We've already done all that in our previous projects so we were able to just elevate to the next level right away."

Since last September, Fantasy Prom have released four singles and two EPs through Fudalewski's own label, Sizzle Teen Records. Their most recent EP, *Swirl*, is an excellent slice of shoegaze, complete with floating vocals, overdriven guitars, and engrossing soundscapes. While unusual, the staggering of releases is a conscious decision in keeping the attention spans of music fans in mind.

"People don't have the attention span to listen to an album the way they used to," says McKnight. "Industry-wise, it just seems to be the way to go about it. The industry has shifted so it makes sense just to go with that flow because it seems to be working." →

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"The whole approach is keep it fresh and interesting and every release does better too," adds Fudalewski. "Every release gets more downloads. There's more interest for every release so it actually works. We actually see results."

Towards the end of our interview, the band opens up about the drawbacks of touring Canada and signing with an indie label. As Fudalewski puts it bluntly, "Going across Canada is really a waste of time... there's not enough people in Canada to support tours. It's a proven fact." Citing geographical challenges, population density, and self-interested promoters, Fudalewski and McKnight were not short on examples of why traversing the Great White North can be a treacherous endeavour for young bands.

In response to the Canadian tour aversiveness, McKnight prefers what he calls "West Coast milk runs," in which a band tours down to San Diego and back on a 10-day/10-show jaunt with an almost-guaranteed audience. Fudalewski connects his reluctance to tour Canada to his past experience under contract with an indie label and the band's desire to ensure Fantasy Prom's longevity.

"If you want to be a band for a long time and make records and stuff, don't go on stupid suicide missions," warns Fudalewski. "I used to do these tours because some guy at a label was telling me to do it... I lost sight of how we got there, why we got there, why we started playing in a band together."

"Tour smart, not hard," says McKnight, a mantra Fantasy Prom seem keen to adopt. With plans to partake in a few music festivals this summer—Vancouver's Music Waste, Rifflandia, and possibly Sled Island—as well as continuing to release new music, the band is focused and driven on building themselves up on their own terms.

Sticking to the plan, honing the craft, and, perhaps most important, growing up properly seem to be the keys to Fantasy Prom's longevity and success. Let it swirl, let it bloom. ✌



Be sure to catch Fantasy Prom's next show at the Railway Club on April 12, along with local favourites Woolworm, Village, and Other Jesus.



Cool



written by Alex de Boer photos by Hanna Fazio
illustration by Dana Kearley (on previous page)

Advised in jazz dens, scribbled by beatniks, and nodded during the reigns of rock and grunge; the word ‘cool’ has survived decades of discourse. As slang, its meaning is spongy. It has absorbed changes with the times and at present purveys a nuance as twofold as its spelling. Behind one ‘o’ is a light offhandedness and behind the other, a heavy measurement of self-worth.

Embracing this multi-faceted term is Vancouver funk trio Cool. Formed in June of last year, Cool is comprised of former Apollo Ghost members Adrian Teacher (guitar) and Amanda Pezzutto (bass), as well as Shawn Mrazek (drums) of Shawn Mrazek Lives! This superstar group enjoys how casual and commonplace their title is—though they also invite its more contemplative connotations.

“People worry about being cool, everyone does. Everyone worries about it constantly and yet it’s also a word you toss off on a daily basis,” explains Teacher. His audience includes myself, his bandmates, and a tray of assorted doughnuts and pupusas. Sitting beneath the fluorescent

lights in Duffin’s Doughnuts, I soon learn just how unassuming this band is. “We’re the least cool people,” Teacher confesses. Listing Cool’s passion for Netflix, juice, and naps, he demonstrates that the group’s name is genuinely meant to be tongue-in-cheek.

Beyond establishing their humility, Cool’s title is a comment on the false objectivity of rating personal and artistic worth. By mock-praising themselves, they expose the emphasis we place on social status. The resulting confidence is likely the cause for their recent creative risks.

After watching an interview with Thom Yorke regarding Radiohead’s loop-centered album, *Kid A*, Teacher began considering new ways of constructing music. His first move was to build songs based around a looping riff. Not relying on a laptop’s meticulous memory, Mrazek explains, “Adrian makes his loops up from scratch.” “You’ve really got to be thinking” he adds, as looping live leaves little room for error.

Ear monitors help the trio evade miscalculations. Mrazek is able to hear →



directly what Teacher plays, while Pezzutto's monitor is connected to Mrazek's drumming, which she answers with her bass. Beyond being an impressive spectacle, Cool's cohesive, loop layered tunes have emerged as engaging and dance-heavy. Teacher comments, "there is definitely the idea of the groove."

This groove grew as Teacher began turning up bands like the Talking Heads, ABBA, and the Bee Gees, and tuning into more female groups. ESG, the Bush Tetras, and early-fem disco also held Teacher's focus while he was writing music for Cool. Melding these groups with his new fascination for looping narratives resulted in Cool's first LP, *Paint*.

Recorded and mixed at JC/DC Studios with Dave Carswell and John Collins, *Paint* is a reasonably diverse album. Its eight tracks oscillate somewhere between funk and punk. The coiling vamp on "Blue" can undoubtedly be described as funk, while the style on "Purple," different but not dissimilar, is more minimalist. The chord climbs are visual and proceed in more traditionally terse punk-pop patterns. "Saffron" is somewhere in-between, employing jolty guitar riffs with tempo-changes denoting a darker undertone. At times, song loops are shadowed by whoooing backup vocals. Like ghoulish gusts, these harmonies breeze in the background, stamping *Paint*'s sound as unordinary.

Paint's theme stretches this uniqueness. Qualifying as a concept album, *Paint* is a collection of eight songs, each named after a colour. Like renowned psychologist Robert Plutchik's colour wheel, these colours correspond with the emotion conveyed in their assigned song. Teacher explains, "I was thinking about colours as emotions. So rather than approach a song in a metaphor or a story about my life I got into thinking about this psychologist." Teacher's poignant writing approach arose around the time he decided to construct loop-based tunes. Both efforts exemplify Cool's willingness to explore their creative unknown.

Teacher comments, "I like that we're

taking a risk and not playing what a lot of other people are playing."

"What's the worst that could happen?" Pezzutto summarizes the non-consequences best, "People will say this sucks?"

As old friends and experienced musicians, this trio doesn't much care about negative opinions. Before they even met, Teacher was an adamant admirer of Mrazek's drumming in the Notes from Underground just as Mrazek was eager to describe Apollo Ghosts as his "favourite Vancouver band ever." When the three came together, everyone was equally delighted.

"We fell into a comfortable space with one another really quickly," Pezzutto explains, to which Teacher concurs, "It's free and easy."

These affable band dynamics may be Cool's greatest strength. From a place of friendship, they are able to be unpretentious and accessible, both in person and as performers. Their facetious title chronicles three incredibly creative musicians who would rather eat doughnuts and hang out than indulge in the vanity and self-promotion of the music scene.

As for Cool's upcoming plans, stay poised for a release around Music Waste titled *Best New Music*. Described in Pitchfork's determinant terminology, Cool once again jokingly pre-establishes our approval.

Hopefully this crew continues to theme their tunes in challenge. The self-awareness they promote could not be more significant. It is a crooked music scene that doesn't appraise music beyond its social prestige. ✌



“What’s the worst that could happen?” Pezzutto summarizes the non-consequences best, “People will say this sucks?”





WERD

CITR 101.9 FM PROGRAM GUIDE

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

	MON	TUE	WED	THU	FRI	SAT	SUN
6:00			CITR GHOST MIX			CITR GHOST MIX	CITR GHOST MIX
7:00	CITR GHOST MIX	PACIFIC PICKIN'	TWEETS & TUNES	CITR GHOST MIX	CITR GHOST MIX	RADIO NEZATE	
8:00					STUDENT FILL-IN SLOT		BEPI CRESPIAN PRESENTS...
9:00	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	END OF THE WORLD NEWS	UP ON THE ROOF		CLASSICAL CHAOS
10:00						THE SATURDAY EDGE	
11:00		AFROBEAT	POP DRONES	ROCKET FROM RUSSIA	THE CATS PAJAMS		SHOOKSHOOKTA
12:00	SKA-T'S SCENIC DRIVE		MOON GROK	IT AIN'T EASY BEING GREEN	STEREO BLUES		
	SYNCHRONICITY	MORNING AFTER SHOW	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DEFINITION SOUNDWAVE	GENERATION ANNIHILATION	
1:00							THE ROCKERS SHOW
2:00	PARTS UNKNOWN	STUDENT SPECIAL HOUR	DEMOCRACY NOW	TERRY PROJECT PODCAST	CHIPS N DIP	SKALD'S HALL	
		GIVE EM THE BOOT	EXTRAENVIRONMENTALIST	LANGUAGE TO LANGUAGE		POWER CHORD	
3:00					RADIO ZERO		
4:00	SO SALACIOUS	RADIO FREE THINKER	PROGRESSION	PROGRAMMING TRAINING			
				THUNDERBIRD EYE			
5:00	THE LEO RAMIREZ SHOW	DISORDER RADIO	SNE'WAYLH	TWOFOLD	NARDWUAR PRESENTS	CODE BLUE	LA FIESTA
							BLOOD ON THE SADDLE
6:00	LITTLE BIT OF SOUL	THE CITY	ARTS REPORT	SIMORGH	NEWS 101	MANTRA	CHTHONIC BOOM!
7:00	4'33"		ALL EARS	UPCARTS ON AIR		NASHA VOLNA	CRESCENDO
		FLEX YOUR HEAD	SAMSQUANTCH	MOON GROK	ARE YOU AWARE	PEANUT BUTTER 'N' JAMS	
8:00	EXPLODING HEAD MOVIES				STRANDED	SOULSHIP ENTERPRISE	MORE THAN HUMAN
		INSIDE OUT		STEREOSCOPIC REDOUBT	AFRICAN RHYTHMS		
9:00			FOLK OASIS			A DEEPER REVERB	RHYTHMS
							TECHNO PROGRESSIVO
10:00		CRIMES & TREASONS		LIVE FROM THUNDERBIRD RADIO HELL	MOON GROK	SYNAPTIC SANDWICH	BOOTLEGS & B-SIDES
	THE JAZZ SHOW		SEXY IN VAN CITY				
11:00		BEAVER HOUR		THE COPYRIGHT EXPERIMENT	BPM VIBE		TRANSCENDANCE
12:00			HANS VON KLOSS MISERY HOUR				
1:00	SHINE ON					RANDOPHONIC	
2:00		G4E					
3:00			VAMPIRE'S BALL				
				AURAL TENTACLES	THE LATE NIGHT SHOW		
4:00	CITR GHOST MIX	CITR GHOST MIX				THE ABSOLUTE VALUE OF INSOMNIA	CITR GHOST MIX
5:00			CITR GHOST MIX				
6:00							

DIFFICULT

Bepi Crespan Presents...

SUN 7-9am

Bepi Crespan Presents... CiTR's 24 Hours Of Radio Art in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general Crespan© weirdness. Twitter: @bepicrespan. Blog: bepicrespan.blogspot.ca

CLASSICAL

Classical Chaos

SUN 9-10am

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

Experiments In Happiness 4'33" 1/3

MON 6-7pm

This program showcases "new music"—contemporary classical and experimental music, especially highlighting Vancouver's local performers and composers of new music, to uncover a new musical niche to the broader public in a friendly and accessible manner.

TALK

Creators & Contributors **Alternating Wednesdays 11:30am-12pm**

Democracy now

WED 1-2pm

Synchronicity

MON 12-1pm

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

News 101

FRI 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.

Queer FM Vancouver: Reloaded

TUE 8-10:30am

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

Programming Training

TUE 3-3:30pm

Radio Free Thinker

TUE 3:30-4:30pm

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

The City

TUE 5-6pm

An alternative and critical look at our changing urban spaces. New Website: www.thecityfm.org. New Twitter handle: @thecity_fm.

Terry Project Podcast

Alternating Thursdays 1-2pm

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.

All Ears

WED 6-6:30pm

All Ears is an advice radio program targetted to the UBC community. We try to answer your questions and address topics sent via social media and over the phone. Interviews and segments relating to campus life will be featured, all in our attempt to better our community and supply positive feedback.

Extraenvironmentalist

WED 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.

Arts Report

WED 5-6pm

Reviews, interviews and coverage of local arts (film, theatre, dance, visual and performance art, comedy, and more) by host Maegan Thomas and the Arts Reporters.

UBC Arts on Air

WED 6-6:30pm

(Alternating with Arts Extra!) On break from June-September 2013.

Sexy In Van City

WED 10-11pm

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

End of the World News

THU 8-10am

Language to Language

THU 2-3pm

Encouraging language fluency and cultural awareness.

REGGAE

The Rockers Show

SUN 12-3pm

Reggae inna all styles and fashion.

ROOTS / FOLK / BLUES

Blood On The Saddle

Alternating Sundays 3-5pm

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

Pacific Pickin'

TUE 6-8am

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

Folk Oasis

WED 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. Email: folkoasis@gmail.com

The Saturday Edge

SAT 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! Email: steveedge3@mac.com.

Code Blue

SAT 3-5pm

From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul. Email: wcodeblue@buddy-system.org.

SOUL / R&B

Soulship Enterprise

SAT 7-8pm

A thematically oriented blend of classic funk, soul, r&b, jazz, and afrobeat tunes, The Happy Hour has received great renown as the world's foremost funky, jazzy, soulful, and delightfully awkward radio show hosted by people named Robert Gorwa and/or Christopher Mylett Gordon Patrick Hunter III.

ELECTRO / HIP HOP

Beaver Hour

TUE 11pm-midnight

Bootlegs & B-Sides

SUN 9-10pm

Hosted by Doe Ran, tune in for the finest remixes from soul to dubstep and ghetto funk to electro swing. Nominated finalist for 'Canadian college radio show of the year 2012' Pioneer DJ Stylus Awards. Soundcloud.com/doe-ran and search "Doe-Ran" on Facebook.

Crimes & Treasons

TUE 9-11pm

Email: dj@crimesandtreasons.com.

So Salacious

MON 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.

EXPERIMENTAL

More Than Human

SUN 7-8pm

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

Pop Drones

WED 10-11:30am

WORLD

Afrobeat

Tuesday 10:30-11:30am

A show dedicated to expose UBC students and Vancouver to contemporary African music. Hosted by Achieng Orlale.

La Fiesta

Alternating Sundays 3-5pm

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

Shookshookta

SUN 10am-12pm

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

Radio Nezate

SAT 7-8am

A mix show with music and discussion in Tigrinya the language of Eritrea.

Twofold

THU 4-5pm

Twofold, a Mandarin/English radio program featuring people and music from the community. Hosted by Sandy.

64E

Alternating Tuesdays 12-2am

Vinyl mixes, exclusive local tunes, good vibes from around the world, a

thought and a dream or two. Reggae, House, Techno, Ambient, Dance Hall, Hip Hop, African, Psychedelic, Noise, Experimental, Eclectic.

Nasha Volna

SAT 6-7pm

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

African Rhythms

FRI 7:30-9pm

Website: www.africanrhythmsradio.com

Rhythmsindia

Alternating Sundays 8-9pm

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.

The Leo Ramirez Show

MON 4-5pm

The best of mix of Latin American music.

Email: leoramirez@canada.com

Give Em The Boot

TUE 2-3pm

Sample the various flavours of Italian music from north to south, traditional to modern on this bilingual show. Folk, singer-songwriter, jazz and much more. Un programma bilingue che esplora il mondo della musica italiana. Website: <http://giveemtheboot.wordpress.com>

Mantra

THU 4-5pm

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

DANCE / ELECTRONIC

The Copyright Experiment

THU 11pm-midnight

BPM Vibe

FRI 10:30pm-midnight

Every week, tune in to BMP Vibe for the latest and hottest tracks from various genres and BMP. We also discuss various artists from the tracks we play and bring up funny news-related topics. DJ Crave will be bringing you genres from Hip Hop, Trip Hop, Trap, Dubstep, Drum & Bass, Glitch, House, Electro, and Moombahton. Tune in for a good laugh, to learn new facts, and to discover new tunes, mash-ups, bootlegs, and remixes.

Techno Progressivo

Alternating Sundays 8-9pm

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

Trancendance

SUN 10pm-midnight

Hosted by DJ Smiley Mike and DJ Caddyshack, Trancendance has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, OvniMoon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platipus Records and Nukleuz. Email: djsmileymike@trancendance.net. Website: www.trancendance.net.

Inside Out **TUE 8-9pm**

Radio Zero **FRI 2-3:30pm**

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

Synaptic Sandwich **SAT 9-11pm**

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

The Late Night Show **FRI midnight-6am**

POP / ROCK / INDIE

Progression **WED 3-4pm**

Canadian progressive rock, including some of the Japanese and Russian scene.

Discorder Radio **TUE 4-5pm**

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

Tweets & Tunes **WED 6:30-8am**

We practice what we Tweet! Showcasing local indie music and bringing bands, artists and fans together through social media.
Website: tweetsandtunes.com Twitter: @tweetsandtunes.

Duncan's Donuts **THU 12-1pm**

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

Samsquantch's Hideaway **Alternating Wednesdays 6:30-8pm**

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

Parts Unknown **MON 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 Cat's Pajamas **FRI 10-11am**

The cat's pajamas: a phrase to describe something/someone super awesome or cool. The Cat's Pajamas: a super awesome and cool radio show featuring the latest and greatest indie pop, rock, lofi and more from Vancouver and beyond!

Chips 'n Dip **Alternating Thursdays 1-2pm**

Dip in every second Thursday afternoon with host Hanna Fazio for the freshest local indie pop tracks and upcoming shows.

ECLECTIC / MIX

Canada Post-Rock **Alternating Wednesdays 6:30-8pm**

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

The Shakespeare Show **WED 12-1pm**

Up on the Roof **FRI 9-10am**

Breakfast With The Browns **MON 8-11am**

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

Chthonic Boom! **Alternating Sundays 5-6pm**

A show dedicated to playing psychedelic music from parts of the spectrum (rock, pop, electronic) as well as garage and noise rock.

Crescendo **SUN 6-7pm**

Starting with some serene chill tracks at the beginning and building to the INSANEST FACE MELTERS OF ALL TIMEEEE, Crescendo will take you on a musical magic carpet ride that you couldn't imagine in your wildest dreams. Besides overselling his show, Jed will play an eclectic set list that builds throughout the hour and features both old classics, and all the greatest new tracks that the hipsters think they know about before anyone else does.

Definition Soundwave **THU 1-2pm**

The now of folk. The now of rock. The now of alternative. Join Evan as he explores what's new, what's good, and what's so awesome it fights dragons in its spare time. As always, Evan ends the show with a special Top 5 list that's always fun and always entertaining.

Morning After Show **TUE 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.

Stereoscopic Redoubt **THU 7:30-9pm**

Hans Von Kloss' Misery Hour **WED 11pm-1am**

Pretty much the best thing on radio.

Suburban Jungle **WED 8-10am**

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

Student Special Hour **WED 11:30am-1pm**

Various members of the CîTR'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!

Are You Aware **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 **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.

Live From Thunderbird Radio Hell**THU 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.

Aural Tentacles**THU 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.

Email: auraltentacles@hotmail.com

Stereo Blues**FRI 11am-12pm**

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

It Ain't Easy Being Green**FRI 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.

Nardwuar**FRI 3:30-5pm**

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

Randophonic**SAT 11pm-2am**

Randophonic is best thought of as an intraversal jukebox which has no concept of genre, style, political boundaries, or even space-time relevance. But it does know good sounds from bad. Lately, the program has been focused on Philip Random's All Vinyl Countdown + Apocalypse (the 1,111 greatest records you probably haven't heard). And we're not afraid of noise.

Stranded**FRI 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.

Shine On**MON Midnight-1am**

Connecting music and artists through a different theme each week.

The Vampire's Ball**WED 1-4am**

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

SKA

Ska-T's Scenic Drive**MON 11am-12pm**

CINEMATIC

Exploding Head Movies**MON 7-9pm**

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.

JAZZ

The Jazz Show**MON 9pm-midnight**

Vancouver's longest running prime-time Jazz program. Hosted by Gavin Walker. Features at 11 p.m. Vancouver's longest running prime-time Jazz program. Hosted by Gavin Walker. Features at 11 p.m. April 7: Celebrating the 99th Birthday of the one and only Billie Holiday and some of her finest recordings from 1939 and 1944. April 14: Another Birthday but this time one of the finest tenor saxophonists: Gene Ammons at a live concert in Sweden. April 21: One more Birthday and it's the composer/ trombonist Slide Hampton who is still alive and well. His great recording "The Drum Suite". April 28: John Coltrane with the Red Garland Trio. Garland (piano), Paul Chambers (bass) and Arthur Taylor (drums). One of Mr. Coltrane's first steps to greatness: "Tranein' In".

Little Bit of Soul**MON 5-6pm**

Little Bit of Soul plays, primarily, old recordings of jazz, swing, big band, blues, oldies and motown.

HARDCORE

Flex Your Head**TUE 6-8pm**

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

LITERACY / LANGUAGE

Sne'waylh**WED 4-5pm**

In many Coast Salish dialects, "sne'waylh" is the word for teachings or laws. The aboriginal language-learning program begins with the teachings of the skwxw7mesh snichim (Squamish language). Originally aired on Coop Radio CFRO 100.5 FM in Vancouver, Tuesdays 1-2 p.m.

Simorgh**THU 5-6pm**

Simorgh Radio is devoted to the education and literacy for the Persian speaking communities and those interested in connecting to Persian oral and written literature. Simorgh takes you through a journey of ecological sustainability evolving within cultural and social literacy. Simorgh the mythological multiplicity of tale-figures, lands-in as your mythological narrator in the storyland; the contingent space of beings, connecting Persian peoples within and to Indigenous peoples.

Language to Language**THU 2-3pm**

Encouraging language fluency and cultural awareness.

PUNK ROCK / POP

Rocket from Russia**THU 10-11am**

Hello hello hello! I interview bands and play new, international and local punk rock music. Great Success! P.S. Broadcasted in brokenish English. Hosted by Russian Tim. Website: <http://rocketfromrussia.tumblr.com>. Email: rocketfromrussiacitr@gmail.com. Facebook: <https://www.facebook.com-RocketFromRussia>. Twitter: http://twitter.com/tima_tzar.

Generation Annihilation**SAT 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: generationannihilation.com.

Facebook: facebook.com/generationannihilation.

SPORTS

Thunderbird Eye**THU 3:30-4pm**

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

DRAMA / POETRY

Skald's Hall**FRI 1-2pm**

Skald's Hall entertains with the spoken word via story readings, poetry recitals, and drama. Established and upcoming artists join host Brian MacDonald. Interested in performing on air?

Contact us on Twitter: @Skalds_Hall.

METAL

Power Chord**SAT 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.

GENERATIVE

The Absolute Value of Insomnia**SAT 2-6am**

Four solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.



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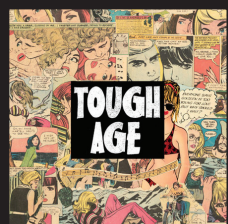
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