

DIGICORNER

JANCEMBER - THAT MAGAZINE FROM CITR 101.9 FM - FREE!
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THE HISTORY OF SHINDIG | LITTLE WILD | SABOTA | PHANTOMS AGAIN | LITTLE INDIA
BIG JOY FEST | SUNEE DHALIWAL | KING OF DOT ENTERTAINMENT



shindig

SHOWS COMING UP

Nov. 19

Hooves

Binz

Skinny Kids

Nov. 26

Dream Baby

Pineapple

Zen Mystery Fogg

Dec. 3

War Baby

Candela Farm

42

FINALS ON DEC. 10 AT THE RAILWAY CLUB

UPCOMING SHOWS

RICKSHAW T H E A T R E

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**DEC
1**

THE REBIRTH STARRING: FATAL INSTINCT

Caulk, The Furniture and Bloody Betty

**DEC
6**

SAVIOURS

Baptists and Wizard Rifle

**DEC
12**

CITY OF GLASS

Girlfriends and Boyfriends

**DEC
14**

CO-OP RADIO REGGAE FUNDRAISER

With Chuckle Berry, Mr. Metro and the East Van All-Stars Band

**DEC
31**

ONE NIGHT STAND 2013

With members of MOTHER MOTHER, SAID THE WHALE, YUKON BLONDE, DOMINIQUE FRICOT, THE BELLE GAME, BRASSTRONAUT, ADALINE, and ROCOCODE

**FEB
21**

THE PACK A.D.

With Guests

**DEC
5**

LAUGH YOUR ASS OFF 20 HOSTED BY DINO ARCHIE

Scott Patey, Ed Witty, Andrew Barber, Alex Sparling and Kyle Bottom

**DEC
7**

WHITE RAVEN REVUE

Lucitera's Winter Fusion Bellydance Student Showcase

**DEC
13**

DIECEMBERFEST, FEATURING ARCHSPIRE

Burning Ghats, Sinned, Anion, Nihilate, Ogroem, Dungeons, Nautilus

**DEC
19**

A TWISTED XMAS HOSTED BY PATRICK MALIHA

A night of comedy with Dylan Reimer and Simon King.

**FEB
6&8**

LOVERS CABARET

**FEB
7**

D.O.A. WELCOME TO CHINATOWN LIVE ALBUM RELEASE PARTY

**FEB
22**

BISON

Grass City and Sumner Brothers

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EDITOR'S NOTE: THE ARTISTS FORMERLY KNOWN AS DECEMBER & JANUARY

While the beginning of December acts as a starting pistol of sorts for things like advent calendar chocolate decimation, it's also a special time for the magazine. Contradictory to the traditional 12-months-in-a-year model, December and January are one and the same for us. You're currently reading what we at *Discorder* affectionately dub the Jancember issue. Like most months throughout the year, everyone toils away throughout November and then a nirvana befalls the month of December—aptly so, because I can't even imagine having to organize deadlines for volunteers around the festive behemoth called Christmas.

So what makes the Jancember issue so different than our regular installments of *Discorder*? Total transparency here: nothing that'll blow your mind. We have the same amount of pages, maybe a couple more ads than usual, and it's full of awesome content. We just push the best-before date back another month and let the issue sit on the shelves for double the time.

One notable aspect of the 2013/14 Jancember issue that's different from Jancembers past is the absence of a year-end wrap-up article highlighting the year's best music. I actually had quite a few people ask me why the issue was going to be list-less, considering it's been such a favourable tradition in the past. Heck, last year the "Best Music of 2013" mindset not only dominated the Staff Sound-off but also scored a feature, with the picks coming from local musicians who'd been featured throughout the year. And to be fair, the accompanying family portrait-style picture still melts my heart in a gingerbread cookies and milk kinda way.

So why didn't I include a roundup list this year? As unsatisfying as this

answer may be, I think I'm just projecting my own viewpoints here. Not surprisingly, I really fucking love music—heck, if I didn't then I probably wouldn't be writing the "Editor's Note" of *Discorder* for y'all—but I love it so much that even the thought of picking a single favourite album from the year gets my cranium throbbing. How other people manage to dissolve an entire 365 days' worth of great music into one solid recommendation is beyond me.

In any case, you won't find a cheat sheet to the year's music anywhere within these pages. However, what you will find is a ton of other stuff about said music. Filling our size-related band name quota, we have pieces on both Little India and Little Wild, as well as features on Sabota, Phantoms Again, the up-coming Big Joy festival, and more. As for the month's cover story, join us as we look back on 30-years' worth of Shindig, interview current organizer Ben Lai, and catch up with former Shindig participants on some of their experiences. Try to savour all of this fantastic content because you won't be getting any more of it until February comes along.

What do I plan to do with my time off from *Discorder* in December? I'm going to gorge myself shamelessly on pomegranates, go to a bunch of shows, maybe spend some time with my friends and family, and I'll more than likely get a head start working on the February issue. The funny thing about great music in Vancouver is it never takes a holiday; and in a sense, neither does *Discorder*.

So it goes,
Jacey Gibb

FEATURES

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- 14 **Phantoms Again** Forget what you knew about the local duo We Are Phantoms Again. For starters, they've dropped the "We Are" and added a third member, but now they're moving full-speed ahead with a brand new album out later this month. *By Luan Li*
- 8 **Little Wild** Coming to you from Abbotsford, BC, the four-piece formerly known as Rags to Radio released their debut album, *Victories*, back in November. Deep in the heart of Neptoon Records' basement, we caught up with the band to talk about the new LP and why they decided to leave their old band name behind. *By Keefer Pelech*
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- 25 **Shindig** CiTR's annual battle of the bands, Shindig, turned the big 3-0 this year. Join us as we take a look back over the last three decades, talk to previous finalists, and interview current Shindig host, Ben Lai. *By Julie Colero & Jonathan Kew*

REGULARS

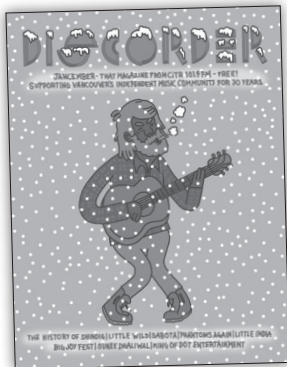
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NOTICE OF DIGITALIZATION

Dear readers, writers, photographers and past contributors of *Discorder*,

Let it be known that CiTR is currently working to digitalize the entirety of *Discorder*'s archives. Soon, all of the past issues you know and love will be available for viewing online. Thanks, computers!

If you have any questions or concerns, please contact Brenda at stationmanager@cit.ca



↑ Cover illustration by
[JUSTIN LONGOZ](#)

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HERE'S THE THING...

by BOB
WOOLSEY

illustration by
ROB ONDZIK



THAT OLD TIME FEELING

I never liked my Grade Three teacher, Mrs. Lang. She was a conservative woman with a seemingly chinless face who showed us Bible story reenactment videos in class. Even then, in my still very much maturing Atheist brain, I was put off by the whole thing. It felt strange to be watching dogma from a system of beliefs that had nothing to do with my family's own. We didn't have a formal belief system of any kind, but it was still weird being presented to such young minds as factual. [Full disclosure: my dislike for Mrs. Lang may have also come from an incident where she yelled at me over a presentation about dolphins.]

As Christmas approaches, I know that many people feel the same way about the holiday as I did watching those Jesus videos back in Grade Three. They aren't Christian, they don't care, or they might even be of another religious faith with its own ceremonies centered on this time of year. In any case, December is unique for a number of reasons. First off, it's winter and the weather generally sucks. Educationally, it's the middle of the year with semesters ending and studies changing over. It's the end of the calendar year and we're about to start anew with a bunch of promises to ourselves that we probably won't keep. Lastly, regardless of whose birthday it is, we get three statutory holidays almost in a row—something that doesn't happen any other month of the year.

The specialness isn't by accident. In fact, this time of year has been held in high regard as far back as people have been gathering and eating large meals together—or if you're a stickler for your ages, the Neolithic Age. The reason is simple: Christmas falls on the winter solstice, which has been an important cultural event across the globe, not just in Christian parts of the world. The rocks at Stonehenge were even placed in a way to commemorate

the sunset on the day of the solstice (or were they just predicting Jesus' birthday all along?). Although historians can't go back and ask those folks why they did what they did, given that those rocks are pretty heavy, it's easy to assume they felt strongly about what they were doing.

Maybe Jesus was born on December 25, or maybe he wasn't, but when the Christians came to power and decided that this was the time they were going to celebrate that event, they made sure everyone else knew what they were supposed to be celebrating as well. So when Cardinal so-and-so saw Pagan Sally having a feast with her family on the winter solstice, he wished her a Merry Christmas and Sally just went with it. Because that's how the world works; those with the power make the rules.

**"IF YOU BELIEVE IN CHRIST, IT'S
CHRISTMAS; IF NOT, THAT'S COOL TOO.
JUST DO YOUR OWN THING AND CALL IT
WHATEVER YOU WANT."**

Luckily, we've come a long way since the third and fourth centuries when they first started celebrating December 25 as Jesus' birthday. We live in a country where multiculturalism reigns supreme and our mosaic state of mind allows people of all faiths (or no faith) to celebrate whatever they damn well please to—which is really the point in the first place. So here's the thing about Christmas: if you believe in Christ, it's Christmas; if not, that's cool too. Just do your own thing and call it whatever you want. December is really about taking a pause to look back at the previous 12 months and forward to the next 12, all while stuffing your face and spending time with the people who mean the most to you in this world.

Merry Christmas and happy holidays!

SIN CITY FETISH NIGHT

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DEC 31

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NANOWRIMO

by ALISON
BRAIDillustration by
DANA KEARLEY

Listen closely. Do you hear that? It's the collective sighing of half a million writers worldwide slumping into basement couches, collapsing in backyard hammocks, and fainting in coffee shops. To some of us, December marks the start of advent calendar chocolate consumption. But for those dedicated, driven writers, it's the end of National Novel Writing Month.

Abbreviated to NaNoWriMo, the event takes place all November-long, during which an estimated 500,000 writers attempt to write 50,000 words. Let's do some quick number crunching. If you wrote every day without fail, that's 1,667 words a day. You want to take Sundays off? Make it 1,923. And let's say you're an average typist, doing around 40 words per minute. At that rate—without taking time to tap the drumbeat to your music or contemplate the correct spelling of saccharine—you'd have an astounding 2,400 words in your first hour. If only it was that easy.

Now, the fastest recorded typist in the Guinness Book of World Records is author Barbara Blackburn, who can maintain 150 w.p.m. for 50 minutes. Aim to be Blackburn, and you'll be finished before the morning coffee has finished dripping. At the other end of the spectrum, if you're a young R.L. Stine and type with only one index finger, well, I wish you luck.

No matter how you approach the word count, the experience is what three-time NaNoWriMo participant Laura Cuthbert terms an "exceptional exercise." Cuthbert is a 22-year-old lyricist and short story writer whose approach to NaNoWriMo is "to just be stuck with [herself]." However, NaNoWriMo can also be about community. The project organizes local events for writers to communicate with each other, as well as online forums, communal write-ins, and pep talks.

At the time of our interview on November 19, Cuthbert was nearing the finish with an amazing 37,562 words and 11 days to go. In November, her main goal is to "practice, and dedicate more time to [her] craft." The target of reaching 50,000 words allows Cuthbert to "more effectively write the absurd, abnormal, and definitely unconventional storylines [her] inner-editor prevents" when there's more time to spare. If you're someone who too-often overthinks something, the pressure will force you to get the material on the



“LET’S DO SOME QUICK NUMBER CRUNCHING. IF YOU WROTE EVERY DAY WITHOUT FAIL, THAT’S 1,667 WORDS A DAY. YOU WANT TO TAKE SUNDAYS OFF? MAKE IT 1,923.”

page and ready for editing December through October.

Cuthbert finds herself shaking her head during read-throughs in the months after NaNoWriMo, but says those moments are combined “with moments of shock, and beauty” that surface because of the inability to overthink.

But here's the downside: don't delude yourself at the end of the month, because as Cuthbert warns, “you're still not a pro.” But it's at least a start, and if you have any stamina left, many writers argue the fun is in the rewrites—something even Hemingway would agree with, after he himself rewrote the final words of *Farewell To Arms* a total of 39 times. Are you up for it? Good, because National Novel Editing Month, or NaNoEdMo, starts on March 1.

If you want my suggestion: find your own writing groove, and settle into it for when November comes. For Cuthbert, that's “waking up to chilly mornings, having a tea, [and] hopping in a sleeping bag.” Whatever it is, mildly eccentric or not, we all have a story to tell, and NaNoWriMo bullies you like a boot camp leader to get it out there. So whip out that blue pen, or that R.L. Stine index finger, and get practicing.

TITO ON ICE (2012)

DIRECTED BY MAX ANDERSSON
AND HELENA AHONEN

by **SELINA
CRAMMOND**

illustration by
KIM PRINGLE

Tito on Ice is a punk-rock political road documentary that follows comic book creators Max Andersson and Lars Sjunnesson as they travel throughout former Yugoslavia in promotion of their new book, *Bosnian Flat Dog*. Before embarking on their journey, Andersson and Sjunnesson create a creepy corpse-like sculpture of Marshal Tito, the benevolent dictator that ruled ex-Yugoslavia for nearly three decades. The mummified Tito, made of paper mâché and other waste materials, is a sort of Dadaist assemblage that accompanies the duo on their quest to uncover the regions' communist past by interviewing local artists.

Their journey is captured using a low-resolution video camera and the live footage is intercut with animation made from cardboard scraps. The cardboard cut-outs are shot on black and white 8mm film, resulting in choppy animation that is, at first, uncomfortable to watch. But as the strange and upbeat Balkan soundtrack enhances the frenetic pacing, the film begins to take on a pulse of its own. The jarring jump cuts between live action and animation, combined with the obscure '60s surf-rock, '70s post-punk, and '80s new wave, is so satisfyingly bizarre, it begins to feel like a graphic novel come to life.

Local writers, artists, and musicians act as historians to provide an illuminating account what life was like under Tito, as well as the current struggles facing those living in the former republic. Although interviewees are quick to explain how Tito cleverly subverted democracy in favour of strict authoritative measures, the former leader is often venerated. In a region that has been stained by civil war in recent years, you can't help but admire Titoism for maintaining economic and cultural stability for upwards of 30 years. The sentiment is evident when Andersson and Sjunnesson attempt to cross the Croatia-Bosnia border with the Tito sculpture. Surprisingly, the guards are not offended by the grotesque mummy, but laugh and ask to have their photo taken with it.

Onward to Mostar, Bosnia, where two local poets started an "Alternative Institute." In recent years, the Institute hosted lectures, concerts, and art



shows. As one of the founders explains, the Institute became the only place in post-war Bosnia that encouraged real reconciliation between Serbs and Croats. Due to threats of violence and a lack of support from local authorities, the Institute is no longer operating. With this, it is clear that socialist revolution is not a historical fact in ex-Yugoslavia's past, but rather something creative communities are still fighting for. It's a struggle that has been initiated, but has yet to actualize.

Overall, *Tito on Ice* is weird, informative, and does something only great films do: it harmonizes form and content into a perfect cinematic rhythm. Surrealist absurdity, constructivist montage, and good old-fashioned cinema vérité oscillate to open up the complex realities of a tried and failed version of socialism. Such aesthetic interplay evokes the political dichotomies that ex-Yugoslavia, and arguably all nations, continue to be confronted with (capitalism vs. socialism, nationalism vs. communism). The DIY animation, jarring edits, and punk soundtrack, juxtaposed against the quiet despondent post-war townships Andersson and Sjunnesson visit, acts as a call to action. It wakes and shakes the viewer out of our Hollywood slumber and forces us to consider who the true revolutionaries are (hint: they aren't the politicians).

UPCOMING DOCUMENTARY SCREENINGS

Far from Vietnam, directed by Chris Marker
December 10th, Djavad Mowafaghian Cinema (SFU Woodward's Vancouver)

Hi-Ho Mistahey!, directed by Alanis Obomsawin
January 18th, The Theatre (SFU Surrey)

→ doxafestival.ca for more information.

Alcan Highway, directed by Aleks Salmenperä
January 21st, Kay Meek Centre (West Vancouver)

In Real Life, directed by Beeban Kidron
January 30th, Capilano University Bosa Theatre (North Vancouver)



LITTLE WILD

by **KEEFER PELECH**

lettering & illustration by
JUSTIN LONGOZ

photos by
KAMEKO WALKER

Nestled in the basement of Neptoon Records, I meet up with the members of Abbotsford-based rockers Little Wild for an interview. Between road shenanigans and the milestone events leading up to their debut album *Victories*, there's a lot to talk about—and for this band of storytellers, that's no problem.

Inspired by '90s garage acts like the White Stripes and the Hives, Little Wild are known for their upbeat, riff-heavy tracks and energetic live shows. Conga lines have also become a mainstay in their set, a trend that started with the band but has since grown beyond their control. Within Little Wild's lineup, the Keely Brothers Layton and Zack, share guitar duties, with the former also providing vocals. Josh Erickson is responsible for holding everything down with solid bass groove and drummer

Jake Holmes shows range and talent switching from go-to rock backbeats to Latin standards perfectly suited for Little Wild's hodgepodge of gunslinger showdown singles.

The band came together in 2008 when Layton asked Erickson about starting a new group, after having weathered several high school bands together in the past. Kicking around with different members and rotating instruments, the band began to take shape under the moniker Princess Says, before switching to another former name, Rags to Radio. Layton took vocal duties, while Erickson experimented with bass to cover the low end. Younger brother Zack was enlisted on trombone and keys, before switching to a heavier guitar role—a switch that had a dramatic effect on the band's style.

"It added a whole new level to our sound," Erickson remarks. The band's previous outings had dabbled in swing-rock, but feeling the songs were dated, the inclusion of Zack's guitar lines added depth and life into their older catalogue. "When you add a second guitar [the songs], for a lack of a better word, sound more modern. It's more true to what we actually listen to."

Holmes was the final member to join, after the group juggled through a few previous drummers. Holmes' inclusion in 2010 finalized the band's current lineup and solidified their driven, climactic sound.

Since 2011, Little Wild have managed to tour across Western Canada, win an illustrious spot playing at POP Montreal, and perform a series of shows in LA that would result in them meeting their future producer. When listing Little Wild's recent string of successes, it's easy to write it off as a lucky streak. However, with five years of development under their belt, Little Wild have

earned their following with every solid set and new release. The energy and conga lines didn't hurt either.

"We like to bring a show to people. We like to bring energy. And we like nothing more than to see people dancing and going crazy," Erickson remarks about their live shows.

Right from the start, Little Wild took an aggressive approach, agreeing to as many gigs as they could in the Lower Mainland before embarking on a Western Canada tour in 2011. Playing nine shows in almost as many days, the band made it all the way to Saskatchewan before returning with new experiences and countless road stories under their belt. They travelled with tourmates and fellow Abbotsfordians GSTS, growing their fan base and gaining experience that can only be earned on the road.

In 2012, at the suggestion of Aaron Levy for CIVL Radio in Abbotsford, the band entered a contest where the winners would be flown in all expenses paid to play at the POP Montreal Music Festival. Over 200 bands submitted entries, and after fan voting landed them in the top two, a panel of judges declared Little Wild—still playing under the moniker of Rags to Radio—the winners.

"They put us up in a hotel in Montreal, all expenses paid, we got passes for the festival, and they set us up with two gigs" says Erickson, recalling the experience fondly. It was in Montreal that the band ultimately decided to change their name.

"After a while of playing and doing bigger things, we had a little bit of amateur airplay and so it almost all became somewhat superficial. Rags to Radio had become what we were doing," says Holmes.

"We wanted a name that people could just take more seriously," adds Erickson.

Three months after the stint in Montreal, a fan invited Little Wild to play in a series of shows for Indie Music Cares in LA. The band played three shows, including one at the legendary Whiskey A Go-Go, and also made plans with Scott Coslett to record their debut album, *Victories*.

Released on November 26 via Neptoon Records (and with the support of store owner, Rob Frith), *Victories* was recorded over a two-week period, "In so many different kinds of places," Holmes remarks. "We recorded at the creative shop in Aldergrove. We did drums and bass there and a little bit of guitar." Other recording locations included a dojo that the Keely brothers attend, Neptoon Records, and Layton's own closet, which was used for vocal tracks. The closet is credited on the album as "The Cupboard."

"It was very guerilla-style," adds Layton.

The album boasts 11 tracks, offering a broad listening experience from the up tempo single "Steep," to the closing track, "Ride Off... Really Dramatic Like"—the band's take on a spaghetti western theme. For extra credit, listen closely to "Cockatiel" to hear Holmes play makeshift steel drums on a set of repurposed oil drums.

The band will soon embark on a tour of the United States in promotion of their new album, culminating in a coveted spot at SXSW 2014. Many victories still await Little Wild in the years to come, as they turn every live show into a new opportunity.

"WE LIKE TO BRING A
SHOW TO PEOPLE. WE
LIKE TO BRING ENERGY.
AND WE LIKE NOTHING
MORE THAN TO SEE
PEOPLE DANCING AND
GOING CRAZY."



SUNEE DHALIWAL

“I WENT TO A BIRTHDAY PARTY IN THE THIRD GRADE, AND A GIRL ASKED IF MY MOM COOKS, BECAUSE SHE LIKED EAST INDIAN FOOD, AND I SAID, ‘YEAH, MY MOM COOKS... THAT’S WHY WE EAT OUT.’”

SUNEE DHALIWAL

by EVAN
BROW

photos by
JON VINCENT

lettering by
KIM PRINGLE



Vancouver stand-up Sunee Dhaliwal has four passions: basketball, coaching basketball, rap music, and comedy. For the first two, it helps that he's 6'5". But for comedy, it helps that Dhaliwal has a fluid energy to him, to be sparked by something, to declare a good side note to what's going on, or to treat you like a friend and say, "Hey, I shouldn't talk about this, but I'll tell you anyway. This is for you." And as a comic, that's how Dhaliwal got his roots, as the friend who told a good bit.



"The first time I saw comedy, I was watching a Chris Rock special," says Dhaliwal. "Chris Rock was talking about a 'Get Dick Free Card,' that if you cheat on your girlfriend and you stay with her, you essentially gave her a 'Get Dick Free Card,' because she has the right to cheat now. I remember that and I remember doing it back at school. I would always do that. I would always be influenced by him and then go back and do the bit to my friends at elementary school. Oh, and then get in trouble for saying it."

Growing up, Dhaliwal strove to find the joke, wherever it was and however he could tell it. It was exciting to evolve his sense of humour, discovering rhythm, a quick wit, and timing.

"I went to a birthday party in the third grade, and a girl asked if my mom cooks, because she liked East Indian food,

and I said, 'Yeah, my mom cooks... that's why we eat out,' and I got a laugh for that and I thought, 'Okay, I get timing.'"

It's this kind of humour that Dhaliwal specializes in: real humour and real moments. Dhaliwal isn't the type to labour at a joke, racking his brain for hours thinking, "What's funny? Come on, dammit, think of something funny." He'll tell real-life stories, moments, and experiences that come naturally to him. Even his first stand-up joke was taken straight from real life.

"I was taking criminology in university and a professor said, 'Tell us a little about yourselves, so let's go around the room.' And it got to me and I said, 'I'm Sunee Dhaliwal... I'm East Indian but I can't grow facial hair. I mean, I can grow it but it comes in all patchy. I don't know how my sisters did it.' The class loved it, so I did it the first time I went up for stand-up."

One of Dhaliwal's signature bits is about his name and how "Sunee Dhaliwal" could be shortened to "Sunee D." I asked Dhaliwal how he realized his name was also a popular orange-flavoured beverage.

"I didn't have that moment because people had that moment for me. It was the sixth grade. SunnyD came out. In Abbotsford, they gave samples with the newspaper to launch the product. So the name "Sunee D" hit the ground running. Everyone was saying, 'Hey, SunnyD! Get it?' And I was like, 'Uh, yeah. I do.'"

Even now, as an established comic, Dhaliwal still finds moments to put into his set. It helps when you go on the road and see how diverse being a road comic is.

"I start one of my jokes with, 'When you start touring, you don't get to pick where you get to go.' I didn't know that," says Dhaliwal. "You know, when Jay-Z gets to do a tour, he gets to pick. So I thought, yeah, let's do a tour. Toronto, LA, New York, yeah! And it's like, nope, you're doing Prince George, Williams Lake, and Castlegar. And I thought, 'What is this, the broken dreams tour?' So me and my friend are driving to Prince George for a show, eight-hour drive. We pull up into this hotel. It's called the PG Hotel. Worst hotel I've ever been to in my life... We go to check in and the hotel is attached to a cold beer and wine store. And that's where we had to check in. It's weird to go to a cold beer and wine store and say, 'Hi, Sunee Dhaliwal, here pursuing my dream.'"

From the third grade to life on the road, Sunee Dhaliwal is still mining his experiences for material. Maybe it comes easy to a man who initiates conversation so well, treating you like a friend he spent months on the road with, a man who just loves b-ball, Eazy-E, and a good laugh.

Dhaliwal will be headlining the Comedy Mix from December 19 to 21. He will also be emceeing a New Year's Eve stand-up show at the Comedy Mix on December 31, featuring Dino Archie, Ivan Decker, and Ben McGinnis.

DHALIWAL, ON THE NICKNAME "SUNEE D"

"It was a quick and easy way for people to identify me. I think I started to do it subconsciously for comedy competitions. Comedy competitions are the worst thing ever. There's like 15 comics on a show and all the people just bring their friends and say, 'Hey, vote for me.' It's just who can bring the most friends. But it's so many people during the night. I mean, 15 comics, you don't remember who's who, so you can do a quick joke like, 'Oh, I can't be a rapper because my name is Sunee Dhaliwal. Sunee D,' and people laugh at that. And then they put down their friend, obviously, and then "that Sunee D guy" as second. So it's a cheap way to get noticed."

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Little India



It's difficult to describe Little India without noting the youth brimming at their seams. The three-piece indie-rock band, consisting of Conan Karpinski (vocals/guitar), Andrew Dixon (bass), and Dallyn Hunt (drums), have just wrapped a short photo shoot in conjunction with this article; one that consisted of spur-of-the-moment jumping shots with passersby, and casually sitting in trees. Graduating from high school in 2011, the trio have a lot to celebrate as of late: their debut EP, *Up All Night*, was released in November—almost to the date of their one-year anniversary as a band. It is barely a minute into our chat on the outskirts of the Metrotown SkyTrain station and the band has already made ample use of their charismatic laughs—and the word “fun.” But as the group divulges into their band’s origin, it becomes evident that, although the term youth relates to the group in some aspects, life experience is not one of them.

“I’ve been playing music for as long as I can remember,” recounts Karpinski. The frontman moved to Canada from South Africa six years ago, meeting Dixon and Hunt at a Langley high school. Though friends, the three never considered forming a band. “We did jam one time, or a couple times. But made nothing of it,” Karpinski explains. Hunt reiterates the statement, adding “We were just playing covers for fun.”

Two years after graduation, Karpinski had the urge to play music with other people. Calling up the only bassist he knew in town, along with a drummer who was soaking up the sun on an Australian beach at the time, proved to be a good fit; after a couple months of jamming together in Hunt’s basement, the trio realized there may be some good chemistry in the mix after all. In the end, all it took was a little push to get the ball rolling. “Some friends [fellow Langley indie-rockers Derrival] asked us to open for them at a show, so we did,” Karpinski says. “[We put] ourselves out there. After that, we liked it.”

When discussing their debut EP, *Up All Night*, Little India can’t help but express relief at the fact that it’s now available and in the hands of the public. “We’ve never recorded or released anything together, so the entire thing was a learning process,” notes Karpinski. “The first time Dallyn [Hunt] and I ever played on a stage was last January,” Dixon chimes in. “So in the studio process I was like, ‘What?’”

Self-described as “indie-rock, with a tint of electronic-ness,” the group started with several demos and electronic songs written by Karpinski, and converted them into the band-friendly, indie-rock tracks they were aiming for.

On top of the process being their first, there were numerous setbacks to the release. The band wasn’t completely happy with the outcome of where the EP was first mixed. Instead of settling for the subpar product, they kept their options open and looked elsewhere. “You only get to release [a debut album] once,” Karpinski noted. “We decided we might as well just dig deep into the pockets, and go where we should go.”

Where Little India should go turned out to be Michael Brauer, a New York mix

engineer who has worked with artists ranging from Bob Dylan to Coldplay. “When we decided who we wanted to get [the EP] mixed by, we decided that we should listen to what we already listen to,” explains Dixon. After stumbling across Brauer through an Atlas Genius album, the band decided to shoot him an email. As the old saying goes, it never hurts to ask; Brauer, along with his assistant, Will Hensely, enjoyed their tracks and wanted to work with them. “It was the coolest news ever,” Dixon says with a smile. “We were like, ‘Oh, [the EP] will sound good!’”

Even so, it takes more than a mix engineer to make an album sound good. *Up All Night* is an impressive compilation of tracks from a band that only had one to their name (the demo “Oola”) prior to the release. Opener “Sleep” is an upbeat, guitar-driven number that one can’t help but dance along to. “Carry On,” though equally as catchy, is slightly more solemn with Karpinski reciting lines like “This is not my sin / to sink till you can swim.”

“The way I constructed the lyrics is that they mean something personally to me, but the listener can find what they like inside the songs as well,” says Karpinski. Sound-wise, it was more of a group collaboration, inspired by music the trio have listened to all throughout their lives. “You’ll have a lot of my electronic influence, but then you’ll have a lot of Andrew’s ‘funky,’ and Dallyn’s old school rock,” Karpinski explains. “It’s all new age stuff too, so we like it.”

With the first release under their belt, Little India shows no signs of slowing down; they’re already working on new material. “We’ve been working on these songs for a long time,” Karpinski explains. “We have a lot of new ideas that we want to get out there as well that we’re really excited about.”

The trio also express their gratitude at being part of such a tight-knit, flourishing arts community as Vancouver. “Everyone is so friendly,” gushes Hunt. “It’s like having a really awesome hobby,” Dixon agrees. “‘because at the end of the day, everyone’s doing it for fun.’”

If the trio’s debut release is any indication as to how much they enjoy making music together, listeners have a lot to look forward to.

*You can find Little India’s debut EP, *Up All Night*, available online through iTunes and Amazon MP3.*

by **NATALIE
HOY**

lettering by
GINA MACKAY
photo by
KAMEKO WALKER

Phantoms Again



by LUAN LI

photos by
SYLVANA D'ANGELO

lettering by
ALIZ HORVATH

It's a chilly November night as I make my way to The Templeton in downtown to interview an up-and-coming band, Phantoms Again. While waiting for a booth at the vintage diner, I dig up a single Bandcamp track they released back in 2012 and a scribbled band description. Needless to say, I was curious to bridge the gap between the Phantoms Again from then and the band they've become. Between sharing pies,

fries, and banging on the vintage jukebox, the band fills me in on their future plans.

Phantoms Again started out in 2010 as a duo, with Cali Travis providing lead vocals and Jensen Gifford on guitar/backing vocals. The idea came to the couple while they were travelling/hitchhiking through the maritime provinces earlier that same year. Casual jams evolved into songs, and by the time Gifford and Travis found their way to Vancouver, they had already agreed to form a band together. This past September, drummer Travis Lacroix joined to complete Phantom Again's sound. Like many indie startups, evolving into a band is an organic matter; collecting funding, playing gigs, and balancing other commitments is another ordeal.

"Originally we were called We Are Phantoms Again, but the name was too long and people never got it right," says Travis, who also came up

with the name, using a line from one of her original poems. A lot more—sonically—has changed for Phantoms Again this year as they transition from a softer, whimsical sound to driving garage-rock. Influences are diverse but one thing is common; support for Canadian talent. Gifford names Quebec band Wolf Parade as a key influence to his music, while Travis cites Chad VanGalen as hers. Moonface (featuring B.C. native Spencer Krug) and Cousins also tops the band's collective list.

What draws me to the band is the sensitivity they display for their audiences. The indie music scene in Vancouver is flourishing for adults, but for those under 19, there are very few shows available. Phantoms Again recently played

an all-ages Halloween Show at Astorino's—definitely a treat for local underage music lovers. Gifford and Travis also co-founded a Vancouver artist/musician's network called Googly Eyes Collective, which allows musicians to jam (sometimes in each other's garages) without having to pay hefty fees to book venues.

The band's newest seven-track EP, *Half Dog*, will be released digitally in December and as a vinyl in early 2014. *Half Dog* is fast-paced and catchy, yet still captures a nostalgic feel. Nonetheless, some of the band's unique ethereal, playful sound still resonates in the garage-rock record.

The band initially planned to book studio time for recording, but instead opted for a TEAC A-2340SX analog tape machine—an interesting alternative to going digital. This happy incident is accredited for the crackly, fuzzy lo-fi sound in all of the tracks on the EP.

"We want our sound to be abrasive, but in a good way," Lacroix adds. The record, though abrasive at times, is still strikingly haunting and sentimental and is reminiscent of a long-ago teenage summer, upbeat but static, like old negatives from a film.

Recording for the EP began in July earlier this year at Googly Eyes Studio (a.k.a. Gifford and Travis' living room). The band recently finished putting the final touches on the record. In early November, Phantoms Again played for a full crowd at the Prohouse with Daisy Blue to fundraise for *Half Dog*'s prospective vinyl release party ("We're pushing for February," Gifford encourages). With a new album to be released, the band also sees a full itinerary coming their way. The time and place for *Half Dog*'s official digital release party is already set, while Phantoms Again are also headlining an upcoming show at the Media Club—all before the year's end. The band also plans to send the new EP to local record labels and to continue experimenting with new sounds.

With a new and improved sound and a third member to the ensemble, Phantoms Again is headed off to a great start. Expect to see some smashing shows full of pizza, dogs and crunchy slacker-rock coming your way.

Join Phantoms Again at The Rickshaw Theatre on December 8 for their digital release party. You can also catch them the following night, December 9, at The Media Club performing with Scottie P. & the Virgins and Death Goldbloom.



THE BAND INITIALLY PLANNED TO BOOK STUDIO TIME FOR RECORDING, BUT INSTEAD OPTED FOR A TEAC A-2340SX ANALOG TAPE MACHINE—AN INTERESTING ALTERNATIVE TO GOING DIGITAL. THIS HAPPY INCIDENT IS ACCREDITED FOR THE CRACKLY, FUZZY LO-FI SOUND IN ALL OF THE TRACKS ON THE EP.

"WE WANT OUR SOUND TO BE ABRASIVE, BUT IN A GOOD WAY," LACROIX ADDS.



Trudging through deserted midday streets beneath a dubious grey sky, I arrive before a building resembling more of a makeshift auto body shop than a studio, but double-checking the address spray-painted across the front, I know I have the right place. In most cases, I would be a little sceptical entering into what could possibly be the squatting grounds of crack heads, but for some reason I have a good feeling about this one.

After first listening to Sabota, the local DJ collaboration between Robbie Slade and Max Ulis, I struggled with how I would even describe their music in writing. Labeling them as indie-electronica or under any of its infinite subgenres felt apathetic and would serve little purpose. Walking up the stairs into their construction zone-esque studio space, I meet Slade quietly sipping a coffee in an office chair, looking depleted. He flew in overnight from Toronto on his way home after performing in Bogota, Colombia with his other group HUMANS. Waiting for Ulis, an accomplished solo DJ in his own right, we begin moving furniture in prep to take photos. Walking around the chilly open space, I smell a vague stench of mouldy beer, but Slade assures me of the plan to spruce the place up with a mini-bar. Ulis eventually shows up and we cram into his closet-sized personal studio

space to talk about the development of their collaboration and their self-titled debut LP being released January 27 on Hybridity Music.

Sabota came together about a year ago after Malcolm Levy, the director of Hybridity, suggested the idea of them working together. Using sequencers and synthesizers such as the Yamaha CS-60, xoxbox, Roland SH-101, Nord Electro, and an Acidlab Miami, they started to write trance-like tracks with a feel for constructing an early morning aesthetic. Even though most of the composition is done alone, the main ideas for their music are hashed out together. By continually going back and forth between one another, each guy's personal musical elements enter into the songs. Ulis' background as an underground DJ introduces dub and house influences, which are then met with Slade's knack for melody. Slade describes how he originally envisioned Sabota as being solely beats, while Ulis came in laughing, "Yeah right, there was no way I would just let your golden voice go to waste. C'mon." They eventually developed a live set and everything started snowballing from there. Sabota released their first single, "October," back in April and now their buzz-worthy self-titled LP comes out January 27.

Sabota's record was originally set to be released as an

SABOTA

by CURTIS
AUCOIN

photos by
CURTIS AUCOIN

lettering by
ALIZ HORVATH

EP on November 12th, but after much consideration and enthusiasm on the side of the label, they postponed its release to include three remixes by Grenier, Heartbeat(s), and Sanctums. The album's first single, "Stumble," came out on the EP's original release date and when I ask about the track, they feel uneasy about the song.

"I don't think we'll ever go that far out with a song again," says Ulis. "It was a pretty big struggle trying to make it not seem too fromagey." Slade expresses similar mixed feelings. "We were pretty unsure about it altogether, but once we started showing the album to our friends, they were like no that's the single."

The track stands out in comparison to the rest of the album, but in no way is it incohesive with their sound. It pushes along, not exhausting itself, but reminding the listener of that last drunken moment spent in the club once the lights come on. Consciously avoiding the lonely walk home and holding onto the temporary euphoria of the dance party. When asked about the creative process that led to the album, Ulis and Slade have differing responses.

"Developing an album was generally a very new process, since I was pretty much just blindly working underground

for so long," says Ulis. "This is definitely the first time I've ever actually wanted to listen to what I've made."

"The Sabota record was quite streamlined and straightforward," adds Slade, on the recording process. "I guess I've gotten better now that I've been doing this for awhile."

Constantly challenging each other to toy with the uncomfortable, they found a way to

create an album that euphorically shuffles along as though it were finding its way through the fog at sunrise. Rather than reminding the listener of a dark sweaty club, it causes them to remember the first emotions they felt waking up in the morning. Both of them seemed rather captivated by this time of day, or as Slade puts it: "It would be so rad to play morning sets at festivals. I feel as though our songs would just put everyone in the best frame of mind."

One of the most unique components of Sabota's music is how it approaches the use of vocals. I ask Slade about the lyrics and he tells me that "like all art in general, writing is so hard. There's definitely a fine line between making something too personal or entirely devoid of soul. Attempting to not remain completely beige is something I really struggle with." The dichotomy is evident in their music both in terms of lyrics and rhythm. The vocals sometimes stray to the almost unintelligible at times; while others remain perfectly comprehensible, stuck on repeat until they're etched in the listener's skull. Their music ignores the party anthem and rather than forcing the listener to dance and shout with youthful excitement, it enchains them in a slow tranquil movement.

With the album now complete, Slade and Ulis are ready to start working on a well-polished live performance. They plan to put on a proper live show by bringing out all of their gear and developing the beats and loops on stage, no matter how nerve-racking it might be.

"It's pretty easy for analog gear to go out of tune or to have your mixer crap out," says Slade. "It's completely unlike breaking a guitar string, where you can easily keep going. There's no way to actually find out the problem unless you take everything apart. [But] crowds seem to be far more forgiving if they can tell you're performing a live set."

While there are no official plans to tour, Slade and Ulis are looking forward to playing plenty of shows in support of the new album, available for download through whatpeopleplay.com on January 27.



BIG JOY FESTIVAL

by FRASER
DOBBS

illustration by
SITJI CHOU



It has been postulated in the past that Vancouver's healthy relationship with experimental music is in part due to its unhealthy one with music venues and liquor licensing. As No Fun City has forced music spaces to become more varied and deeper underground, so too has a rich, varied underground community formed to support them. With events like the legendary Fake Jazz, Destroy Vancouver, Noise Fest, Square Wave, and New Forms bringing together a hive of talented sonic, visual, and ethereal artists, the inclusive and thriving community has never felt more comfortable. In December, Shaunn Watt and JP Doucet will be launching a new festival, Big Joy, with more than just said community in mind.

"There are a lot of people that aren't into this kind of music," says Doucet, "but it's not because they've heard it and decided they didn't like it. It's because they haven't been exposed to it! A lot more people can get into this kind of music than you'd think." We're sitting in Kokopelli, a hair salon on Commercial Drive, and it's more than a little difficult taking him seriously from behind a bib. His co-organizer, Watt, works here, and the two are conducting the interview while Watt gives him a trim. Even from around a pair of scissors, it's hard not to agree with his interpretation: experimental music in Vancouver is still largely below the radar of many mainstream concert-goers, a problem these two are intensely motivated to tackle.

"We're trying to be inclusive, but not alienating." Shaunn is fishing for a comb but gesturing wildly. "And I don't think [experimental music] is as alienating as people think it is. They just imagine someone on the floor, making terrifying sounds. But as soon as you're there, witnessing it, it's such a different thing. There are people around you, and the way people experience that is much different than in a traditional pop or rock setting."

Big Joy will run over the course of three days—December 5 to 7—with two shows at the Remington Gallery, a daytime lineup at the new Red Gate, and a kickoff show at Kokopelli. The bill features a diverse lineup of 30 local artists performing everything from electronica to drone, ambient, noise, and free-jazz. Headliners include reel-to-reel operatic maestro Ian William Craig,

synth-wizard the Passenger, pop-drone darling White Poppy, and ex-Yellow Swans/In Flux collaboration Diadem. With so many acts to choose from, it was intensely important to the organizers to not only focus on local material, but also curate artists who rarely showcase their work.

With so many talented artists and rare performances, Big Joy could have been a jumble, but Watt and Doucet are doing everything they can to make sure it's as comfortable to enjoy as possible. "Big Joy is a listener's festival," says Watt. "It's not a sexy, hang-out-with-your-buddy-and-talk-over-each-band thing. It's really valuable that people are there to listen to, and to be involved in, the music. But it's also important that it should be inclusive, so that people feel comfortable coming in and experiencing a different type of music." Contrary to popular belief about avant-garde art snobs, the noise and drone shows can be some of the friendliest nights of the week, and Big Joy aims to encourage that sort of behaviour.

Doucet is nearly done his trim (gotta get that beard lined up), but even in the middle of a haircut the pair's motivation and passion is tenable. Watt's sweeping hair off the floor when he says at the end of the night, "When people take time on how each performance is going to affect each other, and reflect off each other, and inform each other... that's important." When asked to elaborate on our way out the door, he responds: "Just because you've contacted an artist because you love a certain piece of theirs, that doesn't mean they're going to play anything remotely close to it for you. Your favourite drone musician might really be into acid-house at the moment, so that's what he wants to play for Big Joy." The air of unpredictability swirling around such a heavy lineup means you really won't know what you're missing until you let yourself be included in December.

Big Joy runs December 5 through 7 at Kokopelli Salon, the Remington Gallery, and the Red Gate. Tickets are between \$5 and \$10, with festival passes for \$20 available at Audiopile, Red Cat, Neptoon, and Kokopelli.



by **EMMA
GREGORY**

illustration by
JOHN C. BARRY

KING OF THE DOT

entertainment

During the first rap battle I ever saw, Cody the Catch said these two lines: “He’s a pathetic waste of skin with a troubled past of lies. He takes transit ride to bubble baths with guys.”

Thanks to an organization called King of the Dot, people like Cody the Catch have a place to go.

King of the Dot (KOTD), the Toronto-based competitive league of rap battlers, works like this: two opponents face off, each with three rounds of pre-written, acapella verses of rap intended to verbally bitch slap the opponent into submission. The verses are made up of a combination of bars, personals, one-liners, and gimmicks. Bars are lines of poetry employing rhythm and rhyme, usually intended to big up the spitter; personals are personal disses generated from the opponents idiosyncrasies; one-liners are your basic jokes; and while gimmicks are less common, a dope rap battler can use them effectively and frequently. They’re all tools employed by battle rappers to cut the other down.

I really enjoy watching rap battles, but I also really dislike hearing men yell the word “faggot” at each other. To any rap battler—and anyone in general—employing the word: using faggot even once as an insult is once too many. You think you’re being clever but we see through you. Using the word in place of a “like” or “um,” you try to buy time and use it to get an immediate crowd response. Say you’re afraid you haven’t gotten enough laughs or you’re stumbling towards your next line; you slip a faggot in and buy yourself that cheap laugh or that cheap time. You have just used the word in fear. You relate

your fear to homosexuals and you’re now acting homophobically.

There are people who argue that rap battling is just words and has no greater consequences. Before you tell me about the “No rules” nature of rap battling, allow me to refer to a study from 1995 called “Children’s Judgements about Psychological Harm in Social Context.” In the study, “children were presented with a series of stories involving psychological harm (name-calling) in a game context.” What the researchers found could easily be applied to the world of rap battling:

“Younger children were more likely to ignore intentions and consequences or the recipient’s perspective and to focus on contextual features

(e.g. game rules). Older children were more likely to base their evaluations on intentions, or both intentions and consequences, and to take into account the recipients perspective.”

In regards to battle rapping, lesser rappers are like the younger children. You understand your actions based solely on the rules of the rap game with the inability to place them into the larger context, that being the world-at-large with its subsequent complexities.

The act of calling another rapper a homosexual reflects a gap in understanding between you and someone who is more enlightened sexually. Sexual preference does not exist purely in binary. You are out of touch with the more sexually progressive members of society and out of touch, it appears, with yourself.

I speculate that a lesser rap battler would employ this particular poetic device because they were brainwashed into believing a hypermasculine, hyper-heterosexual and mentally inflexible attitude was the only way to approach poetry.

There’s a lot going on in the world of rap battling. As one of Canada’s main entertainment industries, I would say it has a resounding effect on our society. While some rap battlers use the spotlight to sling slurs, other rappers are using the scene to hone their craft and spread a message. Give the right ones your attention, stop hating on celebrity rappers, and support your local rap scene today.

Peace.

“KING OF THE DOT, THE TORONTO-BASED COMPETITIVE LEAGUE OF RAP BATTLERS, WORKS LIKE THIS: TWO OPPONENTS FACE OFF, EACH WITH THREE ROUNDS OF PRE-WRITTEN, ACAPELLA VERSES OF RAP INTENDED TO VERBALLY BITCH SLAP THE OPPONENT INTO SUBMISSION.”



MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
2 Escondido @ The Media Club	3 Shindig! Semi Finals Night Three War Baby, Candela Farm. 42 @ The Railway Club Dead Soft, MovieLand, Wand, Balacade @ The Biltmore	4 Chains of Love, Shimmering Stars, Skinny Kids @ Electric Owl	5 Big Joy: Ian William Craig, Nurse, Mongst, Reflektionss and more @ Kokopelli Machinedrum, ANGO, Michael Red @ Fortune Sound Club	6 Big Joy: The Passenger, Magneticring, Hierarchies, N.213's Group Vision and more @ The Remington Night of Joyful Voices (Megaphone Fundraiser) with MovieLand, David Newberry @ The Anza Club	7 Big Joy: White Poppy, Collapsing Lung, Andrew Lee, Orcana and more (daytime show) @ The Rainbow Connection Big Joy Finale: Diadem, V.Vecker, Aerosol Constellations, Waters and more @ The Remington Lee Ranaldo and the Dust @ The Biltmore	1 The Stanfields, The Town Heroes @ The Railway Club Shy Girls @ The Media Club
9 Scott P. and the Virgins, Phantoms Again, Death Goldbloom @ The Media Club	10 Shindig! 2013 Finals @ The Railway Club	11 Ape War, Double Standards, Mi'ens, Speranza @ The Astoria Top Less, BESTIE @ Venue	12 A Sumner Brothers Christmas VIII @ The Biltmore City of Glass @ The Rickshaw	13 Woolworm, Lié, Ok Vancouver OK, Imaginary Pants, Lunch Lady, Other Jesus (Berlin), Get Real, Tycho Brae @ Red Gate Carpenter, Virginia Leaves, Lying Eyes @ The Media Club King Krule @ Fortune Sound Club	14 A Pinhole Printing Retrospective with Erma and Johnny DeCoursey @ Avenue Gallery Pere Ubu @ The Biltmore	15 Holograms, TV Ghost @ Electric Owl
16	17	18	19 Dominique Fricot, Field Study Music, The Royal Qui @ Electric Owl	20 Kingfisher Bluez Christmas Party: Needles//Pins, B-Lines, Shawn Mrazek Lives and more @ The Cobalt	21	22
23	24	25	26	27	28 Said The Whale @ The Commodore	29 Whiskey Songs, Animal Nation @ The Railway Club
30	31 Ice Cream Social New Years Eve Party @ The Biltmore					

CiTR 101.9 FM PROGRAM GUIDE

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

	SUN	MON	TUES	WED	THURS	FRI	SAT	
6am								6am
7	Bepi Crespan Presents... (Difficult Music)	Good Morning My Friends	Pacific Pickin' (Roots)	Tweets & Tunes	CiTR Ghost Mix	CiTR Ghost Mix	Radio Nezate (Eritrian)	7
8			Queer FM Vancouver : Reloaded (Talk)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Student Fill-in Slot		8
9	Classical Chaos (Classical)	Breakfast With The Browns (Eclectic)				Up on the Roof (Eclectic)		9
10	Shookshookta (Talk)		Moon Grok (Eclectic)	Pop Drones (Eclectic)	Rocket from Russia (Punk Rock/Pop Punk)	The Cat's Pajamas (Indie Pop, Garage Rock)	The Saturday Edge (Roots)	10
11		Ska-T's Scenic Drive		VTR (Tech)	It Ain't Easy Being Green	Stereo Blues (Blues/Eclectic)		11
12		Synchronicity (Talk)	Morning After Show (Eclectic)	The Shakespeare Show (Old Skool)	Duncan's Donuts (Eclectic)	Definition Soundwave (Folk/Rock)	Generation Annihilation (Punk)	12
1	The Rockers Show (Reggae)	Parts Unknown (Pop)	Student Special Hour (Eclectic)	TerryProject Podcast (Talk)	Chips n Dip (Underground Pop, Garage, Lo-Fi)	Skald's Hall (Drama/Poetry)	Power Chord (Metal)	1
2			Give Em The Boot	Democracy Now (Talk)	Language to Language (Talk)	Radio Zero (Dance)		2
3	Blood On The Saddle (Roots)	Moon Grok (Alt)	Radio Free Thinker	Moon Grok	Programming Training		Code Blue (Roots)	3
4		The Leo Ramirez Show (World)	Discorder Radio	Sne'waylh	Thunderbird Eye	Nardwuar Presents (Nardwuar)		4
5	Chthonic Boom! (Rock)	News 101 (Talk)	The City	Arts Report (Talk)	Simorgh (Persian Literacy)	News 101 (Talk)	Mantra (Eclectic)	5
6	Crescendo (Chill to Metal)	4'33" (Contemporary Classical and Experimental)	Flex Your Head (Hardcore)	Arts Project	Are You Aware (Eclectic)	Stranded (Eclectic)	Nasha Volna (World)	6
7	More Than Human (Electronic/Experimental)	Exploding Head Movies (Cinematic)		Kew It Up! (Punk/ Experimental)	Peanut Butter 'n' Jams (Eclectic)		Happy Hour (Afrobeat, Old School, Hip Hop)	7
8	Rhythms (World)		Inside Out (Dance)	Samsquanch's Hideaway (Eclectic)	Stereoscopic Redoubt (Experimental)	African Rhythms (World)	A Deeper Reverb (Heavy Reverb)	8
9	Bootlegs & B-Sides (Dance/Electronic)	The Jazz Show (Jazz)	Crimes And Treasons (Hip-hop)	Folk Oasis (Roots)			Synaptic Sandwich (Dance/Electronic/ Eclectic)	9
10	Trancendance (Dance)			Sexy In Van City (Talk)	Live From Thunderbird Radio Hell (Live)	The Bassment (Dance/Electronic)		10
11			Beaver Hour aka Rossin (World Ghetto)	Hans Von Kloss Misery Hour (Rock/Eclectic)	The Copyright Experiment (Talk & Underground Electronic)	BPM Vibe (Club/Talk)	Randophonic (Eclectic)	11
12	So Salacious (Electro/Hip Hop)		G4E (Reggae/House/Hip Hop/Experimental) <i>Alternating Tuesdays</i>					12
1		CiTR Ghost Mix						1
2				Vampire's Ball (Rock/Eclectic)	Aural Tentacles (Eclectic)	The Late Night Show (Drum + Bass, Ambient, Industrial...)		2
3							The Absolute Value of Insomnia (Generative)	3
4								4
5								5

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SUNDAY

BEPI CRESPIAN PRESENTS...

(Difficult Music) 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 CHAOS

(Classical) 9-10am

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

SHOOKSHOOKTA

(Talk) 10am-12pm

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

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays

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

MOON GROK

(Alt) 3-5pm

CHTHONIC BOOM!

(Pop) 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

(Chill to Metal) 6-7pm

Starting with some serene chill tracks at the beginning and building to the IN-SANEST FACE MELTERS OF ALL TIMEEE, 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.

MORE THAN HUMAN

(Electronic/Experimental) 7-8pm

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

RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays

Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

TECHNO PROGRESSIVO

(Dance) 8-9pm

Alternating Sundays

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

BOOTLEGS & 8-SIDES

(Dance/Electronic) 9-10pm

Hosted by Doe-Ran, the show was a nominated finalist for "Canadian College Radio Show of the year 2012 in the Pioneer DJ Stylus Awards". A complete mixbag every week, covering: Ghetto funk, Breakbeat, Hip-Hop, Funk & Soul, Chillout, Drum & Bass, Mashups, Electro House and loads of other crackin' tunes. Search 'Doe Ran' at percussionlab.com and on facebook.com

TRANCE DANCE

(Dance) 10pm-12am

Hosted by DJ Smiley Mike and DJ Cad-dyshack, Trance Dance 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@trancedance.net. Website: www.trancedance.net.

SO SALACIOUS

(Electro/Hip Hop) 12am-1am

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

MONDAY

GOOD MORNING MY FRIENDS

(Upbeat Music) 6:30-8am

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

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

SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

SYNCHRONICITY

(Talk) 12-1pm

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

PARTS UNKNOWN

(Pop) 1-3pm

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

MOON GROK

(Pop) 3-4pm

THE LEO RAMIREZ SHOW

(World) 4-5pm

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

NEWS 101

(Talk) 5-6pm

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

4'33"

(Contemporary Classical and Experimental) 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.

EXPLODING HEAD MOVIES

(Cinematic) 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.

THE JAZZ SHOW

(Jazz) 9pm-12am

Dec 2: Jazz Show pre-emption for 24 Hours of Student Power. Dec 9: Baritone saxophone master Gerry Mulligan's Quartet with trumpeter Art Farmer. "What Is There To Say?" Dec 16: Pianist/composer Mal Waldron's Trio with "Impressions". Dec 23: A special Christmas Jazz Show with lots of Yuletide goodies and the famous Dec. 24, 1954 Miles Davis session that produced "Bags' Groove". Dec 30: An infrequently heard John Coltrane date with pianist Wynton Kelly and others called "Coltrane Jazz" Jan. 6: Starting the New Year right. Bassist/composer Charles Mingus and his Jazz Workshop Ensemble. "Mingus Dynasty" Jan 13: The Modern Jazz Quartet in 1974. "The Last Concert" It wasn't but they took a hiatus for 5 years. Jan 20: An amazingly creative big band led by Bob Florence. "Serendipity" Jan 27: The creative stylings of alto saxophonist Lee Konitz with bassist Sonny Dallas and drummer Elvin Jones. "Motion"

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am

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

QUEER FM

VANCOUVER: RELOADED

(Talk) 8-10:30am

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

MOOK GROK

(Eclectic) 10:30-11:30am

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk

and ska from Canada, Latin America and Europe. Hosted by Oswaldo Perez Cabrera.

STUDENT SPECIAL HOUR

(Eclectic) 1-2pm

Students play music.

GIVE EM THE BOOT

(World) 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. <http://giveemtheboot.wordpress.com>

PROGRAMMING TRAINING

(Talk) 3-3:30pm

RADIO FREE THINKER

(Skepticism) 3-4pm

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

DISORDER RADIO

(On-air version of Discorder) 4-5pm

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

THE CITY

(Talk) 5-6pm

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

FLEX YOUR HEAD

(Hardcore) 6-8pm

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

INSIDE OUT

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm

djc@crimesandtreasons.com

BEAVER HOUR AKA ROSSIN

(World Ghetto) 11pm-12am

Emma vs music.

G4E

Alternating Tuesdays

(Reggae/House/Hip Hop/Experimental) 12am-2am

Vinyl mixes, exclusive local tunes, good vibes from around the world, a thought and a dream or two with your host Logan. Reggae, House, Techno, Ambient, Dance Hall, Hip Hop, African, Psychedelic, Noise, Experimental, Eclectic.

WEDNESDAY

TWEETS & TUNES

(New) 6:30-8am

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

SUBURBAN JUNGLE

(Eclectic) 8-10am

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

POP DRONES

(Eclectic) 10-11:30am

CREATORS & CONTRIBUTORS

Alternates with "Smart People"

(Talk) 11:30am-12pm

Talking to artists, entrepreneurs, founders, and innovators about their work, their process, and why they do what they do. Individuals who make positive contributions to the world in the hopes of inspiring and helping others to act on their own vision of contribution.

VTR

Alternates with

Creators & Contributors

(Alt) 11:30am-12pm

The Vancouver Technology Report is a news and variety show about technology and entrepreneurship in Vancouver, featuring local tech news, interviews and promotional features produced by UBC students as well as members of Vancouver's tech community along with syndicated instructional content.

THE SHAKESPEARE SHOW

(Old Skool) 12-1pm

Dan Shakespeare is here with music for your ear. Kick back with gems of the interviews, reviews and more!

TERRY PROJECT PODCAST

(Talk) 1-2pm

Alternating Wednesdays

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

DEMOCRACY NOW

(Talk) 1-2pm

Alternating Wednesdays

EXTRAENVIRONMENTALIST

(Talk) 2-3pm

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

MOON GROCK

(Eclectic) 3-4pm

SNE'WAYLH

4-5pm

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

ARTS REPORT

(Talk) 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.

ARTS PROJECT

(Talk) 6-6:30pm

Alternating with UBC Arts On Air

Stay tuned after the Arts Report for Arts Project Interviews, documentaries and artsy stuff that doesn't fit into CiTR's original arts hour.

UBC ARTS ON AIR

(Talk) 6-6:30pm

Alternating with Arts Extra!

On break from June-September 2013.

SAMSQUANTCH'S HIDEAWAY

Alternates with Kew It Up!

(Eclectic) 6:30-8pm

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

KEW IT UP!

Alternating with

Samsquantch's Hideaway

(Punk/Experimental) 6:30-8pm

Abrasive fight-or-flight music played at hot loud volumes. uncooperative songs for things that are not alright. Punk, Noise-Rock, Post-Punk, Experimental, Industrial, Noisy, ad nauseum.

FOLK OASIS

(Roots) 8-10pm

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

SEXY IN VAN CITY

(Talk) 10-11pm

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

HANS VON KLOSS MISERY HOUR

(Rock/Eclectic) 11pm-1am

Pretty much the best thing on radio.

64E

(Reggae/House/Hip Hop/Experimental) 12am-3am

Vinyl mixes, exclusive local tunes, good vibes from around the world, a thought and a dream or two with your host Logan. Reggae, House, Techno, Ambient, Dance Hall, Hip Hop, African, Psychedelic, Noise, Experimental, Eclectic

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

ROCKET FROM RUSSIA

(Punk Rock/Pop Punk) 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: rocketfromrussiaticr@gmail.com. Facebook: <https://www.facebook.com/Rocket-FromRussia>. Twitter: http://twitter.com/tima_tzar.

IT AIN'T EASY BEING GREEN

11am-12pm

This is CiTR's flagship beginner's show. 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.

DUNCAN'S DONUTS

(Eclectic) 12-1pm

Sweet treats from the pop

underground. Hosted by Duncan, sponsored by donuts. <http://duncansdonuts.wordpress.com>

CHIPS N DIP

(Underground Pop, Garage, Lo-Fi) 1-2pm

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

LANGUAGE TO LANGUAGE

(Talk) 2-3pm

Encouraging language fluency and cultural awareness.

THUNDERBIRD EYE

(Sports) 3:30-4pm

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

TWOFOLD

(Eclectic/Mandarin & English)

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

SIMORGH

(Persian Literacy) 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.

ARE YOU AWARE

(Eclectic) *Alternating Thursdays* 6-7:30pm

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

PEANUT BUTTER 'N' JAMS

(Eclectic) *Alternating Thursdays* 6-7:30pm

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

STEREOSCOPIC REDOUBT

(Experimental) 7:30-9pm

LIVE FROM THUNDERBIRD RADIO HELL

(Live Music) 9-11pm

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

THE COPYRIGHT EXPERIMENT

(Talk & Underground Electronic) 11pm-12am

Discussing music copyright topics and issues and mixing freely available music.

AURAL TENTACLES

(Eclectic) 12-6am

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

VAMPIRE'S BALL

(Rock/Eclectic) 1-4am

Eclectic audio alchemy; the soundtrack for your transmutation. Rock, electro, weird stuff, dark stuff, and whatever's banging around in the mind of maQLu this week.

FRIDAY

MOON GROK

7:30-10am

UP ON THE ROOF

(Eclectic) 9-10am

Friday Mornings got you down? Climb Up On the Roof and wake up with Robin and Jake! Weekly segments include improvised crime-noir radio dramas, trivia contents, on-air calls to Jake's older brother and MORE! We'll be spinning old classics, new favourites, and lots of ultra-fresh local bands!

THE CAT'S PAJAMS

(Indie Pop, Garage Rock) 10-11 am

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!

STEREO BLUES

(Blues/Eclectic) 11am-12pm

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

DEFINITION SOUNDWAVE

(Folk/Rock) 12-1pm

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.

SKALD'S HALL

(Drama/Poetry) 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: @Skalds_Hall.

RADIO ZERO

(Dance) 2-3:30pm

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

NARDUWAR

(Narduar) 3:30-5pm

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

NEWS 101

(Talk) 5-6pm

See Monday for description.

STRANDED

(Eclectic) 6-7:30pm

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

AFRICAN RHYTHMS

(World) 7:30-9pm

www.africanrhythmsradio.com

THE BASSMENT

(Dance/Electronic) 9-10:30pm

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

BPM VIBE

(Club/Talk) 10:30pm-12am

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.

THE LATE NIGHT SHOW

(Drum+Bass, Ambient, Industrial...) 12-6am

Drum+Bass, Ambient, Industrial, Noise, artist profiles with DJ Rea.

SATURDAY

THE SATURDAY EDGE

(Roots) 8am-12pm

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

GENERATION ANNIHILATION

(Punk) 12-1pm

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

POWER CHORD

(Metal) 1-3pm

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

CODE BLUE

(Roots) 3-5pm

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

MANTRA

(World) 5-6pm

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

NASHA VOLNA

(World) 6-7pm

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

HAPPY HOUR

(Afrobeat, Old School, Hip hop) 7-8pm

A rotating weekly focus on various genres and subgenres; particularly Afrobeat, Jazz, Soul, Funk, Motown, Old School, Hip Hop, R&B and more!

A DEEPER REVERB

(Heavy Reverb) 8-9pm

"Bringing you the chillout world of the heavy reverb genres: shoegaze, post rock, dream pop, space rock, trip hop and everything in between, including new tracks and old favorites. Facebook: facebook.com/deeperreverb. Email: [adeeperreverb\[a\]gmail.com](mailto:adeeperreverb[a]gmail.com)"

SYNAPTIC SANDWICH

(Dance/Electronic) 9-11pm

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

RANDOPHONIC

(Eclectic) 11pm-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.

THE ABSOLUTE VALUE OF INSOMNIA
(Generative) 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.

DISORDER STAFF SOUND-OFF

illustration by [BRITTA BACCHUS](#)

(Illustration top to bottom, left to right: Bjork, Wilco's Jeff Tweedy, Andrew WK, Japandroids)



Wishing you a happy holidays, folks. The *Discorder* stockings have all been hung with care, turntables at CiTR have been spinning your favourite hip hop Christmas albums, and the hallways smell like a mixture of nutmeg, spiced rum, and wet umbrellas. Instead of forcing our staff and volunteers to pick their favourite album of 2013—seriously, it's impossible to pick just one—we decided to give 'em a break and ask something different for the year-end issue. Sure, the holidays are a time for family and other loved ones, but which band/musician would you most like to spend Christmas with?

Mariko Adams, Contributor

Every Christmas, us grandkids have to belt out a carol together before we're given our presents. Apart from being coerced into wearing some awful combination of red and green, this is my least favourite part of the holidays. That's why I would like Ozzy Osborne and Jessica Simpson to perform their duet of "Walking in a Winter Wonderland" at my family gathering. Not only would I be spared from having to hear my family's lacking vocal talents, but, if it were still the early 2000s, Ozzy and Jessica could film holiday specials for their reality TV shows too.

Willa Bao, Contributor

Brit and Germaine—I mean, Bret and Jemaine of Flight of the Conchords are the perfect guys to hang out with during the holidays. Their deadpan humour could put a musical, comedic twist on the otherwise pretty sucky situation of my birthday always being overshadowed by Christmas. Lyrics could be along the lines of: "No one has time for you when they've got Jesus to pay attention to," except a thousand times better written (I'm no songwriter).

Jacey Gibb, Editor-in-chief

I'm snowed in at my parents' house in rural Alberta. It's Christmas Eve and the rest of my family were away at church when the storm hit—but I'm not worried. There's a knock at the front door and it's everyone's favourite party guy, Andrew W.K., with a 40 of Biscotti Baileys and a thermos of egg nog. We embark on a *Cat in the Hat* styled adventure; jumping on the bed, lighting the Christmas tree on fire, slamming shots of spiced rum. Then, just as the clock's about to strike midnight, he hands me a gift and says "Merry Christmas, Jacey." It's *Mortal Kombat Trilogy* for Nintendo 64. When I look up to thank him, he's gone, as if by magic. But the tree's still on fire.

Coleman Ingram, Contributor

I think it would be pretty badass to chill (ha!) with Bjork in Iceland for the holidays. We could listen to her sing Icelandic carols, eat smoked lamb, drink Brennivín and Gæðingur Stout, maybe jam around a campfire, then go have a snowball fight in Viti (a volcanic hot spring, the name of which translates to hell). Sounds jolly to me!

Keefer Pelech, Contributor

The holiday season can be a lonely time as the nights get longer and the air grows colder. There's no better way to snap this Yuletide funk than through music, company, and a few open bottles of wine. For me, there would be no greater Christmas gift than to have Hey Rosetta over to my house for a home-show. With a fireplace crackling and their intimate songs to set the mood, the Newfoundlanders would be perfect for a night of revelry. Impromptu jam sessions and drunken singalongs would abound. Alas, I have yet to receive a RSVP from the St. John's locals. At least I'll have 2012's *A Cup of Kindness Yet* to fill me with spirit and company over the break.

Elijah Teed, Contributor

Ah, the holidays. A joyous time of year, filled with gift-giving, warm wishes, fatty foods, and some good ol' fashioned Yuletide. However, nothing says Christmas like the garage-rocking genius of Japandroids. Just picture it: chestnuts roasting on an open fire as you headbang to the "Whoa!"s and "Yeah!"s of David Prowse and Brian King; decking the halls with boughs of holly while the sweat-drenched duo shred on some three-chord jams; a sleigh ride in the park made better by the three of you collectively belting out "Young Hearts Spark Fire." Moshing around the Christmas tree has never felt so good.

Sam Tudor, Contributor

I'd share some eggnog with Leon Redbone anytime—especially at Christmas. It can't get much better than huge snowdrifts outside while Leon and I sit inside, cross-legged in front of the fire, him getting fancy on the bar chords while I power through a mean mouth trumpet solo, hot chocolate in one hand and some sort of hard liquor in the other. We'd be real cool cats, Leon and me. Carolers would knock at the door hoping to do another rendition of "Silent Night" but there's no time for those folk when you've got real tunes to play.

Max Wainwright, Contributor

I always spend Christmas with my family in town and we've developed our own traditions over the years (the aggressively competitive table hockey is a mainstay). Jeff Tweedy of Wilco would probably fit right in with our eclectic holiday season. A family man himself, Tweedy is ever classy but knows a thing or two about dry humour. I could see a Tweedy Christmas as being all brandies and baking—and that's just fine by me. Also, those vivid suits of his would sit nicely next to my aunt's infamous Christmas vest.



The history of CiTR's illustrious battle of the bands, Shindig, is shrouded in mystery—appropriate, considering it's an event that has taken place in dimly-lit rooms, populated by slightly-tipsy patrons, judges and bands for 30 years now. Most everyone who claims involvement at one point in time or another is excited to share memories, but almost all begin with the caveat that they can't quite remember all of the details. Some are even bold enough to admit that they can't remember any of the details, but they know they had a good time.

I can include myself in the former category, having organized the event in 1998, 1999, and 2000. Shindig has passed through many capable hands over the course of its wild life, and continues to thrive. Who came up with the idea for a battle of the bands? Good question. Who named it? Well, that's less of a good question, but at least it's one I have an answer for.

For a time, CiTR hosted a battle of the bands called "The Hot Air Show" at the Pit Pub on the UBC campus. Fuzzy photos, and memories, still exist to prove this. Gord Badanic is willing to claim ownership of the name change, and had these insights to share: "I started Shindig in the autumn of 1983. I was, I think, the president at that time. Prior to Shindig, the station ran a battle of the bands [the Hot Air Show] at the Pit Pub every Monday night, which the Pit financed and CiTR organized.

Out of the blue, after many successful years of packing the room every Monday night, the Pit cancelled the battle at the end of the 1982-83 school year. We were sad." According to CiTR alum Chris Dafoe, the Pit's decision to cancel may have had a little something to do with a band called the Gargoyles, who, in '82, "played two songs, dropped trou, and urinated all over the dance floor."

"CiTR was very reliant on the Hot Air Show," continues Badanic, "not only for the money, but also the profile on and off campus and the goodwill and outreach it developed for newer bands. I spoke to Janet Forsyth [who ran the Railway Club for 25 years], and suggested a move. She thought it was a great idea, and looked after the advertising. The station vice-president of the time [Dave Ball] was also the main advertising rep for the newly

formed *Discorder*, so we had no difficulty leaning on music-industry type businesses for prizes: recording time at Mushroom Studios was the first prize for that first year. I don't think very much has changed with Shindig since it began. The timeline, the prizes, format, even Jokes for Beer we set up that first year." Badanic's assertion that not much has changed is eerily correct—while there have been a few small adjustments to the organization of the night, components like Jokes for Beer were hits from the very beginning and form a large part of what keeps patrons coming back year after year.

Over the years, Shindig has offered stage time to some of Vancouver's best bands, only occasionally rewarding them with a victory. According to Bill Mullen, former production manager, *Discorder*-itor, and programming coordinator, two of the best bands to ever come out of Vancouver, Slow and Sons of Freedom, lost. There have been mighty upsets over the years, and there is a rumoured curse that goes with the competition—many participants see winning the event as the kiss of death for a band. That said, bands like Maow (featuring a young Neko Case on drums) came out victorious, as did the Organ, the Cinch, and Three Inches of Blood. Many young musicians have cut their teeth on the stages at the Savoy and the Railway, and many seasoned musicians have used the competition as, well, an excuse to fuck around.

Badanic, who by the second year of the competition was running the Zulu Records label, released a record of that year's finalists, including two songs each by Death Sentence, NG3, Nerve Tubes, My 3 Sons, and Rhythm Mission. According to Janis McKenzie, Nerve Tubes, consisting of members of the Odds, had a gimmick where they came on stage in nothing but clear plastic raincoats and, ahem, "strategically-placed instruments." This record is still to be found in used bins across the Northwest, and is one of the few artifacts of long-forgotten Savoy days.

The Shindig judging process has evolved from having three CiTR members fill out questionnaire-style ballots, where they had to answer questions like "Do you think this band would make good use of studio time?" to the current five-judge free-form style, where judges comment on the bands and the comments are given to the bands at the end of

by JULIE
COLERO

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photos by
BEN LAI, STEVE LOUIE



the night. Many bands claim to remember these comments more vividly than the performances themselves, as the judges, a motley assortment of CiTR members, record store employees, journalists, and record label owners, were often more cruel than constructive. Perhaps that's what comes of the free drink tickets. Mullen remembers a night in the early '80s when, of the three judges present, he was deemed the only one fit to decide on a winner, and his choice made the loser have a minor nervous breakdown—it's cool, they're friends now.

The build-up to announcing a winner was always former host Bryce Dunn's favourite part of the night: "I had to go through the obligatory thank-yous and talk about the sponsors and judges. I would draw it out so long that I had people throwing drinks at me on more

who remembers what classes they took in university anyways? I remember seeing jaw-droppingly fantastic, and terrible, bands and hanging out with my station buddies. "Sadly," Harry reminisces, "as we've all become older and gotten real jobs outside of radio we see each other much less—if at all. People get married, have kids, move away, get jobs in exotic locales, go to jail, die." And so, for organizers, judges, and bands alike, Shindig was a very special part of a particular time in their lives. Here's to another 30 years of the best little battle of the bands in town. And to that one band, that one time, just for the record: don't ask me again, you're not getting paid tonight.

I DON'T THINK VERY MUCH HAS CHANGED WITH SHINDIG SINCE IT BEGAN. THE TIMELINE, THE PRIZES, FORMAT, EVEN JOKES FOR BEER WE SET UP THAT FIRST YEAR.

than one occasion and I would sit at people's tables and ask them about their night and Stan [the old Railway doorman] and I would have conversations about events in the club—all to build the anticipation of announcing the winner." The crowds often came as much for the host as for the bands themselves, and I'm pretty sure the hosts kept coming because they loved the crowds. Garnet Harry, another former host, remembers how "Joey Meatrack would sit in the front almost every Monday at the Savoy for a very long time. He was only slightly off his rocker at that time and would swear at me and yell and I would sometimes stop what I was doing and tell the crowd, 'Ladies and gentlemen, please put your hands together for Joey Meatrack!' I was always a little disappointed when he wasn't there." There have been many familiar faces come and go over Shindig's 30 years. I personally miss Stan the doorman immensely. It used to be cool to see Mint Records' Randy Iwata hiding in the back, scouting the label's next possible signing. Everyone who has been involved in organizing and running Shindig over the years has done so out of a love for the station and a desire to help foster the Vancouver music community. "It was a lot of fun," says Dunn, "and it's good to see some of those folks who were in bands that played Shindig in the past still playing in bands today and recognizing that Shindig is an integral part of how it shapes (for better or worse) the music community here in Vancouver." Shindig has always been a great place to see new bands and to spend time with good people. I slept through many a Wednesday morning class after enjoying my night out at the Railway a tad too much, but seriously,



interview with BEN LAI

interview by
JONATHAN KEW

→
photo by
STEVE LOUIE



This September marked the 30th anniversary of Shindig, CiTR's annual battle of the bands. Over the span of four months, 27 bands compete for one of three grand prizes, including a sizable amount of professional studio time. As host for over a decade, Ben Lai is a veritable fount of Shindig trivia and recently sat down with *Discorder* to shed some light on the three-decade-old event.

Ben Lai! Yourself and Shindig?

The first time I actually hosted was unfortunately September 11, 2001... and given the context, the band that won was 3 Inches of Blood, unfortunate given the name. I mostly just hosted in 2001, while Katrina McGee did the organization. From 2002 onwards, I host, schedule, contact bands... the only thing I don't really have a part in is the sponsorship.

Can you give us your perspective on Shindig's origins?

I believe it started off at UBC's Pit Pub, a battle of the bands. [From the Pit to the Savoy to Railway]... I feel that's the order, but some of the past is so thick, people move around.

Some years there were way less bands. I believe it wasn't even called Shindig originally. They started calling it Shindig after '83. It happened once or twice before that.

For rules... five judges is a system I've maintained because the music is so diverse. Ideally, you want more than five but that makes it harder to have all judges with no ties to the bands.

Shindig has a history with—in a sense—large bands such as Japandroids, who didn't win.

The joke has always been that the band that wins never goes big. I don't buy that theory because it's hard. It's not just if you're good or not, there's so much chance in it.

What about regulars? 42 are an infamous Shindig duo.

42 played in 1998 and then got into heckling. Bryce Dunn hosted Shindig for four years before I did. So that was the peak of the heckling... Dunn might've gotten a bit irritated [with 42].

For regulars, Stuart Derdeyn writes for the *Province* and always seems to be in on Tuesdays. There are regulars throughout the years but it goes in cycles.

For you, is there an infamous Shindig Night?

Last year there were a lot of joke bands and we had Classic Rick. Their schtick was they were an '80s arena rock band. Each member ran on stage playing the same riff, then ran off playing the same riff. They won and next round they did a different thing. Classic Rick had died trying to make it over a gorge, so instead they found his long lost cousin, Classical Richard. All the same members came on but they were all wearing velvet and Victorian wigs.

Who cares?

NICHOLAS KRGOVICH

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It didn't go over as well?

It was amazing! After two songs they revealed it was a ruse, ripped off their clothing and underneath they were wearing the original costumes. They didn't win the semis because once you get to that point, people start thinking about which bands deserve studio time.

It's the 30-year anniversary and this year people who have competed could compete again?

I hoped more joke bands would return but maybe Classic Rick did it too well.

Pineapple returned and we had a few return from Shindig 2012. Other than that, it's mostly individuals who have done Shindig in other bands.

Do you think Shindig is an accessible starting point for people not already entrenched in the music scene because it's at the Railway?

Well, it's a good spot. It's central, well-known, and it's been around for a long time. It's Vancouver. If we went to another venue who knows how long it'd be there.

How is the continuum of experience among bands?

It's totally all over the place. We have so many entries, like Deaf Chords—first show ever. We have bands that don't need a lot of help getting shows. It's good having suburbs bands at Shindig because they do need the help..

How are judges typically chosen?

I contact people who have played Shindig before: musicians, people who go to shows, CiTR people, journalists.

Sometimes I'm hoping the bands get together with the judges, maybe play together, and have Shindig help build a community. If we could actually do Shindig without the competition, it would be great. Sometimes it just feels like a band showcase; it should be fun.

How long do you plan on hosting for?

Not that much longer... we'll see how it goes. My biggest gripe is that in all my years of hosting it, we haven't had one holiday that was scheduled on a Wednesday after Shindig. I want Shindig to be on a night where people don't have to work the next day. There's one of those coming up in two years, maybe I'll wait 'til then.

**Answers have been edited and condensed*



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APE WAR

TEMPLAR

(Independent)

Recorded with Jesse Gander at The Hive Creative Labs shortly before its untimely demise earlier this fall, Ape War gift us their second EP, *Templar*. With typical skill,

Gander lends a clarity and heft to the band's sound without compromising their raw power.

Opener "Corgy" begins with the kind of skewed punk-jazz awkwardness of local legends *Nomeansno*, before careering headlong into 40 seconds of frenzied hardcore abandon. Before you know it, Ape War have blitzed through three tracks in barely two minutes but because of the sheer speed and ferocity of their attack they almost risk sounding a little monotonous.

Fourth track, "Voyager," comes just at the right time by slowing things down and drawing out just one lurching riff over two-and-a-half minutes. It's this contrast of approaches that makes the band so effective; without the relentless fury of the preceding tracks, the idea of hammering one riff into the ground for so long just wouldn't work as brilliantly as it does.

"Born of Sodom" strays further still from the often restrictive hardcore template into visceral metal riffage before switching into a tense and discordant passage that sounds like it's only going to last for a few seconds but instead remains for the rest of the song. It's unexpected, it's punishing, and it's bloody brutal. Kinda like a large primate in some kind of conflict.

—Will Pedley



THE BALLANTYNES

LIQUOR STORE GUN STORE
PAWN SHOP CHURCH

(La-Ti-Da Records)

After a string of enjoyable singles, East Vancouver's titular "Garage Gospel" act the Ballantynes keep the good times rolling with their

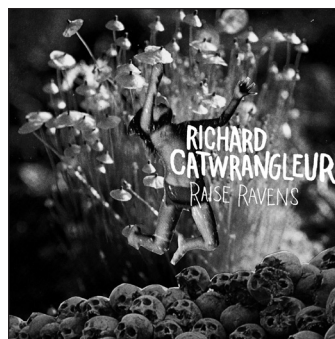
first EP, *Liquor Store Gun Store Pawn Shop Church*.

"No Love" gets the party rocking with a swinging beat, groovy bass, and ragged soulful vocals. The proceeding tracks showcase the Ballantynes for all their strengths. One would be hard-pressed to find a record, local or otherwise, that captures the spirit of classic R&B and Motown with such reverence and enthusiasm. "Black Magic" is a smouldering ballad of a bygone era while "Morning" recalls the best of *Aretha Franklin*.

The "Garage Gospel" moniker fits the Ballantynes in more than just their songs. Felix Fung's production is decidedly rough around the edges, adding a retro vibe to the mix. The vocals and the instrumentation are balanced and clear in the mix without being too polished or clean. The gritty aspects to the mix give even greater character to the Ballantynes' songs and artistic identity.

The Ballantynes' soul/gospel sound is catchy, energetic, and above all just plain fun. *Liquor Store Gun Store Pawn Shop Church* can be enjoyed in all these places and more.

—James Olson



RICHARD CATWRANGLEUR

RAISE RAVENS

(Independent)

Richard Catwrangleur has come a long way since his streamlined locomotive of a rock debut, *House Of The Spirit-Wrestler!*, a record so pure in its pursuits of lo-fi fun that you'd never guess it came out of Vancouver.

Raise Ravens, Catwrangleur's first record released from his new home in Victoria, is a distinctly less rough-and-tumble album from his previous ventures, but retains the exact same stripped-down charm of its predecessors. Recorded and produced all by his lonesome, Catwrangleur's *Ravens* feels very much like what it is—a record with a singular creative mind at its helm. It ditches the catchy, *Sonics*-inspired garage-rock for a much more contemplative approach steeped in '60s and '70s pop references.

The beautiful thing about Catwrangleur, and *Ravens* in particular, is the decidedly stark instrumentation brought about by home recording. No instrument, whether it's calling up the *Beach Boys*, the *Velvet Underground*, or the *Brian Jonestown Massacre*, is out of place or overused, and the psych influences that have shaped *Raise Ravens*' most interesting songs—like opener "Crazy Ways" or the crazy, spaghetti western-tinged jam "Ukrainski"—are a welcome addition.

There is such a remarkable strength to Catwrangleur's songwriting that it's hard to imagine *Raise Ravens* ever being put into the context of a proper band. The weird slapbacks, tremolo vocals, and fuzzy guitar twang are all as much a signature of Catwrangleur as a person as his oddly endearing yowl. Fear the day when he gets a band together with nearly so much gumption as *Raise Ravens* yields.

—Fraser Dobbs



DAYS OF HEAVEN

S/T

(Independent)

After only a year or so as a band, Vancouver's Days of Heaven have already managed to put together an EP's worth of solid songs. A mix of shoegaze, British pop, and a bit of

'80s post-punk, the five tracks on their self-titled EP are pulled off quite honestly. Driven by a typical shoegaze tempo, "Karma to Burn" drifts through the speakers as Dave Perry's airy vocals glide on top of Matthew MacDonald-Bains simple, pleasant riff. "Tonight" begins with a light, jangling riff that fades

to the background as Luke Camilleri (who has since left the band) takes up lead vocals. His voice is somewhere in between **Morrissey** and **Paul Banks**, the deeper vocals creating a darker tone than the opening track. The light pop returns on “Type II” as Perry returns to the mike, this spacious love song gently floats along. “The Imposition” showcases Jay Lang’s deep bass line and Barnabi Luna’s locked beats. Camilleri picks up the vocals on this one, making the track reminiscent of the minimalist side of **Joy Division**. These are rounded off with the brief, bright “Walk Home,” a more up-tempo track that closes things out well.

With a genre like shoegaze, the production is equally as important as the songwriting and Felix Fung does a fantastic job of catching the sound just right and adding to the legitimacy of the EP. All in all, Days Of Heaven have compiled a great bunch of songs for a first outing and have proved themselves a band to keep an ear out for!

—Mark PaulHus



DEVONIAN GARDENS

SOLAR SHIFTING

(Beyond Beyond is Beyond)

It’s been two years since Devonian Gardens (at the time known as Deadhorse) holed up in the wilds of Nova Scotia and recorded most of their second LP. Now, after re-

recording a couple of more songs for the album in their hometown of Calgary, they’ve finally released *Solar Shifting* under their new name, a psychedelic-rock pop effort that strikes a perfect balance between the three.

After the first few notes of the premiere track, it’s apparent that Devonian Gardens will take the listener back to another era with a fuzzy far-out sound that is immediately reminiscent of the late ‘60s. But the band takes that sound and makes it their own by holding back on heavy riffs that would otherwise overpower the psychedelic element to their music, with well-executed vocal harmonies throughout the album that showcase their vocal talent.

Standout tracks include “Swallow Sun,” a strong opener with a summery vibe that would go perfectly with a sunny day and a cold beer. After a few strong tracks, the band takes a step back and builds tension over a couple of tracks in an interlude in a slow and steady build of fuzziness that takes the listener up into space before snatching them back down to earth with the rowdy “People’s Fight Song,” the strong guitar and loud vocals an abrupt but welcome change. On “Cat Music” they take full advantage of their female vocal talent, allowing the ladies to take the lead on this mellow, simplistic song with impressive harmonies. Vocals are also on display on the penultimate track “Night Beams,” with memorable lines like “So they don’t see it now but it’ll show / That it’s better to slow down than go go go / How to shake our souls out of this indifference” that are more prominent compared to elsewhere on the album.

Even if you think you’re not a fan of the psychedelic, *Solar Shifting* is worth a listen and will more than likely change your opinion, with its masterful layering, playful harmonies and trippy sound.

—Natalie Dee



DEVOURS

DIGNITY

(Independent)

“Hipsters / Stay cool / Unite.” A minute or so after an arpeggiated keys intro, these lines, sung in the unmistakable voice of Billy Corgan, introduce the knotty

electronica of Jeff Cancade, aka Devours. It’s a bold intro indeed, but the Vancouver-based composer’s subsequent journey through Dignity proves the reconstructed lines of “Cherub Rock” to be just the starting point of a dense, sample-heavy sound collage.

Devours’ debut EP is self-described by Cancade as being “influenced by every pop culture trend known to man.” And though this is a pretty bold statement as well, each piece is built upon recognizable fragments of music. “Keepsake” obviously borrows from the **Beach Boys**’ “Caroline, No” but it takes a while to notice the bites of “Hotel California” seeping in and out of the background.

Despite being an eclectic patchwork of older sounds, Dignity feels very current. Cancade’s music reaches in all directions at once. At times, it can feel sporadic, though this is the point. The classics are warped often beyond recognition and placed alongside dubby beats to be reappropriated for our contemporary context. On Dignity, the nostalgia that once brought a sense of comfort and ease is now part of Devours’ reaction to the neurotic, post-modern listening experience. A different pop culture reference aptly sums it up: “Here I’m allowed / Everything all of the time.”

—Max Wainwright



KINETIC DICTION

MAKE OUT SESSION

(Independent)

Local hip hop band, Kinetic Diction, brings all of their creativity and energy to the table with the release of their debut album, *Make Out Session*. The crew, consisting of

hip hop and electronic veterans T Pick and Mister Staal, creates a short, but powerful album consisting of five very diverse tracks.

The album begins with the song “Get Some,” which acts as an excellent warm-up for things to come. As the album progresses, mesmerizing effects and interesting lyrics establish the bands presence and set the stage for a great finale. The album’s last track, “The Truth,” is when the lyrics get truly meaningful. “This Rap Game” is no joke to these guys, and the song clearly and forcibly states the fact. The confidence displayed in this track and throughout the entire album is enthralling, and leaves the listener wanting more.

To quote, Kinetic Diction is “the crew.” Their album entrances the listener with powerful lyrics, synths, and other electronic effects. So allow yourself to be surrounded by the immense energy this crew delivers, and I promise, you will not be disappointed.

—Zach Weiss

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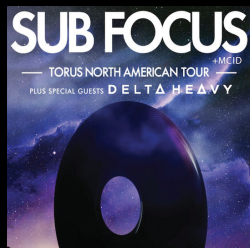
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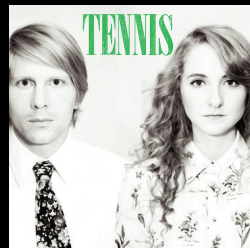
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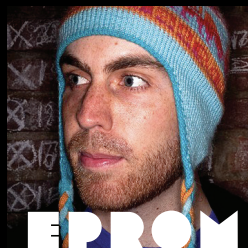
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FRI, DEC 13 King Krule w/ guests (early show)

FRI, DEC 13 Pop Princess Party 4 w/ Pistol Whip
SAT, DEC 14 Midlake w/ Sarah Jaffe (early show)
SAT, DEC 14 Sup Fu? Saturdays w/ J Soul

THU, DEC 19 Author w/ Daega Sound
FRI, DEC 20 Happy Ending Fridays
SAT, DEC 21 Sup Fu? Saturdays w/ J Swing



MODERN CHARMS

S/T 12-INCH/CASSETTE

(Clue 2)

Modern Charms' self-titled debut starts strong, with a set of well-arranged tracks which let the listener get a sense of this very foggy six-track dreamscape. But

the bliss-pop aura starts to feel cookie cutter as it continues: provocative and meaningful in the way that cigarette smoke might seem emotionally charged when in the right lighting.

There's no doubt that the three-piece had a clear vision of their sound for this album—one crafted in the mist of San Francisco and the wet forests of the Northwest—but they fail to fill their airy pop with texture. Doing little to move past golden-age shoegaze, the 12-inch ends up as an exercise of fill-in-the-blank-space-with-your-own-emotions. The vocals are excellent, the layering is pleasant, the drums are sublime, but it gets dull.

That said, brief guitar solos on the album, which often seem to carry a blues influence, give a glimpse of the band's potential to move beyond shoegaze fuzz. Passionate and piercing, the lead guitar (especially on "Falling Sun" and "Epsilon") manages to give other elements of their sound some substance as well. Transitions from dreamy to the shoegaze sections make this album a worthwhile listen and add weight to the more earnest guitar playing. If the band can drop the attempt at being evocative through ambiguity, their next album could be killer.

—Joshua Gabert-Doyon

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REAL LIVE ACTION

↑ NO UFO'S
photo by JON VINCENT

MIKE DOUGHTY / MOON HOOCH

November 1 / The Biltmore Cabaret

When Brooklyn three-piece Moon Hooch stormed the stage with deep-pocket drumming from James Muschler and duelling star saxophones (brought to you by Wenzl McGowen and Mike Wilbur) they touched down like a multiple-vortex tornado. Their contagious enthusiasm and virtuoso playing got the steadily filling Biltmore bouncing, with a Lounge Lizards-esque vibe simultaneously obliging, energizing, and endearing in turns—especially when McGowen explained to the rabble that they were just a trio of buskers 18 months ago. Mike Doughty saw the group performing at a subway station and they've since signed to Doughty's label and begun touring with him.

And while Moon Hooch's lip service was warranted, there's been a bit of scuttlebutt in certain circles of late, apropos of Mike Doughty, formerly of '90s-era NYC alternative rock combatants Soul Coughing. Having been an admirer back in the day (it's been almost 15 years since I last saw him perform), I'd been looking forward to catching up with Doughty for some time. His somewhat scathing memoir from 2012, *The Book of Drugs*, and his recent release, *Circles, Super Bon Bon, and The Very Best Of Soul Coughing*, all spoke ill and somewhat hostile of his former bandmates. Any concerns of a curmudgeon bludgeoning the stage were dashed as soon as the personable luminary arose before his fans.

"You all look fantastic," Doughty announced to the crowd before launching straight into "Is Chicago, Is Not Chicago" affably. Obviously elated, he then led his tight trio—drums and a stand-up bass—into a searing rendition of "Sugar Free Jazz" and then a boisterous "Bus to Beelzebub." As the set continued, it became apparent that Doughty and company were rewarding their long-time devotees open handedly. Tracks like "Lazy Bones," "Unmarked Helicopters," and "Soft Serve" curlicued the room, as some seriously sweltering

pogoing on the dance floor made it feel like it was the summer of '97 all over again.

Allowing his crackerjack band a brief breather, Doughty turned keen turntablist, laying some rhymes over top some fabulously phat beats. His beat poet satiated the band came back and, as the set wound down "Super Bon Bon" and "Circles" gave ginormous grins to the thrilled and beaming throng. Mike Doughty certainly brought a lot of miscellany and refurbishing to his mostly recognizable song cycle, and his hunky-dory demeanour hinted at a contented and revived performer. Judging by the smiling mugs of folks filing out after the show, the night was an indelible knockout.

—Shane Scott-Travis

SECRET PYRAMID / NO UFO'S / SARAH DAVACHI / SCANT INTONE

November 7 / The Remington Gallery

It was a frigid Thursday night that saw me trekking across town to the Remington Gallery on Main and Hastings, but you wouldn't know it from inside. Body heat, big sweaters, and the warm glow of old incandescent bulbs kept the Remington's performance space prenatal in anticipation of a calm evening of heavy drones.

Scant Intone, the solo project of experimental musician Constantine Katsiris, began the night with a warble that quickly matured into cosmic resonance. Some faint samples and looped phrases chirped an intro before transforming into a textureless, repeating sonic boom of low frequency oscillation that lasted the remainder of the set. Katsiris nearly managed to find the resonant frequency of people, as bones vibrated and walls shook throughout the meat of his performance.

After a brief intermission, necessary to recover from the internalized bass hum, Sarah Davachi took meek position behind a synthesizer. Carefully sculpted synth drones followed, slowly and meticulously evolving over time. Nothing about Davachi's

performance was abrupt or unnatural—her continuous, unfurling piece consisted of the patient unwrapping of new and more complex layers of synthesized notes and tones.

Konrad Jandavs' No UFO's turned out to be the most digital act of the evening. Far from being a pure laptop performance, it was Jandavs' unique combination of minimalist beats, repeated samples, and heavy industrial drones that lent space between his, and the preceding, performances. The first set of the evening to feature noticeable "songs," No UFO's rich, beautiful compositions saw more than one audience member lying down on the floor, eyes closed and mind adrift.

The culmination of the night was in celebration of Secret Pyramid's recently-released album, *Movements Of Night*. The man behind the project, Amir Abbey, looked remarkably at home hunched over table crammed with mixers, pedals, a reel-to-reel, and a keyboard. In past performances, Abbey had been known to gradually bring in cascading walls of amplified guitar cacophony, but his set at the end of the evening played a little closer to the chest.

Performing the pieces from his freshly-christened 12-inch, Abbey's beautiful collection of quiet sounds fell into focus lightly, and each washed away in waves of sublime tones. Abbey's true strengths as an experimental performer come in his ability to curate his performance to natural apsidal—each song had a destination, often awash in overdrive, reverb, and static, and the brilliant points where things got truly loud and monstrous were by far the highlights of his set.

—Fraser Dobbs

EROSION / MOLTEN LAVA / DEAD AGAIN / WAINGRO

November 9 / 333

No Fun City strikes again. Though I usually disagree with the idea that Vancouver is a city with no fun (try living in rural Alberta), it was a massive

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bummer at 333 on November 9 when local punk-metal ragers Erosion got cut from their headlining set. Thankfully the show wasn't a total bust, as the attendees managed to see killer sets from Regina's Molten Lava, as well as local lads Dead Again and Waingro.

It was my first experience at 333 and the mysterious venue had an appropriately low-key vibe with a single lamp shining against a wall and one smaller red lamp behind a table with cocktails for sale and a small merch table beside it. Waingro—who are a relatively new band formed by members of Rotting Hills and Inhaler—got started around 10 p.m. to a decently sized crowd who obligingly banged their heads to the trio's bluesy metal jams. The drumming was a bit reminiscent of Reed Mullin which matched the rest of the groups C.O.C. style and did not go unappreciated by the black-clad beer-swillers in attendance.

Dead Again was up next and shifted the tone to a more aggressive sound, dominated by doom-laden riffs alternating with grind blast beats and carried along by guttural growls. As the number of people in the room increased, the four-piece shrank together on the floor with the vocalist periodically running into the crowd and thrashing around, sending beer spilling and hair flying.

By the time Molten Lava set up their gear, the room was packed to the gills. People gathered on the stage behind the drumkit for a better view, essentially surrounding the Saskatchewan-based duo. They kicked things off with a cover of the Melvins' "A History of Bad Men," which served as a perfect introduction to what this band is about. Having made a shout out to Nomeansno during their set, they basically explained two pillars of their sound; progressive punk/metal/rock, which is both a great time to listen to and awesome to watch. The crowd fully reciprocated this energy but unfortunately, as their set was wrapping up and prior to Erosion's set, one of the promoters grabbed the microphone and said the police were outside and had shut down the show on a fire code violation. He apologized, asked everyone to please leave quietly, and that was that. Molten Lava quickly announced a 2:30 a.m. gig at Iron Road and then it was all over. Hopefully the people involved with the show didn't get too much flak from the cops and 333 isn't lost already because judging by the mob of people in attendance, there is a clear interest in venues like it in our city.

—Coleman Ingram

TEEN DAZE / CAMP COUNSELORS

The Electric Owl / November 9

Fresh back at the Electric Owl after a six-week

tour of Eastern Canada and the USA, November 9, marked the return of companion acts Teen Daze and Camp Counselors to Vancouver.

Camp Counselors, a.k.a. the drummer of Teen Daze, grooved with his shoes off behind a keyboard and synth-kit, at ease in a plaid shirt, Docksidiers unlaced on stage beside him. People began to file in through the doors, forming a line in front of the stage, swaying softly to the undercut of bass and haunting melody of synthesized xylophone.

After Camp Counselors' set, Jamison took the stage, wearing a worn-in pastel T-shirt, an orange blown-out Polaroid of his cat perched on a windowsill cello-taped to his SG. They open with "Tundra," off their October release, *Glacier*. The melody is reminiscent of eight-bit video games—afternoons spent in the basement of childhood friends. Jamison's voice cut above, relaxed against the spaceship rhythm. "By Love" came after, an instrumental track calling to mind past summer afternoons and the scent of fresh-cut lawns.

The crowd swayed close to the stage, drawn together as "By Love" blended into "Listen," an upbeat anthem like the slow buildup of June humidity. Jamison's voice filled in the gaps between the guitar and synth, a wistful legato high over the laid-back percussion. The band took a reprieve for the next three songs, slowing it down with an introspective, dewy track, "New Life," the first off their album, *The Inner Mansions*.

Jamison asked the audience, "How do I get closer? / What do I disappear?" We listened and felt the rain gather on a misted window. The song ended, vocals looped over themselves, and language faded to phonetic snapshots. Teen Daze closed with "Ice On the Windowsill," a light-blue track of the spring thaw. The band left the stage after a brief thanks to friends and family, tired and glad to be home.

The crowd cheered, and after a few minutes they came back onstage for a final time. Jamison smiled, thanking the crowd again for, "literally the second encore we've ever been asked to do." Thrilled for one more song, everyone moved in closer. Like tie-dye stains on brown sun-tanned hands, Kodachrome snapshots of backyard hammocks, sun-drunk in Adirondack chairs as the sun drops; first loves never kissed and broken flip-flops walking home from the beach.

Teen Daze is everything great and faded and gone that we carry with us—the colour that keeps the damp of November at bay. The sound is immediate; it strikes close to our northwest hearts. Remembering, we walked out onto Main Street and met the blustery wind.

—Duncan Vieira

POP. 1280 / SEX CHURCH / CHANNELS 3x4 / COWARDS

November 14 / Astorino's

The issues that inevitably come with a Thursday night all-ages (and alcohol-free) show were evident early on, as the clock moved slowly towards 9 p.m. and a sparse crowd listlessly trickled in—an unfortunate outcome, because the line-up at Astorino's was more than promising of a spastic, energetic night of noise.

Cowards were the first band to play, cranking out tracks I'd be tempted to label "goth-punk"; partly because of the band's all-black wardrobe, and partly because of a tendency for frontman/bassist Spencer Davis to occasionally emit vocals reminiscent of Peter Murphy. The set was sufficient, certainly as an opener, but overall seemed to be a slight disconnect between image and impact; Cowards come up just short of making the leap from the common frenzied thrash of a few guys in their garage to the vicious shock value found on their T-shirts, which infamously read "Catholic priests fuck children."

Next was Channels 3x4, reuniting for their annual performance. The rarity of the show immediately grants an aura of intrigue, which is elevated by the efforts of vocalist Sarah Cordingley—her constant motion never confined to the stage, flailing around in the crowd along with consistent banter in-between songs gave a personality to the group absent in some of the other acts. Maybe the desired moshpit never formed itself, but the sheer physical energy, coupled with the effective use of keys that hit like a guitar forced you in the very least to give in to slight twitching.

Sex Church followed after, cranking up the distortion and proceeding to drone. Inhibited by weak sounding vocals, their doom rock didn't quite translate well from their polished recorded versions, sounding instead like one relentless static wave. Their set did, however, inspired the most consistent streams of consciousness, and left me with that beautiful, warm ringing in my ears—the sign of a job (at least partly) well done.

Headliners Pop. 1280 stole the show, with frontman Chris Bug's sexual thrusting and gyrations going quickly from discomfiting to compelling; his passion was evident, belting out tracks in a Birthday Party-era Nick Cave kind of growl while their heavy keys freed up space for the guitarist to squeal and shriek. A Thursday night, all-ages show in a small hall was as perfect a place as any to release those pent-up lusts. A great closer to a generally satisfying night, a display of why ugly-rock can be so beautiful.

—Andy Resto

BILTMORE

DECEMBER

SUN	MON	TUE	WED	THU	FRI	SAT
1 KITTY NIGHTS NYC STYLE BURLESQUE & COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR DJ CHERRY ON TOP	2 EVIL EBENEZER +FACTOR NORTHWEST DIVISION MISHAP & PHONK OPS	3 BILTMORE & BEATROUTE PRESENT: DEAD SOFT +MOVIELAND WAND & BALACADE	4 PAUL ANTHONY'S TALENT TIME COMEDY, VARIETY & TALENT SHOW	5 BULLY'S STUDIOS 30000 JAMS PARTY GRASS CITY THREE WOLF MOON SKINNY KIDS & MORE!!!	6 WILD ZERO DISTYLER FECHNIK • COMPALES • QUENELLIS	7 TIMBRE PRESENTS LEE RANALDO & THE DUST LATE SHOW - 10:30PM - 2:00AM GLORY DAYS W/ MYGAYHUSBAND! + RICO UNO + GENIE
8 KITTY NIGHTS NYC STYLE BURLESQUE & COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR DJ CHERRY ON TOP	9 ANAMI VICE MIXTAPE RELEASE PARTY	10 MRC PRESENTS: WHITE BUFFALO	11 MRC PRESENTS: THE FLATLINERS LIVING WITH LIONS LIBRARY	12 BILTMORE PRESENTS: A SUMMER BRAS CHRISTMAS VIII WITH THE MOONDOGGIES THE MALDIVES THE WILD NORTH	13 EAST VAN SOUL CLUB DIS SLIMROY & JONNY WAS	14 TIMBRE PRESENTS PERE URU LATE SHOW GLORY DAYS 5 YEAR ANNIVERSARY WITH DAVE NADA <small>10:30pm</small> OPEN 10:30PM - 3:00AM
15 KITTY NIGHTS NYC STYLE BURLESQUE & COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR DJ CHERRY ON TOP	16 BOSS TAKEOVER DJ'S JONNY WAS & YOUNG ROYAL	17 CLOSED FOR PRIVATE EVENT	18 KITTY NIGHTS PRESENTS: WHAT'S NEW PUSSYCAT? BURLESQUE	19 NOTHING IS HEAVY XMAS PARTY! SURPRISE GUESTS WITH	20 ICE CREAM SOCIAL 50's & 60's DANCE PARTY OPEN UNTIL 3:00AM	21 TBA LATE SHOW - 10:30PM - 2:00AM GLORY DAYS W/ MYGAYHUSBAND! + RICO UNO + GENIE
22 KITTY NIGHTS NYC STYLE BURLESQUE & COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR DJ CHERRY ON TOP	23 CLOSED	24 HAPPY	25 HOLIDAYS	26 BOSS TAKEOVER BOXING DAY PARTY DJ'S JONNY WAS & YOUNG ROYAL	27 EAST VAN SOUL CLUB DIS SLIMROY & JONNY WAS	28 BILTMORE & BEATROUTE PRESENT CULT BABIES WITCH WATER LATE SHOW - 10:30PM - 2:00AM GLORY DAYS W/ MYGAYHUSBAND! + RICO UNO + GENIE
29 KITTY NIGHTS NYC STYLE BURLESQUE & COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR DJ CHERRY ON TOP	30 TBA	31 THE WINTER SOCIAL ICE CREAM SOCIAL NYE PARTY 9:00PM - 4:00AM	<i>Featured Shows:</i> JAN 3 - MODE-MODERNE (ALBUM RELEASE) JAN 23 - TOXIC HOLOCAUST FEB 1 - WHITE DENIM JAN 28 - DENT MAY + JACK NAME + MALCOLM JACK FEB 4 - SECRET CHIEFS 3 FEB 22 - SUN KIL MOON MAR 1 - MARK BERUBE + THE BROTHERS LANDRETH MAR 3 - BOTTOMLESS PIT + KINSKI + JOEL RL PHELPS			

CHTHONIC BOOM!

with Aaron Giesbrecht and Gray Reichl

interview by SAM TUDOR

lettering by SITJI CHOU

If you're a psychedelic person looking for your place in the world, look no further than Chthonic Boom! Aaron Giesbrecht and Gray Reichl play tunes across the whole spectrum of psychedelic music, from noisy garage stuff to ambient techno classics. It's also worth mentioning they currently hold the "Youngest DJs on the air" status between the two of them, if only to accentuate the breadth of their musical knowledge. When asked how their age affects the show, Giesbrecht and Reichl told me that a shared love of music at CiTR can transcend age—certainly a more profound answer than I would've given when I was 13-years-old.

How did Chthonic Boom! first come to be?

Reichl: My Dad is a big fan of CiTR—he's been listening to it for maybe 20 years. He brought me here last year and I got to be on the air with Ryan Rosell from Butta On The Bread. He was really friendly and ever since then I've wanted to do a show. Aaron and I were always talking about doing a radio show, so we did the [CiTR] training sessions and sat in on Nardwuar's show a few times. Nardwuar has been really supportive of us throughout this entire process. We submitted a demo, which got accepted, and that's how the show started.

What's it like sharing a show between the two of you?

Giesbrecht: Usually when we're deciding what to play we'll both suggest stuff and I don't really think there's ever been a time when one of us has wanted to play something and the other hasn't. We usually come to a consensus pretty easily.

Reichl: And it's nice when there's two of us. It's less boring. We can converse when we are playing music and we pass the time easily.

If you had to host a brand new show with a completely new angle, what genre would you be playing?

Giesbrecht: Hip hop for sure. There's been so many good hip hop releases this year.

Reichl: Yeah. I don't really listen to hip hop, although there's this stuff that's just on the border of being hip hop yet it's still not really. It'd be cool to have a show about that.



What kind of music did you grow up listening to and how does it influence the show?

Giesbrecht: I'm not sure how it influences the show, but the first thing I can remember listening to when I was really little was Stan Rogers in the car with my mom.

Reichl: I went through a phase where I only listened to classic rock when I was like, six. And then I went through another phase of listening to only pop-rap. The first band I really got into though was Gorillaz, and then later Massive Attack. My Dad was introducing me to bands like Boards of Canada, and that got me into a lot more underground music. We play a lot of psychedelic-rock on the show, and the first psychedelic band I really liked was Animal Collective. I don't listen to them as much as I used to, but they still have a big influence on what I listen to now.

How are you finding new music to listen to these days?

Reichl: I used to have these narrow indie tastes, but one thing that helps expand those is going to a bunch of concerts. The opening acts help me listen to new music. I saw this band that opened for My Bloody Valentine called Lumerians and they played some really cool space-rock. I like going to a concert and getting more than you expected.

If there's one local Vancouver band that deserves more attention, who is it?

Giesbrecht: We recently went to a seven-inch release party for the band Village. They're definitely one of my favorite local bands. Or maybe Shearing Pinx.

Reichl: Yeah, Village is really good. They've got this dream-pop sound and "Nowhere" is one of my favourite songs of all the music I've heard in the last while. And Shearing Pinx. One of the guys from Audio Pop Records is in that band. They've been doing music for a long time and it's this really noisy punk and it's really good.

What can you see yourselves doing a few years from now?

Reichl: Well, my mom is an educational psychology professor here, so if I get in here I get free tuition. I don't know what I'd major in but I think I'd still want to be doing the show. It's really fun to just sit in there even if no one is listening, because you're just listening to music and having a good time.

Giesbrecht: I'm in a program at school that is pre-International Baccalaureate, so I'd like to go into that and from there probably do some computer science or chemistry here at UBC. I'd still want to be doing the show for sure.

Tune in to Chthonic Boom! every Sunday from 5:00 to 6:00 p.m.

CITR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF 2013

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.

	ARTIST	ALBUM	LABEL
1	The Courtney's*+	The Courtney's	Hockey Dad
2	Thee Ahs*+	Future Without Her	Self-Released
3	Jay Arner*+	Jay Arner	Mint
4	Weed*+	Deserve	Couple Skate Records
5	Doldrums*	Lesser Evil	Arbutus
6	Boats*	A Fairway Full of Miners	Kill Rock Stars
7	Various*+	Vancouver Pop Alliance Volume 3	Mint/CITR 101.9 FM
8	The Passenger*+	Negative Object	More Than Human
9	Slow Learners*+	Habit b/w Party Police	Perfect Master
10	Louise Burns*+	The Midnight Mass	Light Organ
11	U.S. Girls*	Gem	FatCat
12	Suuns*	Suuns*	Suuns*
13	Renny Wilson*	Sugarglider	Mint
14	Neko Case	The Worst Things Get, The Harder I Fight, The Harder I Fight...	Anti-
15	Lightning Dust*+	Fantasy	Jagjaguwar
16	Dead Ghosts*+	Can't Get No	Burger
17	Braids*	In Kind // Amends	Flemish Eye
18	Austra*	Olympia	Paper Bag
19	Bleached	Ride Your Heart	Dead Oceans
20	Babysitter*	Eye	Psychic Handshake
21	No Joy*	Wait To Pleasure	Mexican Summer
22	CFCF*	Music For Objects	Paper Bag
23	Koban*+	Null	The Broadway To Boundary
24	The Pack A.D.*+	Some Sssongs	Nettwerk
25	White Poppy*+	White Poppy	Not Not Fun
26	War Baby*+	Jesus Horse	Self-Released
27	The Shilohs*+	So Wild	Light Organ
28	Drawn Ship*+	Ghost Weight	Scratch
29	Various*	Weird Pop from the Peace Country	Peace Country Diaspora
30	Punctuation*	27 Club	Bonsound
31	Lee Harvey Osmond*	The Folk Sinner	Latent
32	Homeshake*	Homeshake*	Homeshake*
33	Open Relationship*	Poochy	Self-Released
34	Rec Centre*+	Times a Billion	Self-Released
35	The Deep Dark Woods*	Jubilee	Six Shooter
36	The Albertans*+	Dangerous Anythings	Ernest Jennings Record Co
37	Said The Whale*+	Hawaii	Hidden Pony
38	Cascadia*+	Cascadia*+	Cascadia*+
39	Plays.Four*+	Lay Doe	More Than Human
40	Pissed Jeans	Honeys	Sub Pop
41	The Ketamines*	You Can't Serve Two Masters	Mammoth Cave
42	Hooded Fang*	Gravez	Daps
43	Pick A Piper*	Pick A Piper	Mint
44	Gauntlet Hair	Stills	Dead Oceans
45	Grand Analog*	Modern Thunder	The Shadow Cabinet
46	Solar Year*	Waverly	Arbutus
47	Thee Oh Sees	Floating Coffin	Castle Face
48	Zeus*	Cover Me	Arts & Crafts
49	Lié*+	Lié	Function Operate
50	DIANA*	Perpetual Surrender	Paper Bag

	ARTIST	ALBUM	LABEL
51	A Tribe Called Red*	Nation II Nation	Tribal Spirit
52	Bear Mountain*	XO	Last Gang
53	Various*	Rat King II	Killer Haze
54	Monomyth*	King, Does This Not Please You?	Self-Released
55	Hermetic*+	Heartbreakology	Alarum
56	Jessy Lanza*	Pull My Hair Back	Geej Recordings
57	Various*	Psych Pop From Toronto	Optical Sounds
58	Sean Nicholas Savage*	Other Life	Arbutus
59	Wax Idols	Discipline & Desire	Slumberland
60	My Bloody Valentine	mbv	MBV Records
61	Psychic Ills*	One Track Mind	Sacred Bones
62	Ladyfrnd*	Ladyfrnd	Hybridity Music
63	Rae Spoon*	My Prairie Home	Alberta Foundation Arts
64	The Burning Hell*	People	Headless Owl
65	Slutever	1994 b/w Spit	Jade Tree
66	Washed Out	Paracosm	Sub Pop
67	Lisa's Hotcakes*+	Love Hz	Self-Released
68	Chelsea Light Moving	Chelsea Light Moving	Matador
69	Fuzz	Fuzz	In The Red
70	Shawn Mrazek Lives!*+	Thought He Was Dead	Self-Released
71	Gold & Youth*+	Beyond Wilderness	Arts & Crafts
72	Glass Armonica*+	Glass Armonica	Unit Structure
73	Savages	Silence Yourself	Matador
74	HSY*	HSY	Buzz
75	Kristi Lane Sinclair*+	The Sea Alone	Self-Released
76	The Cyrillic Typewriter*+	Custodian	Jaz
77	Rose Windows	The Sun Dogs	Sub Pop
78	Tim Hecker*	Virgins	Paper Bag
79	Diane*+	Phantoms	Green Burrito
80	Frog Eyes*+	Carey's Cold Spring	Self-Released
81	B.A. Johnston*	Mission Accomplished	Mammoth Cave
82	Colin Stetson*	New History Warfare Vol. 3	Constellation
83	Devendra Banhart	Mala	Nonesuch
84	Lindi Ortega*	Tin Star	Last Gang
85	Mazzy Star	Seasons Of Your Day	Rhymes of an Hour
86	maQLu*+	Malfeasance	Self-Released
87	Minotaur's*	New Believers	Static Clang
88	Tough Age*+	Tough Age	Mint
89	Pop. 1280	Imps of Perversion	Sacred Bones
90	The Abramson Singers*+	Late Riser	Copperspine
91	Dear Suzy*+	Die Holle Orchestra	Hive Creative Labs
92	Indian Wars*+	Songs from the North	Bachelor
93	Malcolm Jack*+	I'm My Own Bewitchment	Self-Released
94	Lost Animal	Ex-Tropical	Hardly Art
95	The Ballantynes*+	Faith b/w Velvet	La Ti Da
96	King Krule	6 Feet Beneath The Moon	True Panther
97	The Belle Game*+	Ritual Tradition Habit	Boomp
98	Bonobo	The North Border	Ninja Tunes
99	Scott Walker	Bish Bosch	4AD
100	Data Romance*+	Other	Dine Alone

STAFF PICKS OF 2013

A recap of our favourite listens from 2013.

All titles on sale **10% OFF** until January 31st 2014.

NIC

Joel R.L. Phelps – The Nashville Sound

Bill Callahan – Dream River

Tim Hecker – Virgins

Loscil – Sketches From New Brighton

Deerhunter – Monomania

Ty Segall – Sleeper

Frog Eyes – Carey's Cold Spring

Lightning Dust – Fantasy

The Shilohs – So Wild

Kurt Vile – Wakin' On A Pretty Daze



ERIN

V/A – Mutazione: Italian Electronic & New Wave Underground 1980-1988

Colin Stetson – New History Warfare Vol. 2: Judges

Bill Callahan – Dream River

Nick Cave and the Bad Seeds – Push the Sky Away

David Lynch – The Big Dream

Julia Holter – Loud City Song

Kanye West – Yeezus

Destroyer – Five Spanish Songs

David Bowie – Next Day

Lightning Dust – Fantasy



MARK

The Knife – Shaking the Habitual

Plastic Ono Band – Take Me to the Land of Hell

Mazzy Star – Seasons of Your Day

Nick Cave – Push the Sky Away

Various – Spring Breakers

MBV – MBV

Wild Nothing – Empty Estate

OMD – English Electric

Bill Callahan – Dream River

Various – Mutazione: Italian Electronic & New Wave Underground 1980-1988



JEREMY

Unknown Mortal Orchestra – II

Devendra Banhart – Mala

Earl Sweatshirt – So Wild

The Knife – Shaking the Habitual

Black Sabbath – 13

Laura Marling – Once I was an Eagle

David Bowie – The Next Day

Justin Timberlake – The 20/20 Experience



SAM

Laurel Halo – Chance of Rain

Julia Holter – Loud City Song

Dirty Beaches – Drifters/Love Is the Devil

Rhye – Woman

Colin Stetson – New History Warfare Vol. 3: To See More Light

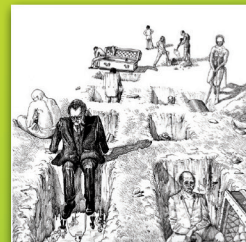
The Albertans – Dangerous Anything

Perfume Advert – Tulpa

Pender Street Steppers – Life in the Zone

Huerco S. – Colonial Patterns

William Onyeabor – Who Is William Onyeabor



JOHNNY

Bob Dylan – Another Self-Portrait

Cass McCombs – Big Wheel and Others

Plays:Four – Lay Doe 12"

Asap Rocky – Long Live ASAP

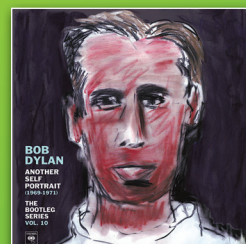
The Beatles – Live at the BBC Vol. 2

Bill Callahan – Dream River

Ducktails – The Flower Lane

Malcolm Jack – I'm My Own Bewitchment

Weed – Deserve



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