

DISCORDER

JULY/AUGUST

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21 PAT LOK

One part house producer, one part DJ, Vancouver's Pat Lok is quickly making a name for himself in both the local music scene and beyond. While best known for his infectious remixes, Lok's catalogue of original tracks has also started to grow—most recently with the get-your-body-moving single "Needy."

31 HORSES RECORDS

Horses Records: With so much of Vancouver's music culture being forced to operate incognito, dispersed amongst illegal venues and facing constant shutdowns, two local musicians have decided to take action—in the form of an East Van record store. But why do Katayoon Yousefbigloo and Dan Geddes, the proprietors of Horses Records, think the shop will stand out from the other local record stores? Read on to find out.

39 DIRTY SPELLS

While most bands undergo at least some degree of change over their lifetimes, few are as dramatic as Dirty Spells'. In under three years, the once seven-piece psych rock group have scaled back to a trio and shifted their sound towards a heavier, more ambient vibe. Find out what caused the shift in personnel and why the three remaining members still go by Dirty Spells.

49 B-LINES

Like they need an introduction, Vancouver's favourite grunge punk-rock foursome are back in the spotlight with the release of their second full-length, *Opening Band*. The album is awash with familiarity—the same fast-paced rock you know and love—and B-Lines are more than okay with that.

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A SHTICKY SITUATION

The first time I saw the Flaming Lips in concert, I was sure they'd changed my life forever.

I was waist-deep in the bliss of Pemberton and, having heard nothing more than "Yoshimi Battles the Pink Robots Part 1" a couple times on the radio, I didn't know what to expect from their live show. When the band came on stage with a brigade of fans dressed as Teletubbies, I thought I'd been transported to another world. Frontman Wayne Coyne climbed into his signature hamster-style bubble and as he traipsed across the crowd, tumbling and rolling inside of the bubble, confetti cannons erupted on both sides of the stage while gigantic balloons bounced on top of us. I remember stuffing my pockets with as much crumpled confetti as possible and later gluing them inside my "Pemberton journal," alongside a

balloon popped. The Flaming Lips were at Sasquatch, performing "*The Soft Bulletin* and more," but a raspy Coyne could barely make it through a song without erupting in meandering monologues about how the world was broken and we all needed to "hold on together." They barely made it three quarters of the way through *Soft Bulletin* before running out of time and having to cut things short. It was the first time I'd ever been disappointed by a band at a music festival.

I'm not alone in my Flaming Lips fatigue and while I'm sure some people have just tired of their race to be the weirdest band alive—or maybe it's the accusations of racism, who knows?—for me, the Lips seem to be more obsessed with themselves as a band rather than the music they're creating. In essence, they've become a shtick band.

There's nothing wrong with having something distinguishable about your band's live performances, but you should never rely on the theatrics of performing. They're not something a person can take home with them after the show.

stick-figure illustration of Coyne, hoping to immortalize a moment that, at the time, meant so much to me.

I saw the Flaming Lips at Malkin Bowl a few years later and was equally blown away this time, but the following year was when that colourful, oversized

Another example of shtick fatigue: through some twisted fate, I've seen B.A. Johnston perform about eight times now in the last couple of years. The first show I was starstruck with the way he had all his music playing on a discman, how he played the piano with his nose



and walked through the crowd, showering everyone with beer and armpit sweat along the way. The second time seeing him was more of the same and I honestly stopped paying attention after that. ("Hey, Jacey! If you don't like seeing a band, then just don't go see them." None of the recent shows have been strictly B.A. They were either during Sled Island or I went to see the opening bands.)

Don't get me wrong: I love shticks. There's nothing wrong with having something distinguishable about your band's live performances, but you should never rely on the theatrics of performing. They're not something a person can take home with them after the show.

Shticks are great the first time; they're slightly less enjoyable the second; and they can be downright insufferable as time goes on. Your shows can be a spectacle but I'll give you a tip, as someone who goes to an unreasonable amount of shows: as long as you're

showing up and making great music, people will show up to listen to it.

On an unrelated note, you'll notice our masthead's shifted around a fair bit since the June issue. I'm pleased to announce that two of our long-time contributors, Alex de Boer and Robert Catherall, are our new Under Review and Real Live Action editors, respectively. I've had the pleasure of working with both of them over the past year and I can't wait to see all the great things they're going to bring in this new capacity. I'd also like to welcome Sves Yeung, our new art director. This issue you're reading was a joint effort between her and our outgoing art director and I think they did an exceptional job.

That's all for now, folks. We'll be taking it easy for the rest of summer but *Discorder* will be back in time for September. See you then!

So it goes,
Jacey Gibb

1080p

written by Curtis AuCoin photos by Andrew Volk

What's the first thing that comes to mind when you think about cassette tapes?

They seem to hold a curious place in our hearts, reminding us of our first beater cars or how making a mix for someone used to be a serious undertaking rather than a couple keystrokes on a laptop. Once the epitome of a DIY ethic, cassettes were looked upon as the primary medium to release music without major label interference; anyone that came across a 4-track recorder could put out their own stuff.

Despite the changing technologies, there is a steady presence of physical cassette labels still active today: one particular cassette-focussed label is Vancouver's refreshing and hybrid electronica known as 1080p. Though it's been just over a year since founder Richard MacFarlane started the label, 1080p has already backed an impressive array of releases, ranging from Heartbeat(s)' *Home Remedies* to the twisted sketchiness of Beat Detectives' *ASSCOP* and the haze-rap tightness of Young Braised's *Japanese Tendencies*.

When I ask about what spurred his desire to start a cassette-and-digital label, MacFarlane says he's interested in capturing a glimpse of what he saw as the hybridization of several different electronica genres.

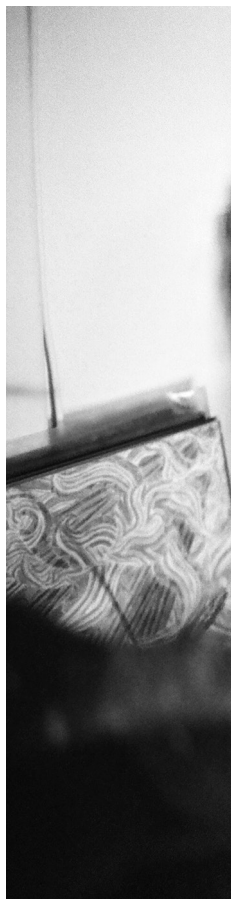
"I started to notice something of a trend—if you could call it that—when I was searching through SoundCloud and

talking to everyone in the online culture that I knew. I wanted to try investigate a particular moment and play around with this loose assemblage of people working in-between typical genres."

1080p wasn't founded on a whim, but instead grew out of MacFarlane's blog *Rose Quartz*. As he began to garner far-reaching connections through the artists he was interacting with online and at various shows, he felt the urge to promote and begin to release material he considered interesting and excitable.

"When it started, I never felt as though I was attempting to capture some monumental movement in music. I aim to primarily create some eclectic and refreshing vibes with everything I help put out. It's not as though I stick to some specific goal with the releases; it's definitely pretty casual in terms of experimentation."

MacFarlane describes his label-owner role as being curatorial but with tons of room for the individual releases to speak out on their own. The artists control most of the visual and musical layout of the tapes and in terms of production, cassettes are cheaper and easier to release in small runs than vinyl. At the same time, tapes





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allow 1080p to align itself with the sort of DIY cultures MacFarlane interacted with both online and through putting on shows in the UK and New Zealand, while also being a means to escape many of the connotations associated with DJ culture.

"I've always felt that tapes have steadily been around since they were introduced," says MacFarlane. "CDs are pretty much starting to lose their practicality because nobody ever wants to listen to a scratched-up disc that has been kicked around in their car. At the same time, cassettes are more movable than vinyl and remind me of summers driving around in cheap and broken-down cars." Tapes provide this odd realm for artists to play around with, which helps produce some trippy experimentation without the feelings of seriousness associated with vinyl.

With a flurry new releases planned for the coming months—including Khotin's *Hello World*, ATM's *Xerox*, and

Tlaotlon's *Ektomists*—1080p's repertoire of material is continuously growing. Despite the gained recognition of the label, MacFarlane jokingly realizes that he might be playing a pretty small role in terms of the big picture.

"I get the feeling that [1080p] can be looked at as pretty miniscule, but I've always been into finding smaller artists and possible scenes via the net. I see a lot of value in it. I like the idea of a new phase in music or a sort of 'digital DIY' that is far bigger than the post-Internet electronica that is quite personal to me. At the same time, I get psyched heading to the post office each week to mail tapes all across the world, even though I don't know if anyone actually listens to the cassettes." 📧



If you're looking to pick up some digital or physical copies of any 1080p release, check out 1080pcollection.bandcamp.com and snag yourself a sick tape before they sell out.

INFRÄDIG

By Erica Leiren



↑ photo by Neil Lucente

The idea of Infrädig was born in the summer of 1992, which I spent in Norway.

I took the summer off work to attend the University of Oslo International Summer School and really nail my Norwegian. Dad was from a small town on the fjords of Western Norway and he always teased me, “It’s a dead language, so why bother?” For some reason, that only motivated me more.

One night, while out on the town of Bergen with my university friends, we stumbled into a dark, subterranean club called The Garage. It felt like we were at the edge of the world, so remote from anywhere else, that I was amazed when Iggy’s “The Passenger” came on. Hearing that song so far from home was weird, but in a good way. I imagined how cool it would be if my band, the Hip Type, had



† photo by Lynda Leonard

Infrädig gigs were performance art—we always stayed completely in character as our Finnish and Norwegian alter egos. We spoke with the correct accents, hosted an acquavit-tasting contest between songs, whipped the audience with birch bark sauna whips, served pickled herring and knåckebrød, and other exciting stunts during our set.

come to Norway. They would have loved us in Bergen—return of the conquering heroines and all that. Though we’d broken up three years prior, the germ of an idea began to form.

In 1996, I called up my former bandmate Tracy to brainstorm forming a band with a Scandinavian flavour. We’d both grown up with Scandinavian traditions, immersed in the food, accents, and unique foibles of the Nordic character, and so we decided to create our own back-to-our-roots band: Infrädig. We wrote our entire band bio that day, creating the personas of two Scandinavian-style supergirls from small towns in the extreme north. Our conceit was that we were a band from Norway and Finland who moved to Vancouver to perform while studying at SFU. We named ourselves Kiva and Wenche (pronounced Ven-ka) and, along with our friends Gord, Tony, and David (now Bjorn, Lars A, and Lars D), we soon hit the basement studio and cut six songs at our 1997 recording session.

Infrädig’s version of De Lillo’s “Min

Beibi Drø Avsted” was released on Jon Brotherton’s Laconic POP records’ 1998 compilation, *The Basement Suites: Opus 1*.

Until now, Infrädig had been a top-secret project, known only to those in the band. With the recording complete, our next step was to play live and for that, we added a sixth member, Sigrid (Louise, my friend from the UBC rowing team and the Debutantes). The occasion was a big Halloween party we threw at the storied Room #1 at North Van’s NAL Sound Studios. The place was packed and even had a smorgasbord set out for everyone to enjoy between sets. We opened with XTC’s “Life Begins at the Hop,” and if you were there, you’ll remember the festivities well for various reasons, including Kiva and Sigrid’s surprise flash-dance!

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† photo by Lynda Leonard

knåckebrød, and other exciting stunts during our set. We covered the Archies' "Bang-Shang-A-Lang," the Modern Lovers' "Roadrunner," and of course, "Does Your Mother Know?" by ABBA.

We even had a fan club in Norway that my cousins ran out of their bedroom. We were interviewed (in character) by various local newspapers, including our favourite, the *North Shore News*. Another time, we were on our way to meet up for an interview and photo session with *Province* music writer, Stuart Derdeyn, when he recognized us as Erica and Tracy from the Hip Type and our cover was finally blown! We continued to play through 2001, but our swan song was a dramatically aborted gig at Rockridge High in West Van.

The band was all plugged in, on stage and ready to play, with the enthusiastic young audience gathering on the gym floor in front of us. But our lead singer

still hadn't arrived. Suddenly, Sigrid's cell phone rang. It was Kiva, calling from home with a traumatic tale. Kiva had been dyeing her hair blonder for the gig when fate struck a tragic blow: she'd accidentally swallowed the bleach that had run down her face and it stripped her throat, leaving her unable to sing.

We were devastated. With no lead singer, there was nothing else to do but cancel our performance. It was a tough way to end such an epic project, but by then Infrädig had run its course. The accident was like a sign from the gods; our time was over.

You could say that Infrädig has now entered the hallowed halls of the immortals. Thank you for being a part of it all. Let's raise our glasses now in toast and together cry "Jeg husker Infrädig! Skål! (I remember Infrädig! Skål!) ☺

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GRAD SCHOOL IMPROV

by Max Wainwright illustration by Brandon Cotter
photos by Nolan Sage



What do you get when you pair nine comedians with a local venue/restaurant and pit them against *Game of Thrones*? While it may sound like the set-up for a punchline, it's actually the story of Grad School Improv, one of Vancouver's newest emerging comedy groups.

Every Sunday night between 8 and 10 p.m., the improv nonet take over the Seven Dining Lounge in Mount Pleasant for two hours of fast-paced sketches, ad-libbed musicals, and various improv games. The group has just wrapped up another buoyant installment when I sit down to interview three of the members:

Evan Brow, Linden Maultsaid-Blair, and Thomas Peters.

Along with the rest of GSI—Jill Alport, Ghazal Azarbad, Allie Entwistle, Noah Goldenberg, Mel Peters, and Thomas Huryn—Brow, Maultsaid-Blair, and Peters all share strong ties to UBC, with most of them being either current students or alumni. Aside from that connection, all of the members also have their hands in various acting and comedy projects around the Lower Mainland.

Each of GSI's members have different focuses that compliment one another while improvising. Alport, Entwistle,

Just like in the show, the guys have learned to pick up on each other's thoughts and work together in the conversation. They're used to narrowing in on a shared line of thought and adding their own unique flavour to it.

Goldenberg, and Huryn have comedy backgrounds and specialize in setting up and jumping on punchlines; Azarbad, on the other hand, is a trained actor and adds strong, well-rounded characters to the scenes; Mel Peters, like Thomas Peters, is a Jill-of-all-trades. With so much going on at any given moment, and so many unique approaches involved, it's important for GSI to have a good intuitive sense of narrative to hold it all together.

"Linden is good with instincts," explains Brow, bringing up the i-word that comes up often in our conversations.

"My favourite role to play is the backroom wizard, trying to keep everyone in line, making sure that the story is going in the same direction," says Maultsaid-Blair. "I'm not out there the most but I try to make everything I do count a lot ... I try to inject that momentum ... That's something I'm always looking out for, how the story can be told."

"We work in a story idea," Brow elaborates, "like a circle, having a want, a need, searching for something, finding it and having that need, returning to something, and changing it. It's basically creating those cliffhangers at the end. We rehearse this so much. This idea of the complete story."

GSI are able to hold a narrative together in the whirl of the moment because they're good at picking up on beats, something Brow clarifies for me: "It's when something gets a laugh or when it hits its most crucial point and it can only go downhill."

As much as GSI's show seems like



a wild, free-flowing entropy train, the group works off a highly rehearsed and internalized structure that relies on interpersonal instincts. "Instinct is one of the most important things in improv," says Peters. "You're not even thinking, you just go."

Just like in the show, the guys have learned to pick up on each other's thoughts and work together in the conversation. They're used to narrowing in on a shared line of thought and adding



their own unique flavour to it—I suppose this is how GSI can quickly morph a scene about a blind Starbucks employee into one about the joys of white-picket fence painting. It's all a matter of practicing together and learning about each other's different approaches to comedy.

While they already gel together fluidly onstage, GSI are constantly thinking of ways to improve their Sunday slot: at the moment, they're trying to develop a serial hospital drama for the show, as

well as some of their own improv games. Whatever the energetic and hilarious group comes up with next, it's sure to keep them on the up-and-coming and keep audiences laughing along the way. 🙌



Now that *Game of Thrones* is on hiatus, you have no excuse not to check out Grad School Improv's weekly showcase every Sunday at Seven Dining Lounge. Admission is \$4.

STRICTLY THE DOPEST HITZ OF JUNE 2014
CITR 101.9 FM CHARTS

	ARTIST	ALBUM	LABEL
1	Chad VanGaalen*	Shrink Dust	Flemish Eye
2	Mac DeMarco*	Salad Days	Captured Tracks
3	Pink Mountaintops*	Get Back	Outside Music
4	The Dishrags*	Three	Supreme Echo
5	LNRDCROY*+	Much Less Normal	1080p
6	Cool*+	Best New Music	Self-Released
7	Dixie's Death Pool*+	Twin Galaxies	Leisure Thief
8	Mu*+	Mu	Self-Released
9	Village*+	Village	Kingfisher Bluez
10	Cousins*	The Halls Of Wickwire	Hand Drawn Dracula
11	Weaves*	Weaves	Buzz
12	The Shilohs*+	The Shilohs	Light Organ
13	The Planet Smashers*	Mixed Messages	Stomp
14	Ought*	More Than Any Other Day	Constellation
15	Connect_icut*+	Small Town By The Sea	Aagoo
16	Sunny Pompeii*+	Vinegar	Leisure Suite
17	Sabota*+	Sabota	Hybridity Music
18	Spring*+	Celebrations	Self-Released
19	Language Arts*	Wonderkind	Self-Released
20	Fist Full o' Snacks*+	Climb the Glass Mountain	Self-Released
21	Fountain*	Fountain	Self-Released
22	Tanya Tagaq*	Animism	Six Shooter
23	Parquet Courts	Sunbathing Animal	What's Your Rupture?
24	Role Mach*+	Holy Shades of Night	Self-Released
25	Mi'ens*+	Experimentalsparklenoiseop	Self-Released

	ARTIST	ALBUM	LABEL
26	NUN	NUN	Avant!
27	Thee Ahs*+	Corey's Coathanger	Jigsaw
28	Shimmering Stars*+	Lost & Found Sounds	Self-Released
29	Woolworm*+/Grown Ups*	7" Split	Debt Offensive
30	Avey Tare's Slasher Flicks	Enter The Slasher House	Domino
31	Flash Palace*+	Ceiling All	Self-Released
32	Kubla Khan*+	Pincushion Man	Self-Released
33	Perfect Pussy	Say Yes To Love	Captured Tracks
34	Tacocat	NVM	Hardly Art
35	tUnE-yArDs	Nikki Nack	4AD
36	Young Liars*+	Night Window	Nettwerk Records
37	Emm Gryner*	Torrential	Dead Daisy
38	The Fuzz Kings*	Re Turn Of the Century	Self-Released
39	Austra*	Habitat	Domino
40	Cool*+	Paint	Yellow Plum
41	D. Tiffany*+	D. Tiffany	1080p
42	BadBadNotGood*	III	Pirates Blend
43	Slow Learners*+	Grow on You	Debt Offensive
44	Amen Dunes	Love	Sacred Bones
45	Hunting*+	Hunting	Nevado
46	Various*+	Girls Rock Camp Showcase 2013	Self-Released
47	Bry Webb*	Free Will	Idee Fixe
48	Jef Barbara*	Soft To The Touch	Club Roll
49	Craft Spells	Nausea	Captured Tracks
50	Ben Arsenaault*+	Grand Forks	Self-Released

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.



PAT LOK

written by Sean Cotterall illustration Karl Ventura
photos by Yuliya Badayeva

"I'm working on a track at the moment that I started in Mexico when I was really drunk after this 6 a.m. gig. You know, when you're so drunk and you can't sleep? The room was spinning."

It's in the evening's early hours and I'm sitting on a rooftop patio with Pat Lok, Vancouver-born DJ and house music producer. It's just me, Lok, and the last two beer he had left in his fridge.

"I opened my laptop and started putting stuff down. I did that for a couple of hours and came back to it the next morning and said to myself 'This is terrible!' but now it's evolved into something that might be on my next tape. So, sometimes you have to just open the laptop and start something. You never know where your inspiration might come from."

If Lok's name sounds familiar, you're not alone. Since winning a DFA Records remix competition back in 2011, Lok's music has been gaining serious momentum and recognition, while simultaneously building his reputation as a producer. A number of successful remixes, edits, and originals followed over the years and before long, Lok was given the opportunity to tour around North America and beyond.

Near the start of our interview, Lok tells me about how he just returned from

a tour that lead him through Toronto, DC, Brooklyn, Medellin, and Bogota.

"What is it like? To be able to tour around the world and share your music?"

"There's nothing like it. It's amazing," Lok explains with a smile on his face. "The crowds in Vancouver are great too, but I think touring is very important. You have to get out and find these different places, these little niches, where the sound is growing."

"Do you think touring has contributed to your growth as an artist?"

"Totally," says Lok, "for example, when I was in New York this year, I've been a few times before but every time I go I'm growing. I got a chance to go to a Red Bull Music Academy session, which was more clandestine, sort of an invite-only session. My buddy was engineering at the studio and I got to go down and see what the people involved in the local scene were up to. Olga Bell from Dirty Projectors was there jamming out and all the engineers were recording. It was really vibrant and it inspired me to create."

After graduating from UBC with a degree in English Literature, Lok worked a number of odd jobs before catching his first major break: he submitted a remix that he made with long-time friend Cyclist of "How Deep is Your Love" by the Rapture to a competition hosted by DFA



“The crowds in Vancouver are great too, but I think touring is very important. You have to get out and find these different places, these little niches, where the sound is growing.”

Records. The win against several other high-profile artists was a major boost for both of their careers.

“Do you feel that winning the remix competition helped affirm to yourself that this was what you should be doing?”

“Definitely,” says Lok. “We all have a tough time judging our own art, so sometimes we need feedback from other people to know whether something is any good.”

Fast forward several years and Lok has been on a serious roll. After releasing an edit of AlunaGeorge’s track “Outlines,” the duo showed support by posting Lok’s version of the track online. This past month, Lok released his *Needy Remix* EP via MANI/PEDI Records. The title track, “Needy,” is a Lok original; a colourful tune that lies somewhere between nu disco and deep house, decorated with groovy synth lines and a close-to-perfect vocal sample. The EP is completed with two remixes, one from Montreal-based producer Robotaki and another from Vancouver’s very own Ekali. Robotaki delivers a pleasantly smooth, ambient tune that operates in framework of R&B, while Ekali tops off the trio with a glitchy, downtempo showcase of his abilities.

Most recently, Lok’s tune “Could be Mine” was featured on Kastle’s highly anticipated compilation, *Parables Volume Two*.

When Lok isn’t on the road, on his rooftop patio, or in front of his computer, he co-hosts the Timbre Concerts-sponsored White Noise night every month at the Electric Owl. Alongside local DJ/producer WMNSTUDIES, the evening features a revolving door of special guests who showcase the best in nu disco, house, and R&B, supplemented by other variations of indie dance music.

So whether it’s by taking in the monthly madness of White Noise or having his remixes on repeat through your laptop speakers, Pat Lok is the perfect companion for your upcoming summer. ☺



Make sure to check out all of what Lok has to offer on his SoundCloud and support the *Needy Remix* EP via Beatport.



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QUINTESSENTIAL ROAD TRIP ALBUMS

DISCORDER STAFF SOUND-OFF

It's officially summer. Sunscreen, watermelon, beaches, yada yada yada. Let's skip to one of the most fun parts of this sun-soaked season: cramming as many friends as there are seatbelts into a vehicle, packing a cooler to the brim with beer/snacks, and hitting the road for whatever festival or body of water is closest. There's a reason the livin's easy in the summertime and road trips are a major part of it.

While a solid crew and road trip games will help get you from point A to B, it's a solid travelcase of CDs that will keep everyone's spirits high. That's why we decided to ask the boys and girls of *Discorder*: what is your quintessential road trip album?

Willa Bao, Contributor

Despite my being too young to remember any of the road trips that I've been on, I imagine AC/DC's *Highway to Hell* would be fitting. A '70s album just seems so appropriate for a good ol' traditional road trip. Heck, the title track is about driving! The choruses of each song are perfect to belt out loud and keep one's energy up through the monotony of miles and miles of asphalt.

Andrew Clark, Contributor

I need something loud and fast to keep me awake and alert on the highways and freeways. Bad Brains' *Black Dots* keeps my eyes open, heart pumping, and foot down.

The basement recording makes the music and sound quality of this early collection of songs rawer and more intimate than any of their official albums, with highlights like "Banned in DC," "Just Another Damn Song," and "How Low Can a Punk Get?"

Chen Du, Contributor

The album I highly recommend for any type of road trip, no matter if it's a week-long drive down to California or even your life journey, is *Appetite for Destruction* by Guns N' Roses. Every single track is fast-paced, which makes *Appetite* an ideal album to listen to while riding on the freeway—you'll never want to slow your car down. The road trip begins with entering the jungle, a world full of uncertainties, until you hit "Paradise City," where the grass is green and girls are pretty, the dream destination for everyone!

Natalie Hoy, Contributor

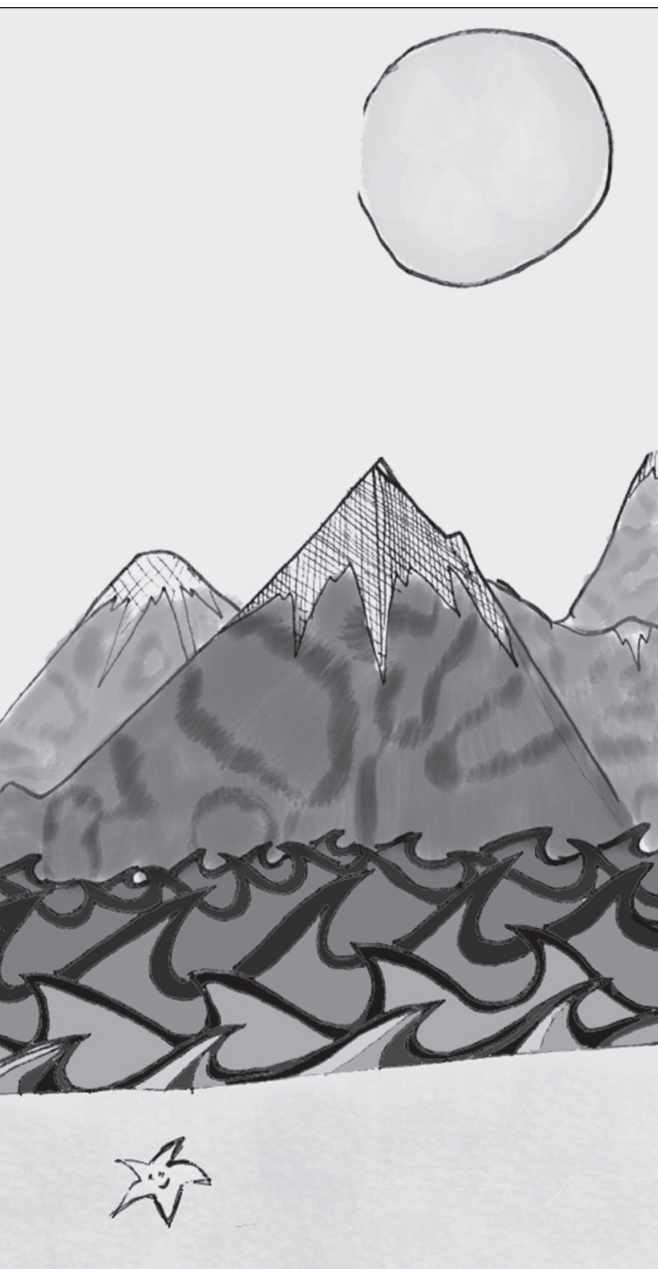
One album that's a forever-staple in the car is *So Wrong, It's Right*, the 2007 sophomore release from All Time Low. First off, it has a lot of sentimental value; the tracks on the record are some of the first that got me interested in All Time Low, who remain one of my favourite bands to date. *So Wrong, It's Right* also consists of 12 tracks, which is great if you don't like to/are too lazy to constantly switch CDs. It's really just full of upbeat, infectious pop rock anthems that will have you singing along for days.



Erica Leiren, Contributor

Chicane by Vancouver's Daytona is my pick for quintessential road trip album. It does all that you want a driving record to do: settles you in, calms you down, builds you up perfectly, and whispers in your ear to turn it up until your car enters that perfect state. You feel like

you're in the best nightclub ever, driving the best car ever, starring in the most beautiful movie playing your real-life soundtrack. Drop on the first three songs from *Chicane* as you buckle in for a taste of their magic: "Dragonfly," "Ciao," and "Like Heaven." Jenny Lundgren and Colin Cleaver tagteam vocals and trade riffs that



allude poetically to racing motorbikes, fast cars, raceways, and everything that lives in-between the lines. On stage they projected a rare excitement, that delicious sense that something was about to happen, something thrilling.

**Omar Prazhari,
Contributor**

The essential road trip album for me would be Parquet Courts' sophomore full-length *Light Up Gold*. This LP provides the catchiest modern "poetic-punk-slacker-indie-rock" or whatever people call this type of music nowadays. The album starts off with "Master of My Craft," a great opener that fits the "driving-through-the-desert scenario" with a solid quick transition to the next song "Borrowed Time" that pumps up the adrenaline even more, encouraging you to drive faster. There's nothing better than good ol' Americana punk-rock tunes for a road trip with your best buds.

**Max Wainwright,
Contributor**

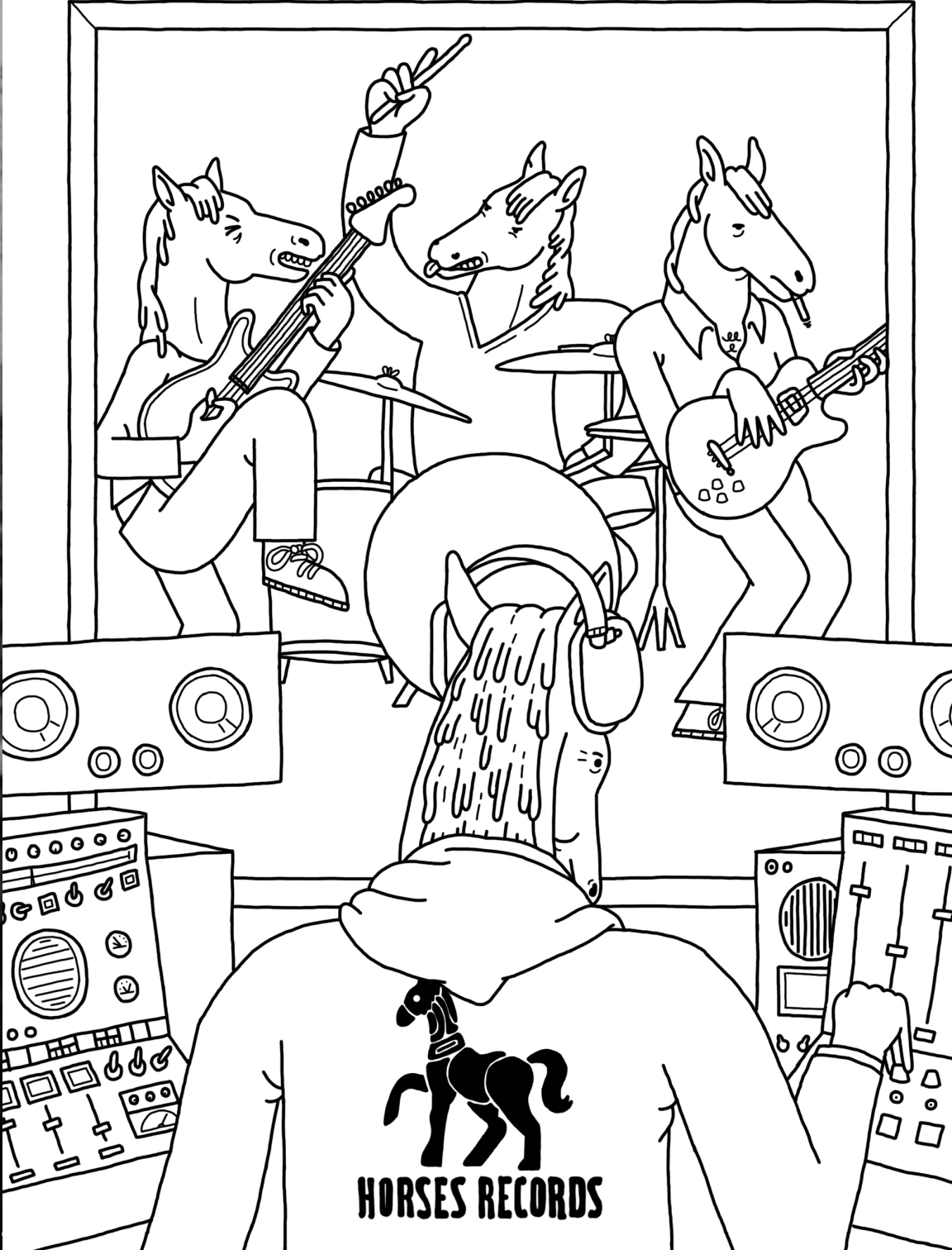
Though it might not immediately seem like the best choice, I'll be sure to spin *Pleased to Meet Me* by the Replacements in a car sometime this summer. It has its side-steps—the oddly hushed "Nightclub Jitters" and bleakly-themed "The Ledge"—but for the most part, this classic is a thick hit to the dome that might as well be the bastard child of Bruce Springsteen and J. Mascis. Plus, I can't think of two better songs to end a trip with than "Skyway" and "Can't Hardly Wait."



*You should
be here.*

CiTR 101.9FM will be broadcasting live at the West 4th Avenue Khatsahlano Street Party on Saturday June 12 and at the Vancouver Folk Music Festival on Saturday July 19. Come say hello! Check out ***citr.ca*** and ***facebook.com/citr101.9*** for live broadcasts updates.

RECORDING





HORSES RECORDS

written by Robert Catherall photos by Sylvana D'angelo
illustration by Justin Longoz (on page 31)



“I have been running underground venues for long enough now to know how to do it, but this time I really wanted to do things legitimately.”

Far from the bustling Main Street patios and sun-speckled coastline of English Bay, I’m crossing the intersection of East Hastings and Nanaimo, the epicentre of Hastings-Sunrise. Relatively untouched by the chic image the rest of Vancouver has come to know, this resilient neighbourhood is one that I find myself spending an increasing amount of time in. However, like almost everywhere else in this city, change seems inevitable.

“At least five cafes have just moved in around here,” says Katayoon Yousefbigloo, Red Gate Arts Society mainstay and bassist for local garage-psych outfit

Other Jesus, “but it’s still a very normal neighbourhood.”

A last bastion of unpretentious and working-class residents, I absentmindedly stroll past the Horses Records storefront on my first pass even though Yousefbigloo, the store’s co-proprietor, is standing out front waiting for me. She’s right in calling this an unassuming location.

Inside principal songwriter and frontman for indie-rock quartet Peace, Dan Geddes, greets us. Together, Geddes’ and Yousefbigloo’s combined interests and workmanship at 2447 E Hastings have



become Horses Records. Quick to admit the namesake's Patti Smith allusion, Yousefbigloo continues: "They're also just a beautiful, majestic animal representing freedom and power."

A symbol of liberation, the record store was born out of Yousefbigloo's impatience with bouncing in and out of university and the looming spectre of complaining neighbours, permits, and police crackdowns that come with running underground venues—it was time to go legit.

Initially the two had secured a 300 sq. ft. space at the corner of Hastings and Jackson. The city, however, denied their permits on the basis of a shared entry with the commissary they had agreed to sub-lease from. "After being bounced around from desk to desk at city hall, they basically told us we couldn't sell used records there unless we created a separate entrance and divided our shop from the commissary kitchen. We knew that we could conceivably get away with not dividing it, but the question was for how long? I have been running underground venues for long enough now to know how to do it, but this time I really wanted to do things legitimately."

But this isn't your typical record shop, insists Yousefbigloo. Horses has been envisioned as a purveyor of local culture on the whole. "There are like 10 cafes on this block but nowhere to be exposed to culture besides the mediocre cafe art," she says.

Built on the crate-digging of suburban basements, Horses will start out with about two thirds used stock from the personal collections of Geddes and Yousefbigloo. The former adds that the shop will incorporate books of poetry and those about music along with a small exhibition space and live music when possible. There will also be a cassette vending machine on site. (Local musicians seeking exposure take note.)




Given these diverse offerings, Geddes believes that Horses will quickly stand out amongst other record shops. And with the promise of couches, coffee, and a

circulating zine rack, you can count on a laid back atmosphere, says Yousefbigloo, "I feel like the best kind of record store is one you'd want to hang out in ... and I'm really into hanging out. I'm good at it." ☺



Horses Records is set to open at 2447 E Hastings on July 6 with a kick-off celebration of art, friends, and in-store performances by Wetface, N.213's Group Vision, and Gretchen Snakes starting at 8 p.m. You're invited.



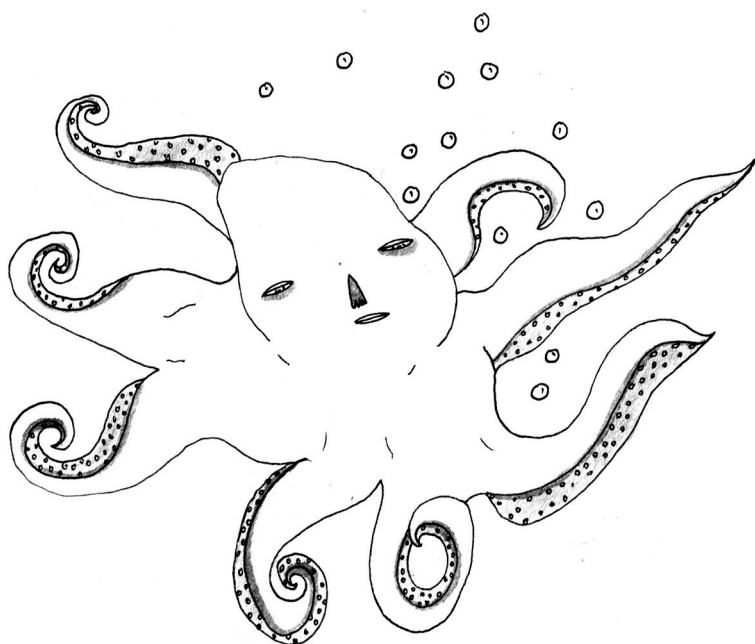
M	T	W	TH	
	1 Venetian Snare s, Vincent Parker @ Fortune Sound Club Beats Antique @ Venue	2 Painted Palms , Imperial Mammoth , Jay Arner @ Biltmore Cabaret Pure X , Dada Plan , Geddes Gengras @ The Media Club	3 Fuck Buttons @ Fortune Sound Club Geographer , Oceanographers @ Biltmore Cabaret Black Milk @ Venue Lee Fields & The Expressions w/ The Ballantynes @ The Imperial	
7 Ram On: A Tribute to Paul McCartney's Ram w/Spr̄ng , The Classic Rick Resurrection: Ricksurrection , Spencer Owen and members of Synthcake @ The Biltmore Cabaret	8 The Antlers @ Venue Young and Sick @ Fortune Sound Club	9 Amen Dunes @ The Biltmore Cabaret Wizard Apprentice , Best Girlfriend , Nancy Leticia , Skunt @ Fingers Crossed Studios	10 Science Fair with Sinoia Caves , Kensington Gore , Von Bingen @ H.R. MacMillan Space Centre Postponed @ Venue	
14 Gord Downie , The Sadies , The Conquering Sun @ The Media Club	15 Nervous Operator , Blankets , Saylor Moon , Bubby @ 247 Main	16 Magic man , Night Terrors of 1927 , Pride @ Biltmore Cabaret TV Girl , Brother Tiger @ Fortune Sound Club	17 Fake Tears , Sur Une Plage @ The Lido The Salvos , Gnomadics , Late Spring @ LanaLou's	
21 Au Revoir Simone , The Lower 48 @ Biltmore Cabaret	22 	23 Poor Form , Cascadia , Love Cuts , Toilet Heart @ The Astoria	24 Sun Araw , Je Suis le Petit Chevalier @ Fox Cabaret Hundred Water @ The Media Club Cygnets , Weird Candle , The Will to Power @ Electric Owl The Chain Gang of 1974 , Empires @ The Imperial	
28	29 The War on Drugs @ The Rickshaw Theatre	30 The War on Drugs @ The Rickshaw Theatre	31 	

	F	S	S
	<p>4 Little India, Jess Cullen, Modern Limits @ The Imperial Greys, NEEDS, woolworm, Time The Mute @ The Cobalt UNA Skate Jam @ UBC Skate Park</p>	<p>5 Hot Panda, Altered by Mom @ Biltmore Cabaret Cloud Nothings, METZ, The Wytches @ The Rickshaw Theatre</p>	<p>6 //Zoo, Weird Candle @ Electric Owl Gretchen Snakes, N. 213 Group Vision, Wetface @ Horses Records Sharon Van Etten, Jana Hunter @ The Rickshaw Theatre</p>
	<p>11 The Fresh and Onlys, The Shilohs @ Electric Owl Los Rastrillos, Providencia, Los Furiros @ The Imperial</p>	<p>12 Khatsalano Festival @ W 4th Ave, Kitsilano Girls Rock Camp Vancouver Showcase (1pm) @ The Rio Theatre Plaid @ Fortune Sound Club Kongos, Blondfire @ The Imperial</p>	<p>13 Wolves in the Throne Room @ Venue</p>
	<p>18 Yung Lean & Sad Boys (all ages) @ Chapel Arts Bishop's Green, Fashionism, Pura Mania @ The Media Club</p>	<p>19 Omnisight, Riftwalker, Harvest the Infection @ The Rickshaw Theatre</p>	<p>20 Black Cobra, Hoopsnake, Waingro @ Electric Owl</p>
	<p>25 Potential Apparel @ Venue</p>	<p>26</p>	<p>27 Cymbals @ The Media Club The Donkeys @ Electric Owl</p>



↑ illustrations by Brandon Cotter

July





DIRTY SPELLS

written by Fraser Dobbs photos by Jon Vincent
illustration by John C. Barry (on page 39)

“We were eating nachos the last time you interviewed us, too.”

The last time I sat down with Dirty Spells—for the April 2012 issue of *Discorder*—also included that venerable staple of musicians and journalists alike. And, while the faces across from me are familiar from that meeting two years ago, the band I’m interviewing couldn’t be any more different.

It was a fair spring day when I met up with Dirty Spells back then, and the seven-piece outfit were coming off their recording-day highs at Foundation after completing their psych-rock EP, *No Fun City*. Now, I’m sitting with three of the original members at the Narrow, celebrating the release of their third album, *Teeth*, and their first as a post-rock trio. It’s a huge change for violinist Emily Bach, bassist Doug Phillips, and drummer Ryan Betts—not to mention their fans, who have stuck through genre and lineup changes between then and now—but that’s a part of what makes the Dirty Spells of today so interesting.

At its core, the musicians insist Dirty Spells is, in spirit, the same band as the one I talked to underneath Foundation’s hyper-loud hip-hop environment. Despite the massive shift in cast and content, the band is still Dirty Spells in their eyes. “A lot has happened in two years. We only lasted as a seven-piece for a few months after [recording our first EP], but this lineup is effectively a year old,” Betts

confirms. “There was a short period where we thought we might want to change the name—but we kinda like it, so fuck it.”

As to how the band came to adopt a post-rock soundscape over rock ‘n’ roll underpinnings, Bach has a deceptively simple answer: “The three of us had all these interludes that we wrote and played while Greg [Pothier, their original guitarist] was tuning his guitar. They were tiny little things, but ... they were so different, and the three of us vibed so easily.”

“Vibing” is a strange concept considering the backgrounds of each of the musicians involved in Dirty Spells. Bach is a classically-trained violinist familiar with sheet music, orchestras, and conductors; Betts is one-third of machine-gun art-punk darlings the New Values; and Phillips is otherwise known as the Dooouge in the franken-stoner-rap group Too High Crew. It’s a pedigree that, on paper, mixes like oil and water. In practice, it makes for one of the most fascinating Vancouver bands to pop up in a long time.

The aptly-named *Teeth* is a full-length easy to sink your jowls into. The mostly-instrumental affair has just the faintest whiff of *No Fun City* in its space-rock violin chimes, but apart from the occasional production nod it’s miles away from Vancouver’s familiar rock community. Bach’s violin doubles as a saxophone, synthesizer, guitar, and organ





by a creative combination of pedals and playing styles, and Phillips' bass lines more often than not creep their way into each song's melodies.

This isn't Godspeed You! Black Emperor Lite, nor is it Mogwai-minus-15-guitars—instead, Dirty Spells borrow much from Japanese post-rock bands like Sgt., Hyacca, or even Vancouver's own the Barcelona Chair. The unique blend of punk drumming, classical melodies, and heavy bass lines makes *Teeth* a unique record with plenty of bite. The band owe a lot, says Phillips, to producer Felix Fung. "He was integral in terms of us realizing that, as a three-piece, we could make it all work. We've just evolved as a result."

Not to be outdone by their own recording, Dirty Spells are just as

captivating in a live context. Figuring out how each weird sound is being generated, or how the odd trio work around equally odd time signatures and rhythms, is half the fun, like watching someone stuff broken jigsaw puzzle pieces together and admiring the abstract result.

And what's next for the ever-changing band? "What history tells us is, who the fuck knows?" Betts chirps. "We're slowly moving towards a band in which there are zero people, and no music whatsoever. The [next] album will be a tribute to John Cage." ☞

↓

While the band figures out when/where the album release party will be, you can buy Dirty Spells' latest album *Teeth* through their Bandcamp page.



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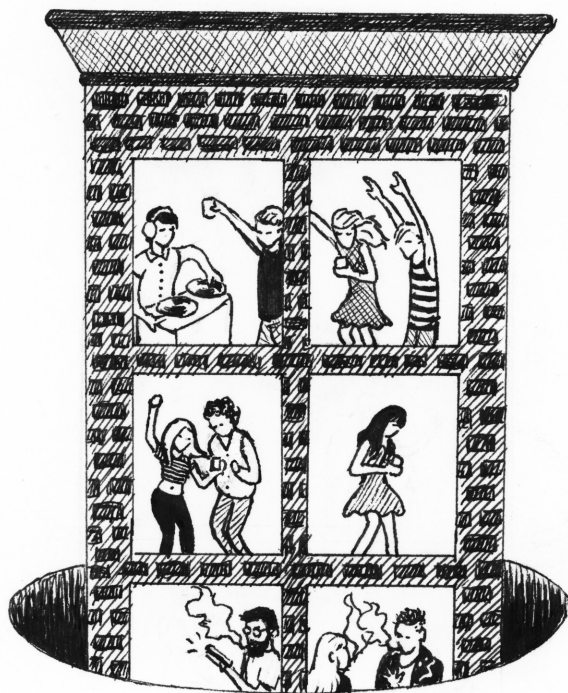
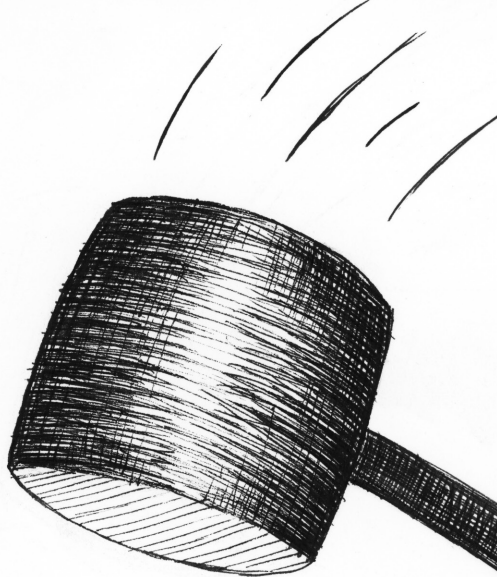
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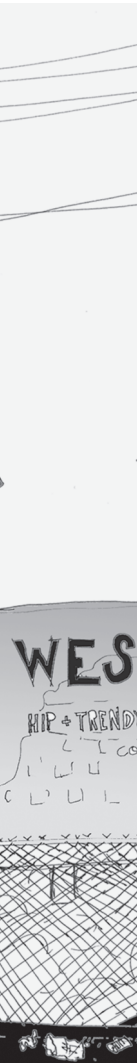


“It’s a bit like the Wild Wild West out here. You’re kind of on your own, but you can do anything you want.”



THE SOMETHING CLUB

written by Alex De Boer photos by Ian Sandilands
illustration by Britta Bacchus (on page 45)



Inside freshly painted walls, a sizable crowd congregates. Tidy, white-faced tables crafted by Ian Sandilands make practical bar stands for the beer Natasha Lands' sponsorship connections provided. For entertainment, Genesis Mohanraj's musical talents attract and entertain the audience. The venue's soft opening is a perfect representation of what the Something Club is all about.

Pooling their skills for show promotion, carpentry, visual arts, music, and performance, Lands, Mohanraj, and Sandilands have fostered a sustainable, creative economy amongst themselves. Though their partnership is small, it is an exemplary balance of resources and talents. Their new space aims to facilitate this type of artistic cooperation both within and beyond its walls.

Clean and spacious, the Something Club is a professional venue for artists to come together and build connections with other individuals, organizations, and businesses. The space is there to be one link in a larger chain; it is a facilitator of creative commerce.

Chatting with Lands, Mohanraj, and Sandilands, I soon learn why East Hastings was the most viable location for their new art space: the industrial neighbourhood has low rent and few noise complaints, in addition to a burgeoning DIY arts scene. As the

city continuously fails to support and orchestrate arts and culture events, grassroots studios and venues have picked up the slack. As Lands puts eloquently, "It's a bit like the Wild Wild West out here. You're kind of on your own, but you can do anything you want."

The problem with some of these venues—or rather the charming flaw—is that they don't always serve as the best platforms for professionalism. Lands explains, "A lot of times bands end up performing in really grungy spaces." Most of which exist as much for debauchery and escapism as they do for art and music.

In many cases, becoming a late night party spot has been the only way for East Van venues to pay their rent. Lands, Mohanraj, and Sandilands are resolute that for them, this won't be the case.

Warding off after-hours implications, shows at the Something Club are scheduled for early evenings. Additionally, the venue's demeanor is determinedly neat. Its three rooms have bright, white walls and sparse furnishings. According to Sandilands, the space is designed to "bring an aesthetic and a sentiment that's more associated with higher-end galleries and then apply that to different types of arts and music." The three friends want to encourage emerging artists to present

their work in a reputable venue; they believe that professionalism carries with it opportunity.

In Vancouver, one of the most beneficial opportunities for an artist is simply to engage with other artists. According to Mohanraj, the Something Club could be “that stepping stone.” Besides being a literal location to network and experience what would otherwise be fringe elements of Vancouver’s art scene, the Something Club intends to have proper press releases and marketing for their shows. An event planner and DJ at Fortune Sound Club, Lands has experience with promoting/building creative commerce, which has already led to talks with Timbre Concerts about future collaborative projects, while local label 108Op is also set to host a show release at the space this summer.

The Something Club’s ambition as a connector is what makes it most notably unique: “When you look at the scene in Vancouver, there’s not—as far as venues go—much of an overlap between the different disciplines of art,” says Sandilands.

“We’re trying to build these new relationships of blurred lines,” adds Lands.

This means intertwining visual artists with performance artists and considering business sponsorships for cultural events. It also means allowing small-scale artists to work with already established music labels and arts organizations. At its very core, Mohanraj says, “It’s about creative ideas that feel exciting.”

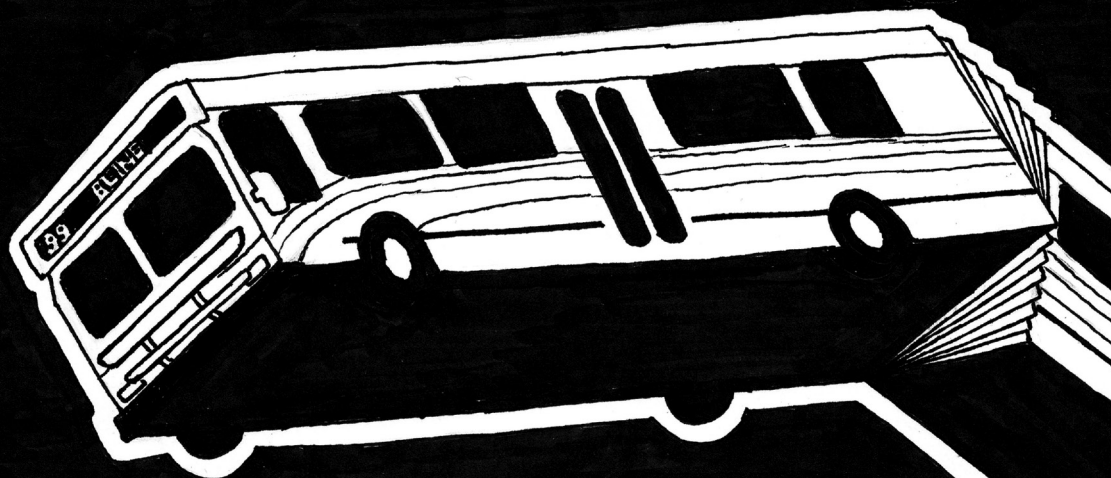
Right now the city’s art scene is polarized. The majority of artists make little or no income off their work and are scarcely known of, while a small percentage are wealthy and enjoy wide recognition. Vancouver needs a middle-class of artists—and the Something Club hopes to bring it one.

From its core as a small partnership of close friends to its potential as a catalyst for creative economy, the Something Club might be the city’s boldest new art space. The future of

Vancouver’s cultural character seems to be on the verge of a reinvention: from scattered, smoky 3 a.m. shows to an interconnected and cohesive art scene, this could be the *something* that pushes Vancouver’s culture out of the fringes and into the forefront. ☺



Want to learn more about the Something Club? Check out some of their upcoming events at www.thesomethingclub.ca



B-LINES

written by **Elijah Teed**

illustration by **Alison Sadler** (on page 49)

photos by **Jon Vincent**

“We’ve learned nothing about anything, and we’ve forgotten most of what we knew.”

Drummer Bruce Dyck may be quick to crack wise about the five years between B-Lines’ releases, but his witticism couldn’t be farther from the truth.

While the past few years have seen their ups and downs for the punk rock four-piece—with periodic breaks to deal with personal affairs, amidst a bevy of shows and festival appearances—the time itself has been well-spent. Between performing countless shows, recording a new album, and nearly getting themselves killed, B-Lines have emerged bloodied, bruised, and ready to do it all again.

“I remember once when Ryan was trying to bite into a cord connected to a projector and he ended up tearing the whole thing down. [The bouncer] was not happy,” reminisces bassist Todd Taylor. Frontman and vocalist Ryan Dyck notes their last show at the Cobalt when the same bouncer threatened to shoot him after he threw a cinderblock through a mirror behind the stage.

“But he likes us now,” guitarist and band diplomat Scotty Colin interjects. “He doesn’t want to kill us anymore; we’re friends.”

Memories like these are frequent amongst the band, and it’s not hard to see how the group quickly developed a reputation for blitzing through their often violent sets. But luckily for their fans, these harrowing experiences haven’t lead to any sort of change in character for B-Lines.

“So many bands just play songs; I

can just listen to records if that’s what I want to hear.” Ryan’s attitude towards live performance is fitting, considering his is the body that’s most often seen contorting and smashing into things on stage. His sympathy for an audience that doesn’t see the point in shows “unless they’re watching someone flail around on the floor embarrassing himself” is certainly in-tune with the raucous performances B-Lines are known to give, and shows a few broken bones can go a long way.

On June 27, somewhere in the midst of the chaotic performances, B-Lines found a time to release their newest album, *Opening Band*. A nine-track outing, their latest effort is—at times—as tongue-in-cheek as the title would suggest, and packs the same amount of punch the bands’ punk sensibilities have been known to produce.

Listeners waiting for the day when B-Lines offer up a truly lengthy album, however, shouldn’t hold their breath. Much like their earlier work, *Opening Band* is chock full of blisteringly fast, in-your-face tunes, and doesn’t even give you the time to slap ointment onto your whiplashed neck before another track calls for your head banging to continue.

“It’s like drinking really strong tequila instead of a 12-pack of Bud Light,” Ryan offers. “Some of the shorter songs actually started out longer, it was just as we were writing them we decided that we didn’t need to do certain parts three





times if we could just do them twice.”

“You want to push yourself,” adds Bruce, “every song is a race.”

With a name like *Opening Band*, it’s hard to not assume B-Lines have crafted an album to celebrate, or perhaps denounce, the time they’ve spent fledgling their act as musicians.

“All of our songs reference things we know about,” says Ryan, criticizing the notion that good music—and good punk music, in particular—can be made from writing about disingenuous or trite concepts. “A lot of punk bands write songs about classic punk tropes or weird British stuff or weird LA stuff. I mean, I’ve been to LA, but I don’t know anything about the sun. [*Opening Band*] is a celebration of shitty local bands that no one will remember but you. And we’re that band, that shitty local band that goes on stage

and knocks stuff over and steals the beer out of the back room.”

“If anything, we’re sincere and we don’t do anything because we have any expectations,” Colin concludes. “We do it because we love it.”

With those sentiments expunged, B-Lines are ready to get back on the road and kick off their tour down the West Coast in correlation with the new album. As Ryan notes, they’re anxious to get started with “meeting a lot of new people, sleeping on a lot of new floors, and puking in a lot of new garbage bins.” Don’t fear, punk rock fans—B-Lines are back in action. 🤘



Make sure you pick up B-Lines’ newest album, *Opening Band*, available now through Hockey Dad Records.





UNDER REVIEW

THE RUFFLED FEATHERS

Bottom of the Blue
Independent

The Ruffled Feathers waste no time charming hearts and minds alike with their latest release, *Bottom of the Blue*. Channeling themes of transience and reconciliation amongst sweet harmonies and soaring instrumentals, the Vancouver six-piece paint lush soundscapes that flow effortlessly from one to the next. It's rather easy to be swept up into their diverse, instrumental driven chamber rock when they execute it so well.

"It Doesn't Last" is a folk pop-tinged tune with the ability to entice listeners in its opening notes. The airy vocals provided by Gina Loes complement its sentimental nature; life is littered with such short and insignificant moments, and it is the questions like, "What would it take to forget where I've been?" and "Will I find my destination?" that remain. The most energetic effort on the release, "It Doesn't Last" is a shining reminder of the band's unique sound with its pleasing harmonies and distinctive trumpet.

Taking cues from classical and jazz pieces glorified far before their time, "Little Sister" and "Tough Love" exude smooth harmonies with an indie pop twist. The latter could have been pulled straight from an



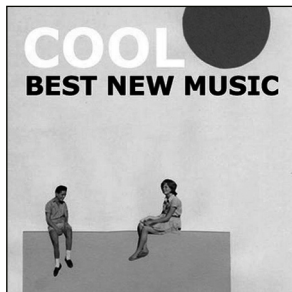
old Hollywood musical, with Loes lamenting of lost love: "I was breaking your heart while my own fell to pieces."

Closing the EP, "Siberian Springtime" is an effervescent listen that has a little in it for everyone. Hints of classical, jazz, and folk are accompanied by heavier rock chords,

demonstrating that the band isn't afraid to experiment with different genres. Seemingly about the separation that comes with the changing of a season, "Siberian Springtime" has an undeniable summer charm with its quirky vocals and carefully crafted melodies. Though I consider the majority of their lyrics left up to interpretation, I found the last lines rather fitting and poignant: "Siberian spring time / It's cruel and it's kind / It gives back what it takes from you / Most of the time."

Nothing short of a masterpiece, *Bottom of the Blue* is a wonderful release from a band full of youthful energy, ample musicianship and originality to boot.

—Natalie Hoy



COOL

Best New Music
Yellow Plum Records

It's hard not to get excited about something as unique and mesmerizing as a lathe-cut seven-inch. COOL's latest offering, *Best New Music*, is cut into a square

sheet of clear plastic, following a trend for the band of DIY-style physical releases. This one, put out by Yellow Plum Records, is a great example of an interesting alternative to traditional vinyl pressings, albeit one that is difficult to get a needle onto and suffers from a relatively thin sound as a result.

The four tracks, on the other hand, don't have a single blemish on their beautiful production. Continuing in a theme of mixing uplifting art-rock a la frontman Adrian Teacher's previous project, Apollo Ghosts, and COOL's old-new funk sound, the 45 (which actually plays at 33 1/3) alternates between soul-searching tracks and discotheque anthems. Opener "Best New Track" may be cheekily named, but long-time Ghosts fans will experience serious nostalgia trips over its gorgeous guitar lines and Teacher's melancholic vocal delivery. "Cool TV" and closer "I'm One of Them" are more steeped in retro vibes, with analog delays warbling over each hook and a thick, plucky bassline from Amanda Pezzutto cementing the short ditties.

What *Best New Music* emphasizes is COOL's fantastic experimentation, moving away from the garage-rock of late Ghosts tracks and into other methods of creating upbeat and fun pop songs with serious backbone. "Weird Buzz" pulls off some great '70s-pop guitar tapping in a way that doesn't feel like a throwback or a reference—everything the trio pull off feels refreshing, even if the resources it's mining are older than most of its audience. There's something entirely intangible about COOL's gracious approach to rock music, but it's that hint of nostalgia at the back of your head that makes *Best New Music* so damn good.

—Fraser Dobbs



THE MANTS

The Mants
Shake! Records

The Mants are coming! The Mants are coming! You can run, but you can't hide. These extraterrestrial half-man, half-ant creatures will crawl out of your speakers and march into your

ear canals, infesting your brain with their buzzing garage rock. Resistance is futile. No "Insecticide" on earth can stop their catchy B-movie rock 'n' roll from overtaking your soul. In fact, once you have "Mants in Your Pants," you won't want them out. You will unabashedly shake your ass around your living room with a goofy smile on your face.

The alien trio's self-titled release—available only on cassette—consists of eight tracks, a majority of which were previously released on various seven-inches. The compilation moves between full blast rockers like "I Smell... Woman!" and well-devised instrumentals like "Six Million Dollar Mant." All are steeped in shameless shtick and unadulterated fun. After one listen you'll find yourself rewinding the cassette while cheering "The Mants! The Mants!," eager to press play again!

When you can sing and dance no longer and finally pass out from exhaustion, instead of terrifying nightmares of being abducted and imprisoned in giant anthills in another galaxy, you will have pleasant dreams of blasting off with these bug-eyed men and getting lost in the "Fuzz from Planet X."

—Mark PaulHus

LNRDCROY



MUCH LESS NORMAL

LNRDCROY

Much Less Normal
1080p

In his latest release, *Much Less Normal*, Vancouver-based musician LNRDCROY shows off his talent for blending crisp percussion

and ethereal, but worldly synth patches. This album is stoic yet emotionally replete. It cycles between intimacy, detachment, euphoria, and bliss, never missing an opportunity to express a new combination of each characteristic.

The opener, “Sphere of Influence,” kicks off the album with a hazy introduction that builds into a percussive climax; “Land, Repair, Refuel” builds up to a slow, peaceful stroll and transitions into “Slam City Jam (Mix Assist Mix),” a catchy breakbeat with a warm, wintery melody; “Eye of the Wind” continues the energetic pulse of the last track but takes a more mechanical turn with a pounding techno beat, a groovy bassline, and a dash of digital nostalgia. “Telegraph My Love (Live Mix)” has a thumping beat that continues the powerful rhythm of the previous tracks.

At this point, the album gives listeners a break with “Ad in the Paper (Mix 5)” which features a lilting guitar line that fades to a euphonious peak. The lead synths in “Now I’m In Love” slowly move into a more orchestral, natural territory and transition into the next track, “I Met You On BC Ferries.” Soft but powerful ringing synths are attenuated by an addictive breakbeat to create a song that is both energetic and intimate. “Sunrise Market” brings back the detached, pulsing feel of earlier tracks. The album closes with “If Sylvia Built A House,” a track that gradually builds to a piercing ending.

Overall, this is a versatile, carefully crafted, and highly listenable album that can shine in almost any setting. I love it when I find an album that doesn’t make me choose between inventive songwriting and quality production.

—Erik Johnson

D. TIFFANY

D. Tiffany
1080p

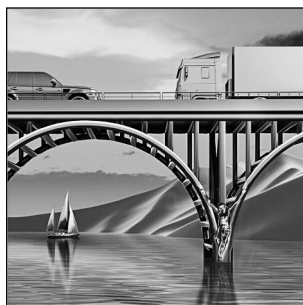
The cover art on 1080p’s s/t release, *D. Tiffany*, is congruent with the label’s inclining reputation for

postmodernism. Its late 80s colour palette has shades of peach suspended above a sea of screensaver water. There’s a dystopian ease in the image’s soft hyper-realism: a subsumed Crucifixion is affixed to the foot of a bridge, foreshadowing the gilded sand on the horizon. The overall impression is sedate, save perhaps the Terminator glare on the bridge pillars and the sharp knives that are the boat-sails.

For myself, a total neophyte with any genre of electronic, it’s easiest to comment on the superficial. The cover art is an apt outside for what’s inside. The immediately evocative quality of D. Tiffany’s music is its lo-fi production. Her music grants warmth to grooves and takes the edge off of percussive rasps. It has a raw and consciously unrefined texture. *D. Tiffany* is not the type of album that attacks or commands. Its tone lures you into a collage of fuzzy nostalgia.

Though consciously indefinite, the experience on *D. Tiffany* is engaging rather than antagonistic. The industrial clattering on “Chains” doesn’t submerge the innervating groove. Penultimate track “Fade Groove”—with sinister synth warps—manages to sound urgent while building at a casual progression. Closing track “I Want To” ends the album on a dark note. It has a low jutting bassline, a repressed and submissive percussion, and a distressed intermittent warble. If the album is a hypnagogic trapeze through deceptive luxury, then *D. Tiffany* ends logically: perturbing.

The less foreboding tracks corroborate D. Tiffany’s penchant for curious techno progressions. “Tranq moon” employs alluring chopped voices and layers of complementary melody, while “Tiffany Sway” has a cheeky bass-pop swagger and “Ccoco” carries catwalk claps and clicks. There’s a confidence in the unhurried—though never unoccupied—tracks. No mad tangents or staggering crescendos, just steady accretion and the patient



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play of palpable textures. This compulsive building lulls you into the album. *D.*

Tiffany is a waking dream of compliance and comfort, with uncanny elements just beyond the mind's eye.

—Jonathan Kew



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KUBLA KHAN

Pincushion Man
Independent

Psychedelic alt-grunge rockers Kubla Khan, delight in the fact that today's post-punk revival has made retro cool again. Their April release, *Pincushion Man* takes you back in a time machine. Its sound is something that might have been composed by Syd Barrett and Black Francis while they were getting high and picking apart the rock oeuvre of the past fifty years.

Keyboardist Danika Speight plays like a musical Billy Pilgrim, come unstuck in time. Her keys seem to float between different eras and genres. On "Bad News," her synth playing is funk-inspired, while the piano on "C'est la Vie," owes more to the Arcade Fire's twinkly stylings.

Tom Messent's guitar melodies are immensely listenable. They combine old-school blues sensibilities with grungy panache and effortlessly catchy rhythms a la *Is This It* era Strokes. Meanwhile, Reise Rooney's bass riffs anchor the eclectic aural mix. Aside from being pleasantly alliterative, his chords prevent tunes from floating too far off into the ether.

Drummer Adrian Long adds his own strength to the album by providing

solid rhythms. Unfortunately, his beats fail to contribute energy and progression, leaving some songs to get lost in themselves. Tom Messant's vocals function to counter this meandering. His singing has an odd warble, that a times sounds like Win Butler straining to do his best John Lennon impressionation. He seems to be consistently at odds with the melody, sometimes even threatening to overpower it. Yet, matched to the album's whimsically bleak lyrics, the tension between his breaking vocals and stiflingly sweet melodies comes off as fitting.

"Who Cares," is the standout track on *Pincushion Man*. It starts out with a beautifully dreamy acoustic guitar riff that slowly becomes darker and more confused as the lyrics become increasingly hopeless.

The danger of listening to a band that wears its influences on its sleeve like Kubla Khan, is that it can seem like you're just listening to another album you can't quite place. Yet, even this phenomenon of *presque vu* seems to fit in with the album's theme of surreal maliciousness of the banal. *Pincushion Man* is the kind of album best appreciated at the end of a long night, when you're tripping off to sobriety.

— Avash Islam



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REAL LIVE ACTION

JONATHAN RICHMAN

The Biltmore Cabaret / June 4

I've heard it said—and I have to agree—that there are two types of people in this world: Jonathan Richman fans and those who haven't yet seen Jonathan Richman. Best known for his efficacious and influential '70s-era garage rock/proto-punk band the Modern Lovers, Richman has since come to epitomize musical majesty thanks to his fiery cult following and his idiosyncratic delectus.

His acolytes run an interesting cross-section, as evidenced in the active crowd filling the shabby-chic Biltmore on a warm Wednesday evening. From fans Richman's age (a lively and lithe player, he's an impressively youthful 63), to budding, baby-faced hipsters, his music affects a diverse and delighted congregation. Much less the proto-punk of the past, his music now has a more folk-rock vibe with Americana and occasional cowpunk detours.

Joined by his ready consort on the drums, Tommy Larkins, Richman graciously took the stage, eschewing any opening act, and lunging lovingly into a set marked by fan favourites such as "No One was Like Vermeer," "That Summer Feeling," "Let Her Go Into the Darkness," and a sparkling, show-stopping rendition of "La Bamba." Displaying his usual "oh gosh, oh gee" idiot savant-like persona (and I say this with warmth),

and numerous diverting dance breaks, Richman puts on one upbeat and utterly ecstatic show, and always has.

Sweat-soaked and unceasingly smiling, Richman's banter and wide-eyed elocution resulted in numerous anecdotes, dance steps, audience interactions (including a handful of snappy sing-alongs), and crowning moments. I thought for sure, about five songs in, when "I Was Dancing in the Lesbian Bar" was played, that Richman had peaked early, but I was marvellously mistaken. "Keith Richards," a laudation to longevity and old pro prodigy was another gem, and everybody, without exception, was bouncing to "Give Paris One More Chance."

Musicianship and delighted dramaturgy aside, Richman's relation to his fans is what I found the most commendable element of the evening, as is so oft the case with his performances. That he can inspire and enlighten with very personal and sometimes prosaic platitudes or simple truths is one of the reasons he has so many diehard devotees. I remember about a decade ago seeing him open for Belle & Sebastian at the Orpheum. When Stuart Murdoch and his charming Glaswegian cohorts followed him they seemed fitfully infatuated. "I can't believe Jonathan Richman was just on this stage," Murdoch said, adding, "we're the ones should have been opening for him."

After being called back on stage by

the enchanted audience, Richman gave a final a cappella send off *en español* before self-effacingly suggesting that, as an audience, “You’ve suffered enough.” Nothing could have been further from the truth as the glowing perspiring crowd absconded into the warm night air, with faces happy and hearts full.

—Shane Scott-Travis

MUSIC WASTE 2014 - DAY 2

Various Venues / June 6

It’s no longer an exaggeration to call Music Waste, which turned 20 this year, a venerable institution. Like every installment that came before, Music Waste 2014 boasted a spectrum of local talents as diverse as the city it’s hosted in.

Surrey’s She Dreams in Colour, who bill themselves as an “all-girls alternative punk rock band,” seemed in their element at Kingsgate Mall on Friday. Playing a Go Your Own Waste show as part of the ‘Kingsgate Waste’ series curated by artist/filmmaker Casey Wei during her month-long installation event titled Kingsgate Happenings, the ladies sounded exactly like a band of high school-aged kids from the ‘burbs, Paramore covers and all. (Not an act you’d generally expect at Music Waste.)

But lest you think this is a pan of She Dreams in Colour, it is not. Nimble-fingered guitarist Ashleigh George’s chops are undeniable, and the band’s last two songs showed they can do rugged and garagey, too. Give them a couple of years, and maybe a few Dead Moon and Pack A.D. albums, and who knows where they’ll be at.

After She Dreams in Colour’s set, yours truly hoofed it from Kingsgate and headed to Main and Hastings, missing what probably would’ve been a phenomenally incongruous noise/EBM set from //zoo.

Here’s another thing about Music Waste that’s not at all hyperbolic: it’s really hard to decide which shows to go to, since there is usually more than one phenomenal performance going on at any

given time. Good problems, right?

Alas, I very much wanted to check out the show going on in the SBC Restaurant at 109 E Hastings, the cafe-cum-skate shop located in the space once occupied by an historic venue in Vancouver.

After a stint across the street at the Remington Gallery, which was exhibiting photographer Steve Louie’s documentation of recent local music history, I popped into SBC well in time to catch a black-clad TAXA pummel a small audience into submission with Rickenbackers. Indebted to noisy post-hardcore bands like Unwound, TAXA’s two guitarists (and vocalists) deftly played off each other over the unrelenting, elemental rumble of the drums and bass—the guitar lines moving from legible and melodic to blurred cacophony with a certain *jouissance*, the vocals turning from crooning and cooing to spine-chilling shrieks and back again.

Napkin Records mainstays Night Detective resumed the attack on SBC, this time clawing at an equally small audience with goofy, yet intense prog-punk—think the brothers Wright meeting the brothers Dyck. Against a backdrop of skateboarders going up and down SBC’s ramps, the three-piece tore through their set with the velocity of the B-Lines. I wanted more.

It wasn’t long before Lié’s set came up though. Featuring members of //zoo, the band wasted no time getting started as a throng of onlookers glutted the shop, their garbled post-punk filled the room like a head-bobbing gale. It passed as quickly as it came.

A refugee from the onslaught on SBC, I wandered into Pat’s Pub just as hard rockers Brass were getting ready to thrill a corn-fed, check-shirted audience. Sadly, I had to take off soon after their set, but not before heading back into the Remington Gallery to see Fake Tears, whose ethereal yet personable synth stylings were a fitting closer for this reviewer’s night.

—Chris Yee

MUSIC WASTE 2014 - DAY 4

Anza Club / June 8

Playing host to the 2014 wrap-up party, the Anza Club was packed with both music fans and performers alike on the last day of this year's Music Waste festival.

One of the most talked about acts of the festival, Jordan Minkoff's one-man experimental/comedy act Wetface was the first performance I managed to see. Playing fifth in the evening's lineup of eight bands, Minkoff began by fiddling on his double keyboard/electric organ, spewing out some tacky but groovy synth beats. The set was peppered with surreal incidences, like when Minkoff invited any bassists in the audience to come up and join him or when he started banging on a drum kit with his hands and later a pen. After a brief rendition of "Killing Me Softly," Minkoff then exclaimed that this had all been a soundcheck and he was ready to get down to business—what made it even more humorous was that the whole set still went on like some wacky soundcheck. Improvising lyrics and belting out his best gospel pipes like a sweaty James Brown fallen to his knees, Minkoff was born to perform. His nods of approval and zany grin at the audience came off as entirely sincere rather than some stupid shtick, and though most of the time it did feel more like an SNL skit than a serious music performance, underneath all the silliness were some catchy beats and an impressive voice—albeit way, way underneath.

Continuing the carefree, I-don't-give-a-shit-train was pop-punk trio, Love Cuts. Sporting the Riot Grrl attitude to a tee, Love Cuts' songs often ended before I could even decide if I liked them. But the song "Extra" stood out as a definite gem where guitarist Kaity McWhinney chanted "E-X-T-R-A" with total conviction. Whereas McWhinney had the more desirable lead vocals, bassist/vocalist Tracey Vath had the personality with her quirky style and gangly stance. Falling somewhere between the Marine Girls and Bikini Kill, Love Cuts

are circling around the sounds of some beloved bands but haven't yet pinned down a sound that's uniquely them. For now, they delivered an enjoyable head bobbing set that you really can't do much complaining about.

Up next were Defektors, who were, for lack of a better adjective, loud. They had an expected crunchy guitar and a fat booming bass that was pretty sweet when Jeremiah Hayward plucked those rapid running bass lines featured in a couple songs here and there. But overall their set was undeniably sloppy since they had to restart a couple songs from being off tempo; the best part of the set actually had nothing to do with the band, but was when Music Waste director Dustin Bromley walked on stage and slowly took off one Music Waste shirt after the other and threw them out to the crowd. When Defektors weren't just thrashing away at their instruments and went for their good ol' fashioned punk tracks like "Far Away," the crowd was just an "oi oi" and a "hey ho" away from shoving some bodies around. But with such a tight time slot, the set ended before any such thing could happen.

Closing off the night were Shindig runner-ups Skinny Kids with their beach bum, reverbed tunes. Opening with one of their strongest tracks, "All Gold," it's almost instantaneous to get what the band is all about. Harnessing the familiar West Coast surf elements with a hazy wash of distortion and echo, Skinny Kids hone the sound effortlessly. Lead singer and guitarist Trevor Gray had a real ease and chill presence on stage, with vocals that were a healthy balance of Liam Gallagher and Ty Segall. One downside to the set was that all the tasty guitar solos and licks were barely audible and overly washed out.

Having Skinny Kids as the Music Waste closers fit rather nicely, since they represent what Music Waste is all about: discovering budding new bands that you know you'll want to follow and keep your eyes and ears on for years to come.

—Angela Yen

DESTROYER / BLACKOUT BEACH

June 12 / The Rickshaw Theatre

A night of dynamic solo sets at The Rickshaw began with Carey Mercer's project, Blackout Beach. Below the watch of red backlighting, he looped drum beats while strumming live guitar riffs. As the two sounds collaborated throughout his tunes, the fact that one was live and one pre-recorded never detracted from the music's spontaneity. Mercer's ambient undertones were equally as organic. His rendition of "Broken Braying Sound of the Donkey's Cry" left behind rippling reverb in its wake.

Mercer was quick to distinguish his strength as storyteller. The rhythm in his tunes seemed to predominantly exist as a canvas for his rushing words. Besides the occasional concentration of strumming, Mercer's riffs and drum beats were stretched and linear. Geography was graphed in verse, jumping and falling in patterns of cadence.

The sincerity and fervor of his set may have been best expressed in the tune dedicated to his wife. Of love songs, he admitted, "I've only had to write one." Eyes closed and head upturned, Mercer's sentiment was visual as much as it was audible. Repeating the words "nobody, nobody," and "no, no, no," gave prominence to his romantic ramblings and made poetic his impassioned stuttering.

After an intermission, the backlighting went off and Dan Bejar's red acoustic guitar replaced its allure. Without any pre-recorded accompaniment, Bejar played "My Favourite Year" and then "Your Blood." His strumming enacted the first of many conversations between slow and surging guitar melodies. When combined with his elegiac voice, these pacing changes gave the momentary impression that Bejar wasn't alone on stage.

"The Chosen Few" came third and displayed Bejar's vivid skill as a lyricist. His phrasing was succinct and verging

on laconic. As he hit the final chord on each riff, he let the last word in the accompanying verse drop: "I know the judge played a part / I know the jury played a part." This cohesion enunciated his ideas in both rhyme and rhythm.

Next was a track off of *Five Spanish Songs*. To a non-Spanish speaker, the tune immediately stood out as less idiosyncratic than the others. Bejar's distinctive stylings, however, soon reappeared as he played "Foam Hands," "New Song/Strike An Empty Pose," and "Helena." The set traveled melancholically through the Rickshaw's dimness.

During each song interval, Bejar would take off his guitar, bend down for a drink, and then throw back his head in a long sip. These habitual breaks gave off a solemn air and added to the artist's poetic enigma. Without any banter, the divide between stage and audience seemed very real. Bejar made little attempt to engage and everyone watched him in awe.

"Tonight Is Not Your Night" was followed by a setting-appropriate rendition of "Chinatown." In each song, Bejar's words resonated with notable clarity. His lamenting was lucid and never mumbling. Rising above the guitar rhythm, every affecting expression was collectable.

After a couple more tunes, Bejar thanked folks for coming out and left briefly before being called back on stage for an encore. His final song choices were "What Road" and "Virgin With a Memory." As Bejar riddled repeatedly, "She wanted blood, all she got was sacrifice," his minimalist set ended in full, multifaceted fury.

—Alex de Boer

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Photo: Andrew Kounitskiy, Leonid in Red Square.

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CITR 101.9 FM PROGRAM GUIDE

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

	MON	TUE	WED	THU	FRI	SAT	SUN
6:00			CITR GHOST MIX			CITR GHOST MIX	CITR GHOST MIX
7:00	CITR GHOST MIX	PACIFIC PICKIN'	TWEETS & TUNES	CITR GHOST MIX	CITR GHOST MIX	RADIO NEZATE	
8:00							BEPI CRESPLAN PRESENTS...
9:00	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	END OF THE WORLD NEWS	THE SECTOR		CLASSICAL CHAOS
10:00					UP ON THE ROOF	THE SATURDAY EDGE	
11:00	LANGUAGE TO LANGUAGE	ELECTRONIC ALICE	POP DRONES	ROCKET FROM RUSSIA	THE CATS PAJAMS		SHOOKSHOOKTA
12:00	SYNCHRONICITY	MORNING AFTER SHOW	MOON GROK	IT AIN'T EASY BEING GREEN	STEREO BLUES		
1:00			ALPHABET SOUP				
2:00			THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION	THE ROCKERS SHOW
3:00	PARTS UNKNOWN	STUDENT SPECIAL HOUR	VIBES AND STUFF	TERRY PROJECT PODCAST	CHIPS N DIP	SKALD'S HALL	
4:00		GIVE EM THE BOOT	EXTRAENVIRONMENTALIST	AFROBEAT		POWER CHORD	
5:00	SO SALACIOUS	RADIO FREE THINKER	MOON GROK	ASTROTALK		RADIO ZERO	
6:00				THUNDERBIRD EYE			
7:00	THE LEO RAMIREZ SHOW	DISORDER RADIO	SNE'WAYLH	ASIAN WAVE	NARDWUAR PRESENTS	CODE BLUE	LA FIESTA
8:00							BLOOD ON THE SADDLE
9:00	SOUL SANDWICH	THE CITY	ARTS REPORT	SIMORGH	NEWS 101	MANTRA	CHTHONIC BOOM!
10:00	4'33"		ALL EARS	URC ARTS ON AIR			
11:00		FLEX YOUR HEAD	SAMSQUANTCH	CANADA POST-ROCK	ARE YOU AWARE	PEANUT BUTTER 'N' JAMS	STRANDED
12:00							NASHA VOLNA
1:00	EXPLODING HEAD MOVIES						REGIONAL BLACKOUT
2:00		INSIDE OUT					
3:00							
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DIFFICULT

Bepi Crespan Presents...

SUN 7am

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

CLASSICAL

Classical Chaos

SUN 9am

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

4'33" 1/3

MON 6pm

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

TALK

Alphabet Soup

Alternating Wednesdays 11:30am

Alphabet Soup is a talk show which focuses on the writing of MFA Creative Writing students at UBC. Topics include events happening in the program and the Vancouver art scene while promoting the writers and the genre which they are working in.

AstroTalk

THU 3pm

Space is an interesting place. Marco slices up the night sky with a new topic every week. Death Stars, Black Holes, Big Bangs, Red Giants, the Milky Way, G-Bands, Syzygy's, Pulsars, Super Stars...

The Sector

FRI 8am

A showcase about different non profits and the work they do, with in-depth interviews with non-profit representatives about social justice, charities and causes. Website: <http://sectorpodcast.wordpress.com>. Facebook.com/SectorPodcast. Twitter.com/SectorPodcast

Synchronicity

MON 12pm

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

News 101

FRI 5pm

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

Queer FM Vancouver: Reloaded

TUE 8am

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

Radio Free Thinker

TUE 3pm

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

The City

TUE 5pm

An alternative and critical look at our changing urban spaces.

New Website: www.thecityfm.org. New Twitter handle: @thecity_fm.

Terry Project Podcast

Alternating Thursdays 1pm

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

All Ears

Alternating Wednesdays 6pm

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

Extraenvironmentalist

WED 2pm

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

Arts Report

WED 5pm

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

UBC Arts On Air

WED 6pm

(Alternating with All Ears.) on break from June-September 2014.

Sexy In Van City

WED 10pm

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

End of the World News

THU 8am

End of the World News is grooves and news from around the world, mashed and crashed against the wall. Lauren, Adam and Graeme talk trash about international events with caffeinated cartoon voices from the world press and the dark net. The Big World Love Vibe: Roots & Beats, Funk & Soul, Dubbed Vibes & Dyslexic Drum & Bass. The antidote to The Corporation. Call in and we will put you on.

Language to Language

MON 11am

Encouraging language fluency and cultural awareness.

REGGAE

The Rockers Show

SUN 12pm

Reggae inna all styles and fashion.

ROOTS / FOLK / BLUES

Blood On The Saddle

Alternating Sundays 3pm

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

Pacific Pickin'

TUE 6am

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

Folk Oasis

WED 8pm

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

Email: folkcoasis@gmail.com

The Saturday Edge

SAT 8am

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

Code Blue

SAT 3pm

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

Email: wcodeblue@buddy-system.org.

SOUL / R&B

Soulship Enterprise

SAT 7pm

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

ELECTRO / HIP HOP

Vibes and Stuff

WED 1pm

Feeling nostalgic? Vibes and Stuff has you covered bringing you some of the best 90s to early 2000s hip-hop artist all in one segment. All the way from New Jersey and New York City, DJ Bmatt and DJ Jewels will be bringing the east coast to the west coast throughout the show. We will have you reminiscing about the good ol' times with Vibes and Stuff every Wednesday afternoon from 1:00pm-2:00pm PST. E-mail: vibesandstuffhiphop@gmail.com

Beaver Hour

TUE 11pm

Dance music from local scenes, particularly underground music by African Americans, with a strong focus on music from ghettos.

Bootlegs & B-Sides

SUN 9pm

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

Crimes & Treasons

TUE 9pm

Uncensored Hip-Hop & Trill ish. Hosted by Jamal Steeles, Trinidad Jules & DJ Relly Rels. Website: <http://crimesandtreasons.blogspot.ca>. Email: dj@crimesandtreasons.com.

So Salacious

MON 3pm

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

EXPERIMENTAL

More Than Human

SUN 7pm

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

Pop Drones

WED 10am

Unearthing the depths of contemporary cassette and vinyl underground. Ranging from DIY bedroom pop and garage rock all the way to harsh noise and, of course, drone.

WORLD

Afrobeat

THU 2pm

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

La Fiesta

Alternating Sundays 3pm

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

Shookshookta

SUN 10am

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

Radio Nezate

SAT 7am

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

Asian Wave

THU 4pm

Tune in to Asian Wave 101 to listen to some of the best music from the Chinese language and Korean music industries, as well the latest news coming from the two entertainment powerhouses of the Asian pop scene. The latest hits from established artists, rookies only just debuted, independent artists and classic songs from both industries, can all be heard on Asian Wave 101, as well as commentary, talk and artist spotlights of unsigned Canadian talent. Only on CiTR 101.9 FM.

G4E

Alternating Tuesdays 12-2am

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

Nasha Volna

SAT 6pm

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

African Rhythms

FRI 7:30pm

Website: www.africanrhythmsradio.com

Rhythmsindia

Alternating Sundays 8pm

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

regional language numbers.

The Leo Ramirez Show **MON 4pm**
The best of mix of Latin American music. Email: leoramirez@canada.com

Give Em The Boot **TUE 2pm**
Sample the various flavours of Italian music from north to south, traditional to modern on this bilingual show. Folk, singer-songwriter, jazz and much more. Un programma bilingue che esplora il mondo della musica italiana. Website: <http://giveemtheboot.wordpress.com>. <facebook.com/givetheboot>.

Mantra **SAT 5pm**
An eclectic mix of electronic and acoustic beats and layers, chants and medicine song. Exploring the diversity of the worlds sacred sounds – traditional, contemporary and futuristic. Email: mantraradioshow@gmail.com

DANCE / ELECTRONIC

The Copyright Experiment **THU 11pm**

Moon Grok **FRI 10:30pm**

Electronic Alice **TUE 10:30am**
A variety of electronic genres.

Techno Progressivo **Alternating Sundays 8pm**
A mix of the latest house music, tech-house, prog-house and techno.

Trancendance **SUN 10pm**
Hosted by DJ Smiley Mike and DJ Caddyshack, Trancendance has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platipus Records and Nukleuz. Email: djsmileymike@trancendance.net. Website: www.trancendance.net.

Inside Out **TUE 8pm**

Radio Zero **FRI 2pm**
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood, and whatever else.
Website: www.radiozero.com

Synaptic Sandwich **SAT 9pm**
If you like everything from electro/techno/trance/8-bit music/retro '80s, this is the show for you! Website: synapticsandwich.net

The Late Night Show **FRI midnight**
The Late Night Show features music from the underground Jungle and Drum & Bass scene, which progresses to Industrial, Noise and Alternative No Beat into the early morning. Following the music, we then play TZN broadcasts, beginning at 6 a.m.

ROCK / POP / INDIE

Canada Post-Rock **Alternating Wednesdays 6:30pm**
Formerly on CKXU, Canada-Post Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" in front of.

Dave Radio with Radio Dave **FRI 12pm**
Your noon-hour guide to what's happening in Music and Theatre in Vancouver. Lots of tunes and talk.

Discorder Radio **TUE 4pm**
Discorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!

Tweets & Tunes **WED 6:30am**
We practice what we Tweet! Showcasing local indie music and bringing bands, artists and fans together through social media.
Website: tweetsandtunes.com Twitter: [@tweetsandtunes](https://twitter.com/tweetsandtunes).

Duncan's Donuts **THU 12pm**
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. <http://duncansdonuts.wordpress.com>.

Samsquantch's Hideaway **Alternating Wednesdays 6:30pm**
All-Canadian music with a focus on indie-rock/pop.
Email: anitabinder@hotmail.com.

Parts Unknown **MON 1pm**
An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

The Cat's Pajamas **FRI 10am**
The cat's pajamas: a phrase to describe something/someone super awesome or cool. The Cat's Pajamas: a super awesome and cool radio show featuring the latest and greatest indie pop, rock, lofi and more from Vancouver and beyond!

Chips 'n Dip **Alternating Thursdays 1pm**
Dip in every second Thursday afternoon with host Hanna Fazio for the freshest local indie pop tracks and upcoming shows.

A Deeper Reverb **SAT 8pm**
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. Online: facebook.com/deeperreverb. Contact: adeeperreverb@gmail.com.

ECLECTIC

Regional Blackout **SUN 6pm**
A variety show! Arts & Entertainment in an editorial and comedic style.

Soul Sandwich **MON 5pm**
A myriad of your favourite music tastes all cooked into one show. From Hip Hop to Indie rock to African jams, Ola will play through a whirlwind of

different genres, each sandwiched between another. This perfect layering of yummy goodness will blow your mind. AND, it beats subway.

The Shakespeare Show **WED 12pm**
Dan Shakespeare is here with music for your ear. Kick back with gems of the previous years.

Up on the Roof **FRI 9am**
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!

Breakfast With The Browns **MON 8am**
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.
Email: breakfastwiththebrowns@hotmail.com.

Chthonic Boom! **Alternating Sundays 5pm**
A show dedicated to playing psychedelic music from parts of the spectrum (rock, pop, electronic) as well as garage and noise rock.

Moon Grok **MON Midnight**

The Morning After Show **TUE 11:30am**
The Morning After Show with Oswaldo Perez every Tuesday at 11:30a.m. Playing your favourite songs for 13 years. The morning after what? The morning after whatever you did last night. Eclectic show with live music, local talent and music you won't hear anywhere else.

Stereoscopic Redoubt **THU 7:30pm**
Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane.

Hans Von Kloss' Misery Hour **WED 11pm**
Pretty much the best thing on radio.

Suburban Jungle **WED 8am**
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Email: dj@jackvelvet.net.

Student Special Hour **TUE 1pm**
Various members of the CiTR's student executive sit in and host this blend of music and banter about campus and community news, arts, and pop culture. Drop-ins welcome!

Are You Aware **Alternating Thursdays 6pm**
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

Peanut Butter 'n' jams **Alternating Thursdays 6pm**
Explore local music and food with your hosts, Brenda and Jordie. You'll hear interviews and reviews on eats and tunes from your neighbourhood, and a weekly pairing for your date calendar.

Live From Thunderbird Radio Hell **THU 9pm**
Featuring live band(s) every week performing in the CiTR Lounge. Most are from

Vancouver, but sometimes bands from across the country and around the world.

Aural Tentacles **THU 12am**
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.
Email: auraltentacles@hotmail.com

Stereo Blues **FRI 11am**
Every Friday host Dorothy Neufeld sinks into blues, garage and rock n' roll goodies!

It Ain't Easy Being Green **THU 1m**
CiTR has revived it's long-dormant beginner's show It Ain't Easy Being Green! With the support of experienced programmers, this show offers fully-trained CiTR members, especially students, the opportunity to get their feet wet on the air.

Nardwuar **FRI 3:30pm**
Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo...doot doo! Email: nardwuar@nardwuar.com

Randophonic **SAT 11pm**
Randophonic is best thought of as an intraversal jukebox which has no concept of genre, style, political boundaries, or even space-time relevance. But it does know good sounds from bad. Lately, the program has been focused on Philip Random's All Vinyl Countdown + Apocalypse (the 1,111 greatest records you probably haven't heard). And we're not afraid of noise.

Stranded **FRI 6pm**
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.

The Vampire's Ball **WED 1am**
Eclectic audio alchemy; the soundtrack for your transmutation. Rock, weird stuff, dark stuff, and whatever's banging around in the mind of maQLu this week. thevampiresball@gmail.com thevampiresballoncitr.com

CINEMATIC

Exploding Head Movies **MON 7pm**
Join gak as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting edge new tracks and strange old goodies that could be used in a soundtrack to be.

JAZZ

The Jazz Show **MON 9pm**
Vancouver's longest running prime-time Jazz program. Hosted by Gavin Walker. Features at 11 p.m. July 7: Tenor saxophone heavy Gene Ammons with organist Richard "Groove" Holmes and his trio. Hot and funky: "Groovin' With Jug". July 14: One of the finest editions of The Stan Kenton Orchestra and a classic: "Contemporary Concepts". July 21: Pianist McCoy Tyner with one of his best dates with, Wayne Shorter, Gary Bartz and Woody Shaw: "Expansions". July 28: Trumpeter Lee Morgan on a lesser-known session with alto master Jackie McLean, McCoy Tyner and Art Blakey and others: "Tom Cat". Aug.4: Juno Award winner Christine Jensen and her Orchestra:

"Habitat" A Canadian and B.C. born icon. Aug.11: Miles Davis' first studio recording by the "Second Great Quintet" with Wayne Shorter, Harbie Hancock, Ron Carter and Tony Williams: "E.S.P.". Aug.18: One of the finest big-band recordings ever! "The Fabulous Bill Holman Band" Chock full of all-star players. Aug. 25: An overlooked pianist/composer: Bobby Timmons with Wayne Shorter, Ron Carter and Jimmy Cobb: "The Soul Man".

LITERACY / LANGUAGE

Sne'waylh

WED 4pm

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

Simorgh

THU 5pm

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

Language to Language

MON 11am

Encouraging language fluency and cultural awareness.

DRAMA / POETRY

Skald's Hall

FRI 1pm

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

SPORTS

Thunderbird Eye

THU 3:30pm

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

PUNK

Rocket from Russia

THU 10am

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

Generation Annihilation

SAT 12pm

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

Regional Blackout

SUN 6pm

A variety show! Arts & Entertainment in an editorial and comedic style.

LOUD

Power Chord

SAT 1pm

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.

Flex Your Head

TUE 6pm

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

GENERATIVE

The Absolute Value of Insomnia

SAT 2am

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

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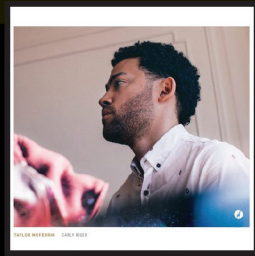
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