

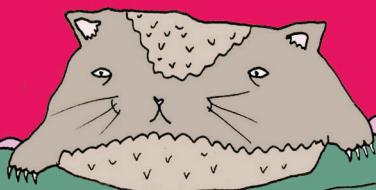
# DISCORDER

that Magazine from CTR

SUPPORTING VANCOUVER'S INDEPENDENT MUSIC COMMUNITY FOR OVER 30 YEARS

VOL 69  
ISSUE 69

LES  
CHAUSSETTES



OCTOBER 2014

# SHINDIG STARTS TUESDAY, OCTOBER 21

and runs every Tuesday until  
December 16

Cover is \$6, doors open at 8 pm

27 new local bands compete for prizes  
with jokes for beer, and CiTR djs to follow

SHINDiG is CiTR's annual battle of the bands and is moving to a new location:  
The Hindenburg, 23 West Cordova in Gastown



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<b>OCT 3</b>	<b>STUFF YOU SHOULD KNOW PODCAST</b> 2 SHOWS: 7PM (SOLD OUT) & 9:30PM
<b>OCT 4</b>	<b>SKLAR BRO COUNTRY (6PM) &amp; DUNCUN TRUSSELL FAMILY HOUR LIVE (9PM)</b>
<b>OCT 7</b>	<b>UNCLE ACID AND THE DEADBEATS</b> DANAVA
<b>OCT 8</b>	<b>ELUVEITIE</b> TYR, METSATOLL
<b>OCT 10</b>	<b>PRONG</b> THE GOLERS, OVER THE COALS, PYRAMIDION
<b>OCT 11</b>	<b>THE GROWLERS</b> THE GARDEN

<b>OCT 17</b>	<b>LUCID AFTERLIFE</b> CHILLED CLARITY, CONTRASOUND, ELYSIUM ECHOS, MERIDIUS
<b>OCT 19</b>	<b>THE HORRORS</b> MOON DUO
<b>OCT 25</b>	<b>SUFFOCATION &amp; KATAKLYSM CO-HEADLINE</b> JUNGLE ROT, PYREXIA, INTERNAL BLEEDING, & MORE
<b>OCT 26</b>	<b>7TH ANNUAL EARTHSTRONG FEAT. THE MUSIC OF PETER TOSH</b> BOUNTY HUNTER & BKENYAN
<b>OCT 29</b>	<b>GARY NUMAN</b> KITTEN
<b>OCT 30</b>	<b>HEAVY AS HELL HALLOWEEN</b> NYLITHIA, WITCH OF THE WASTE, NECK OF THE WOODS, & MORE
<b>OCT 31</b>	<b>A SUMNER BROTHERS ALL HALLOWS' EVE VI</b> BEN ROGERS, COLLEEN RENNISON, THE WILD NORTH

Additional show listings, ticket sale info, videos and more:

**WWW.RICKSHAWTHEATRE.COM**



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## 26 PRAIRIE CAT

Cary Pratt's work as Prairie Cat is full of starry-eyed, silver-tongued indie pop jams, with a healthy dose of run-it-up-the-flagpole flair. Pratt shares the secrets behind his studio wizardry, plays ghost hunter at the Vogue Theatre, and reveals what went into his latest and best LP, *Who Knows Where to Begin?*

## 44 PLAN 9 FROM THE WISE HALL

Already have plans for Halloween? Well, you might want to reconsider them, as The Wise Hall prepares for one of the year's spookiest events — Plan 9 from The Wise (Halloween Night Tribute Terror). With tribute bands The Spasms, The Manglers, The Dirty Magazines, and The Ramores all on deck, it'll be a Halloween for the ages.

## 48 SAM TUDOR

The big city life of a modern-age student is keeping singer-songwriter Sam Tudor on his toes. However, a wintery escape to a cabin in

the woods was all it took for Tudor to recapture the warmth of the hinterland on his new full-length, *The Modern New Year*.

## 52 LES CHAUSSETTES

If you've caught hold of the recent surf-rock craze and still haven't checked out Les Chaussettes, then you're blowing it. Their alluring vocal harmonies and lightly fuzzed guitar licks are sure to make a dancer out of anyone — and with a seven-inch on the way, these gals are ready to let their trippy love-ballads get even weirder

## 60 JOHNNY DE COURCY

The ever-colourful de Courcy is back with a new set of songs and some profound perspective on music, art, and wearing women's clothing. With an album and a tour slated for next month, get the jump on all your friends and find out everything you need to know about the man they call "JDC."

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**13 VENEWS: 333**

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# LET'S TALK ABOUT SHINDIG

Welp, it's that time of year again. With September hardly feeling like it ever happened, we're onto October — the month where new and emerging local bands gear up for CiTR's annual quasi battle-of-the-bands, Shindig.

For those of you unfamiliar to the fun, Shindig is a yearly music competition organized by folks at the station in collaboration with other community members. Applicants are judged on a (minimum of) three-song demo and are either entered into the competition or can wallow in their tears — at least, until next year. Once Shindig is underway, three bands convene every Tuesday to play, with only one act a night advancing to the next round; the competition will be running for nine weeks starting October 21, but there will be a hiatus over the Christmas break, leaving the final nights until the New Year.

So why do I love Shindig?

While I'm relatively new to the game — I attended a couple of shows in 2013 and only made the leap to regular attendee/occasional judge in 2014 — there's something about Shindig's format and fans that make the weekly ritual work. It's great because: it's an excuse to hang out with your friends every Tuesday night; there's a new lineup of music every week, a lot of which you've probably never heard of; and, if it's what you're after, you get the cred of saying you saw [insert up-and-coming artist's name] back before they were overplayed on *The Peak*. Plus, admission only costs about the same as a pint.

Despite the competitive nature of Shindig, with its weekly voting and eliminations, it never feels that way. Sure, the bands want to win but trumping everything else is the desire to be a part of the local music community. It's hard



ILLUSTRATION BY SHARON KO

for newer bands to break into the scene and these showcases can really help with that.

It's not that Shindig's the *American Idol* of Vancouver — though even that comparison on its own might be faulty, considering I can name a grand total of maybe two *American Idol* winners. Whenever people try to talk up Shindig, they namedrop some of the now big names that once competed (Japandroids, You Say Party, yada yada) but honestly I think it's misleading. They're just examples to show you what Shindig is about: taking bands who don't have much of a following or need help building a local buzz and giving them an opportunity to do it.

I've had some great times at Shindig and I've met some even greater people. Whether it's the overtly simplistic intermission round of Jokes for Beer — the name couldn't be more literal, in that you tell a joke on stage and get a free drink ticket — or seeing some of my favourite bands for the first time, the competition has it all. For those of you competing, I wish all the best to you and good luck; for everyone else, start clearing your Tuesday evening schedules.

So it goes,  
Jacey Gibb

**STRICTLY THE BEST TAMBORINE HITS OF SEPTEMBER 2014**  
**CITR 101.9 FM CHARTS**

	ARTIST	ALBUM	LABEL
1	<b>The B-Lines*+</b>	Opening Band	Hockey Dad
2	<b>Shimmering Stars*+</b>	Bedrooms of the Nation	Self-Released
3	<b>The Shilohs*+</b>	The Shilohs	Light Organ
4	<b>Cool*+</b>	Best New Music	Self-Released
5	<b>Dead Soft*+</b>	Dead Soft	Kingfisher Bluez
6	<b>White Lung*+</b>	Deep Fantasy	Domino
7	<b>Monomyth*</b>	Saturnalia Regalia	Mint
8	<b>Alvvays*</b>	Alvvays	Polyvinyl
9	<b>Total Control</b>	Typical System	Iron Lung
10	<b>Pinner*</b>	Pinner	Self-Released
11	<b>Brave Radar*</b>	Message Centre	Fixture
12	<b>Slow Learners*+</b>	Grow on You	Debt Offensive
13	<b>Mi'ens*+</b>	Experimental-sparklenoisepop	Self-Released
14	<b>Cousins*</b>	The Halls Of Wickwire	Hand Drawn Dracula
15	<b>Catholic Girls*</b>	Shelia Joined A Cult	Self-Released
16	<b>The Fiintettes*+</b>	Open Your Eyes	La Ti Da
17	<b>Naomi Punk</b>	Television Man	Captured Tracks
18	<b>Cowards*+</b>	World Champions of Male Chastity	Self-Released
19	<b>Tanya Taqaq*</b>	Animism	Six Shooter
20	<b>Naomi Shelton &amp; the Gospel Queens</b>	Cold World	Daptone
21	<b>Diamond Version</b>	CI	Mute
22	<b>Cold Specks*</b>	Bodies At Bay	Mute
23	<b>Moka Only*+</b>	Sex Money Moka	Urbnet
24	<b>Cold Beat</b>	Over Me	Crime on the Moon
25	<b>Needles/Pins*+</b>	Shamebirds	Dirtnap

	ARTIST	ALBUM	LABEL
26	<b>Sean Nicholas Savage*</b>	Bermuda Waterfall	Arbutus
27	<b>Austra*</b>	Habitat	Domino
28	<b>Swollen Members*+</b>	Brand New Day	BattleAxe
29	<b>Eagulls</b>	Eagulls	Dine Alone
30	<b>Sex With Strangers*+</b>	You Know Something we Don't?	Self-Released
31	<b>Various*</b>	Poncho Records Compilation Vol. 1	Self-Released
32	<b>Sontag*+</b>	Sontag	Self-Released
33	<b>00100</b>	Gamel	Shock City
34	<b>PHOX</b>	Phox	Dine Alone
35	<b>Maria Minerva</b>	Histrionic	Not Not Fun
36	<b>Sabota*+</b>	Sabota	Hybridity Music
37	<b>Jpnsgrls*+</b>	Circulation	Light Organ
38	<b>The Harpoonist &amp; the Axe Murderer*+</b>	A Real Fine Mess	Tonic
39	<b>Anchoress*+</b>	Crime & Compass	File Under: Music (FU:M)
40	<b>Koban*+</b>	Vide	Weyrd Son
41	<b>Sylvan Esso</b>	Sylvan Esso	Dine Alone
42	<b>BadBadNotGood*</b>	III	Pirates Blend
43	<b>LNRDCROY*+</b>	Much Less Normal	1080p
44	<b>Michael Brock*+</b>	Scorpio EP	Hybridity Music
45	<b>Swans</b>	To Be Kind	Young God
46	<b>TV Freaks*</b>	Leeches	Hosehead
47	<b>Sunny Pompeii*+</b>	Vinegar	Leisure Suite
48	<b>Hag Face*</b>	Rag Face	Self-Released
49	<b>Angela Inglis*+</b>	Echo	Self-Released
50	<b>Owen Pallett*</b>	In Conflict	Secret City

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](http://www.earshot-online.com).

**CHARTS**

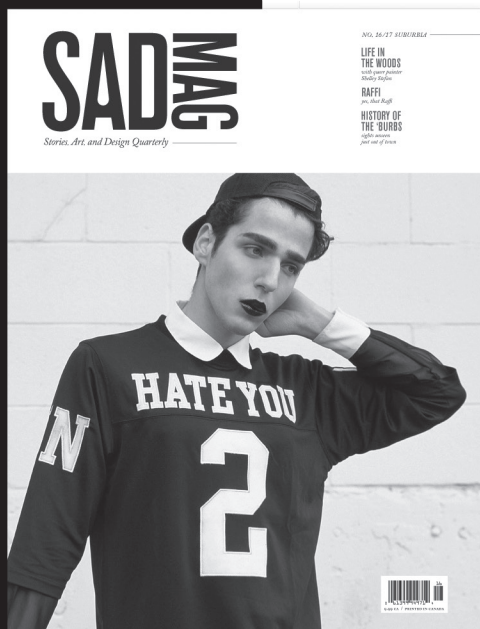


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You can also volunteer for Discorder, CiTR's own magazine, where you can:

- Contribute live show or album reviews
- Write feature stories about Vancouver's music scene
- Contribute illustrations
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FRI | OCT 3<sup>rd</sup>

### BARCADE

A pop-up arcade and dance party! Pinball, classic arcade games, big screen Nintendo, soundtracked by Jeremy & Josh of Black Mountain.



SAT | OCT 4<sup>th</sup>

### THE BOOM BOOMS & CHIN INJETI

Kin Music presents a double album release party for two local favourites.

TUES | OCT 7<sup>th</sup>

### CHILDREN IN GAZA BENEFIT

A night of music, comedy, dance (and more!) to raise money for children in Gaza.

FRI | OCT 10<sup>th</sup>

### DANNY CORN with The Librarian, Calamalka & Michael Red

West Coast sound pioneer headlines a night of electronic music and dance.

SAT | OCT 11<sup>th</sup>

### HEAVEN

Indie classics dance party! The Smiths, New Order, The Cure, Stone Roses, and much more!



MON | OCT 13<sup>th</sup>

### PUP with special guests TOUGH AGE

BlueprintLive presents upstart Toronto punks with awesome local openers.

THURS | OCT 16<sup>th</sup>

### WRONG WAVE 2014

Unitt/Pitt presents the kick off event for their annual music fest. Featuring a 20th anniversary show by July 4th Toilet, with local acts Death Prizm and Late Sping.

FRI | OCT 17<sup>th</sup>

### RAPP BATTLEZ

Watch some of Vancouver's best comedians battle each other in high concept no holds barred spit fests!

*Early Show - Party After*

### GOLD CHAINS

Golden era rap night with Rhek, Arems and Marvel. A good times hip hop party in the heart of Mt Pleasant.



SAT | OCT 18<sup>th</sup>

### CHERRY POP

Monthly drag show and dance party featuring all things strip, sweat, glitter, and grit. Hosted by Jane Smoker with resident DJ Trevor Risk.

SAT | OCT 25<sup>th</sup>

### THE MOTOWN PARTY

Monthly soul night. Dance to old favourites and rare grooves from Stevie Wonder, The Supremes, Marvin Gaye, Jackson 5, & more.



TUES | OCT 28<sup>th</sup>

### GIALLO FILM NIGHT

Special Halloween screening of Italian Horror and crime films presented by #FoxFilmClub.

THURS | OCT 30<sup>th</sup>

### THE HALLOWEEN COVERS SHOW

Vancouver's best bands play dress-up. Featuring members of Nu Sensae, The Courtneys, Shearing Pinx, B Lines, Weed, Nervous Talk, Mode Moderne, Cascadia, Escathons, Markus Naslund • More

FRI | OCT 31<sup>st</sup>

### FOX HALLOWEEN: HEAVEN/HELL

The Lost Girls • Heaven DJs join forces to transform the Fox into an inferno of fun. Live performance followed by a dark dance party.

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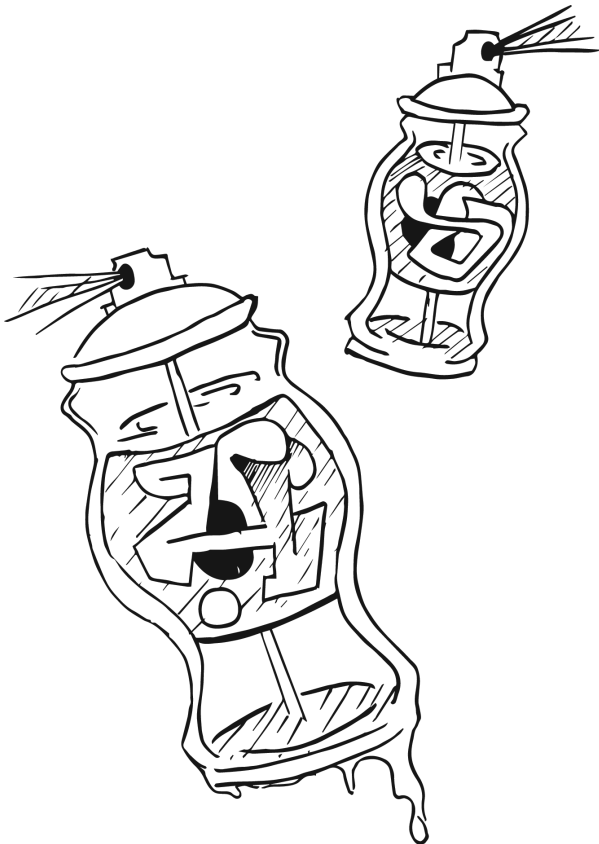
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# 100 LAYERS OF BEIGE

by Catherine Lee  
illustrations by Angela Krinn



*100 Layers of Beige* starts out upbeat enough. With “Bleacher Lovin” by Victoria’s Slam Dunk playing in the background, residents of Esquimalt and anyone else who remembers share their memories of the graffiti that once gave life to the train tracks on the border of Vic West and Esquimalt.

“It was like a playground. It was an untouched playground for us to spray paint, have fun with,” says Jules Uno, one of the many interviewees who appear in the film. The colours, graffiti, and art have since been painted over. By the time “Bleacher Lovin” comes to an end, the walls have become endless stretches of unflattering beige, surrounded by overgrowth and



billboards falling apart.

"What happened?"

Everyone asks, "how did it end?" Brief silence, before the next track begins.

"I was inspired to make *100 Layers of Beige* because I had heard friends of mine talking about the Trackside Gallery for years," director Kay Gallivan explains. "I love local music, and when I heard about the painting over of this mile-long mural wall that meant so much to so many people, it reminded me of all-ages venues that have been shut down in every city I have lived. One thing that drew me to the story was the fact that nobody really knew exactly why the Trackside Gallery was painted over."

Gallivan attempts to answer the question as best as she can, while also making it clear that there really isn't a satisfying answer. Documented are the efforts of a community organization, Rock Solid, to turn around the tracks and create a space for art, deeming what is already on the walls as vandalism and signs of nighttime activity — and the subsequent failure of those efforts. There is also the emergence of a mysterious group called Esquimalt Together Against Graffiti, faceless and silent, responsible for the beige.

Throughout *100 Layers of Beige*, the relationship between space and ownership arises again and again. The walls were no one's and therefore everyone's, the artists say; however, there is an invisible crowd, the concerned members of the community

**"I never saw the wall before it was painted over, but still to this day if you go down there, the beige paint is flaking off and multicoloured paint chips are all over the ground. The wall was repainted so many times over the years that the paint chips are really thick with multicoloured layers."**

who are working to keep the walls beige, that clearly thinks differently. A palpable class tension is at play here. The graffiti starts from the bottom and takes a long time to build up to the magnitude it hopes of achieving. Neither the beige nor the billboards do the same.

"I never saw the wall before it was painted over," says Gallivan, "but still to this day if you go

down there, the beige paint is flaking off and multicoloured paint chips are all over the ground. The wall was repainted so many times over the years that the paint chips are really thick with multicoloured layers.”

While I enjoyed *100 Layers of Beige* immensely, and do empathize with the sentiments of loss and displacement expressed by those who loved the walls, I do think the film treads a little too lightly over the more serious issues that may have had to do with the removal, or the onset of beige. There are always two sides to an issue — and it would have been interesting to hear what the other side has to say.

Whether this was left out for creative reasons or because no one wanted to speak in favour of the beige, I'm not sure.

In any case, *100 Layers of Beige* gives viewers a lot to think about in terms of urban renewal efforts and the idea of graffiti being considered as an art form. I would like to take a look at these scandalous layers of beige myself, one day, to see how thickly the paint has truly set on the walls.

**If you want to watch *100 Layers of Beige* in all its beige glory, the full documentary is now available online at [VisualOrgasm.com](http://VisualOrgasm.com)**



# 3

by Max Wainwright

# 3

photos by Konstantin Prodanovic

# 3

Punk rock and authority don't go together. I think about this as I approach the ever-elusive venue, 333, to chat with its founder and operator, Chris Merrell, who I find outside painting over some graffiti.

"People think they're adding to the space by doing this, but it's really just a pain in the ass," Merrell explains as he leads me inside. It's an attempt to keep the venue in respectable shape for the city — one of the many struggles that come with managing the punk-rock venue.

Unbeknownst to many (due to its previous underground status), 333 is a beloved East Van hub of punk and arts culture. Over the last year, it has proven to be a confident and defiant torchbearer against "No Fun City" and its suffocating by-laws.

For those who need some backstory on 333: Merrell began

using the space in October 2013 as a band space that also hosted underground shows. In April of this year, a visit from the Vancouver Police Department precipitated 333's temporary hiatus. Relatively unphased by the shutdown, Merrell's audacity for the local arts inspired him to bring the venue back — but this time, legally. 333 reopened with its own occupancy permit as an art space that can legally host all-ages shows.

"This is basically a DIY, non-profit organization for all-ages music," Merrell explains over a beer and a smoke in 333's "concrete shell" concert room. His words echo around the former auto-body shop as garage-punk jams, courtesy of the Guulps, throb from the wall behind. On the other side, 333 boasts a rehearsal space



as well as a full recording studio. “My primary purpose ... is all-ages live music, but I would describe myself as a big supporter of the arts in general.

“This space is open season for anyone who has a conceptual art project that they think would work in a basic warehouse space ... this space is your space. One of my biggest interests [moving forward] is diversifying the media.”

Apart from serving as a home for Vancouver’s hardcore music scene, 333 has also hosted music videos shoots, dance parties, and film screenings. Arguably 333’s biggest change since obtaining its occupancy permit, it’s opened its doors to the larger art community without being smothered by the city.

That said, hardcore shows remain 333’s specialty: “You’ve



got to find a space where it can be loud, if you're like me," Merrell explains. "I'm not going to filter the kind of artistic content in my space because it's quieter ... I've got to have a space where a band that plays a big Ampeg 4x10 at full volume is allowed to do it."

Punk rock can only truly exist in a punk venue and the unique culture of a hardcore show is only tolerated in spaces like Merrell's. 333 offers a place for people to blow off steam, unmolested by bouncers or surrounded by VPD squad cars.

punk music, but are feeling the same social pressures that I've recognized ... [but] I refuse to submit to that ... If you're going to put a 'don't mosh' sign for hardcore fans, a 'don't come' sign would probably be more appropriate."

Merrell himself uses 333's space often as a member of the bands Balance and Horhaus. His understanding of both hardcore etiquette and legal discourse make him the best ambassador for both sides. Moving forward with the all-ages permit, Merrell's biggest

**"This space is open season for anyone who has a conceptual art project that they think would work in a basic warehouse space ... this space is your space."**

"We don't need to sacrifice artistic integrity for safety ... but I want to be clear here: we've got a fairly safe space here. The most unsafe thing you're going to find here is people moshing to punk rock."

Ironically, this cultural freedom comes at a cost. 333's challenge of operating legitimately is that the venue must recognize many bureaucratic pressures that conflict with hardcore culture. Merrell has been to venues that are forced to post signs saying 'no moshing' for fear of being held liable.

"I hate that," Merrell continues, "and I don't hold it against the person who operates the venue. They're someone like me, who is putting a concentrated effort into trying to support hardcore

challenge is managing the paradox of imposing even just a couple of rules, so the venue can operate and serve a culture that exists to break rules.

**For a range of upcoming 333 shows, check out this month's Discorder calendar on pages 36 and 37 ♥**

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# THE TERRY PODCAST

article and photo by Sam Tudor

Alternatively, the title for this month's "On the Air" could be "Sam Finally Recognizes the Extent of CiTR's Diverse Programming." Just when I'd started to know my way around the psychedelic post-grunge soundscape, I'm thrown into different kinds of contemplation by a conversation about the muzzling of Canadian scientists. The *Terry Podcast*, a weekly 30-minute documentary radio show created by Gordon Katic and Sam Fenn, facilitates this kind of conversation. I sat down with Katic and Fenn at the station to talk about where their show fits in the grand scheme of UBC's Terry Project.

## **What is the *Terry Project* — as a whole — and where does the radio show fit in?**

Fenn: There are three main components to the Terry Project. They put on a student speaker series and the TEDx talks, but the thing that Gordon and I spend our time doing is the radio show called the *Terry Podcast*. The goal of the show is to take a big idea generated from academia and do investigative, non-fiction journalism around that idea.

We're doing a five-part series on drug policy in Vancouver right now. We talk to researchers throughout the piece to explain these drug policy concepts — epidemiology, political science, and public health research. But then we actually go out and talk to the drug users and people on the street and try to tell the stories about how those big ideas actually impact people on the ground level.

Katic: In a way, *The Four Pillars* [drug policy] series that we're doing is a perfect illustration of the kind of programming we're trying to do because it's a piece of policy that comes straight out of the academy. It's study-based implementation. We look at how ideas that come out of the academy actually affect lives.

## **How do professors respond to being contacted for the show?**

Fenn: Their response is usually really effusive. They appreciate that we can offer them something more than a 20-second media clip. We really want to fully understand the research. It's a bigger commitment for the professor, but they appreciate it. A common thing professors tell us is that larger media outlets will



just ask them the same question over and over. When they finally cave in and say something a little more provocative but a little less accurate, that becomes the clip that'll end up being played repeatedly on the radio. I think they appreciate

getting away from that.

**You're doing *The Four Pillars* documentary in partnership with independent BC publication *The Tyee*. How did that come to be?**

Katic: We were working on



*\*Interview has been edited and condensed for print\**



this documentary about drug policy and this building in the Downtown Eastside for a while. But we got scooped: the story ran in *The Province* before we published it. When *The Tyee* heard they said, “Forget the story, just do a whole series on drug policy” and I thought that was a great idea. That’s the beauty of independent media: there are no other organizations like [CiTR and *The Tyee*] in Vancouver that would give us space to go wherever one idea takes you. Here we can think broadly, without having to do things like daily news scoops and quick headlines.

**You recently won a National Community Radio Award. Which aspect of your programming was that for?**

Fenn: It was for a documentary we made last year called *Sam Returns to Historymaker*. Historymaker is a Pentecostal youth rally that mixes a big concert with radical Christianity. People have pivotal experiences at these things. They claim to hear the voice of God, they speak in tongues, they receive prophecy, all this crazy stuff. For a lot of these people it becomes evidence of the existence of God. I was raised in a very Pentecostal Christian denomination called

The Vineyard. I rationally don’t believe in God anymore, but I remember these things happening when I went as a kid that felt completely real to me. So the plan was to take a microphone and go through the experience of this Christian conference again, to see if I would be able to resolve the tension between my atheism and my memory. We found all these modern kids living in rural BC and realized they were fascinating characters in a really interesting subculture. I think the reason why it won the award was because it was a place where most people can’t get into normally.

**Where can you see the show going from here?**

Katic: I hope the show becomes an example of the ways in which academia can really communicate to the general public. If we can accomplish that, then it can be an example to this university and to other universities in the future.

Fenn and Katic are on CiTR every other Thursday from 1 to 2 p.m. You can stream the Four Pillars Revisited series at The Tyee website or listen to any of their previous podcasts at <http://www.terry.ubc.ca/category/podcast/> ♥



# WHAT MUSICAL ARTIST(S) WOULD YOU LIKE TO BE HAUNTED BY?

Yeah, we get it. You love Pumpkin Spice, wearing sweaters, and all that crap that comes around every autumn, but can we please get to what's important: it's almost Halloween and you either finished your costume months ago or you're waiting until October 30 for inspiration/desperation to reeeeeeally strike. Regardless of your wardrobe situation, Halloween trumps a lot of the other holidays because you get that supernatural-scary factor that days like Arbour Day just don't have. To celebrate the spookiness of October, we asked the *Discorder* staff what musical artist(s) they'd most like to be haunted by.

## **Elliot Chan — Ariel Pink's Haunted Graffiti**

On Halloween four years ago, I was wandering the streets with my droogs. At some point, a drunkard jay-ran across the street. He threatened to punch each of my friends in the face for knocking over a garbage can.

We pleaded not guilty and the confrontation ended with a boozy, yet emotional handshake. All the while, Ariel Pink's Haunted Graffiti's "Menopause Man" was playing through my iPhone speakers in my pocket.

## **Pyra Draculea — Johnny Thunders**

Johnny Thunders is welcome to come haunt me any time he wishes. Based on my iMac desktop photo and the posters on my jampspace walls, some might say he already does. However, I have yet to have any visitations. Let's see here: I know you leave out milk and cookies to lure Santa, but Thunders would probably want something a little more illegal than milk and cookies.

## **Erica Leiren — Doris Day**

Miss Day is still alive, of course — may she live many more years — but I'm thinking ahead to the future. She's supernaturally cheerful and was a triple-threat



during her long career, initially as a band singer then a movie star and finally hotelier. She had a tough personal life, but persevered cheerfully through all obstacles, which is why I think she'll make a wonderful ghost. I plan to visit her quaint hotel one day and anticipate that her presence — whether on this astral plane or the next — will pervade the premises with her lifelong fun-loving and kindly spirit.

#### **Luan Li — Art Tatum**

I would love to be haunted by the prolific Art Tatum, whose jazz piano imaginations set the standard for jazz pianists for generations. Not only was Tatum

outstanding in his technical skills, but he was visionary and futuristic in most of his works. I can live with having his astounding flourishes and improvisations set as the eternal background music to my life.

#### **Mason McIntosh — Jack White**

It would have to be Jack White. When I listen to him, I already imagine White carrying a scythe around, waiting for a reason to sneak up on me when I'm in a deep slumber. Also, with all of his dark references to ancient times and grim looking topics, he's the scariest pale-skinned, dark-haired character that would haunt me sinisterly.

**Sam Tudor — Aaron Embry**

As someone with a sort of natural wimpiness, I'd probably do my best to avoid the whole haunting situation altogether. However, if there's no choice then I'm not going to go half-way. Aaron Embry has a voice like the eeriest of ghosts, and his album *Tiny Prayers* seems like the type of thing that would drift from a window of the abandoned mansion next door. No sleeping would occur.

**Max Wainwright — Ginger Baker**

Having recently seen Jay Bulger's incredible documentary, *Beware of Mr. Baker*, I feel compelled to pick the titular subject. The former Cream and Blind Faith

percussionist is absolutely nutso. With his wild-eyed, devilish appearance and capricious temper, Ginger Baker's bent for fear is only equaled by his fervid drumming. His soul will forever haunt rock 'n' roll. ♥



ILLUSTRATION BY KEET GENIZA

# RYAN BEIL

written by Evan Brow    photos by Jennie Wahll



The alternative comedy scene in Vancouver is alive, but underrepresented — a splattered map of venues and a finite crowd supporting it all. There's a lot of great creative work out there, but it's hard to pack a show on a regular basis. Ryan Beil is an exception. As one of the founding members of the improv group

The Sunday Service, the operator of Little Mountain Gallery, and a working actor around the city, Beil is entrenched in the city's comedic DNA.

First introduced to improv by his Grade Seven teacher Madame Tremblay, Beil's first official pursuit into the form was with the Canadian Improv



Games; this is where he met Taz VanRassel, his future co-founder of The Sunday Service.

After high school, Beil sought a BFA in Acting at UBC. He loved to be on-stage and learned to appreciate comedy through his study in theatre.

"I like fulfilling the technical aspect of being an actor, which is memorizing and holding an audience's attention," says Beil. "Those are the two things that get me off the most. I love being able to learn a show, learn a part, and then it's in me, and then being able to walk on-stage and captivate people. Because not everyone can. I love having that many eyes and affecting them in some way."

Since then, Beil has had great success with his comedy. The Sunday Service has over 20 Canadian Comedy Award nominations and won Best Improv Troupe in 2012; the group packs its shows and even

formed the comedy school Blind Tiger Comedy with Hip.Bang!, another Vancouver improv group.

In November of 2013, Beil took on another challenge. He became the operator of Little Mountain Gallery, a small theatre on 26th and Main.



## TWO SUNDAY SERVICE MEMBERS ON BEIL'S SENSE OF HUMOUR:

**"It's like a bull in a china shop in a hurricane in a tsunami in a holocaust in a earthquake in a collapsing star in an event horizon in a taqueria." - Kevin Lee**

**"You know that scene in *Romeo & Juliet* where Leonardo DiCaprio and Claire Danes are looking at each through the goldfish glass? That's Ryan all the time." - Caitlin Howden**

“Little Mountain Gallery is a space I’ve been working with and loving,” says Beil. “I took it over when the previous runner moved away and it’s so important that that space stays open. Because it’s so not Vancouver. It’s this shitty hole in the wall. You’re scared you might rip your pants when you sit down ... Because not everything in Vancouver can be or should be the Donnelly Group. And it’s affordable to rent out for theatre and comedy groups. It’s this chameleon space. It takes on the mood of whatever’s happening; It’s a very special little hole in the wall to me.”

Beil’s baby of a black box building has created an eclectic comedy underground. He has selected and crafted a wide array of shows to comprise the show’s lineup, from Jokes Please!, a weekly stand-up showcase every Thursday, to Bout Time, a team-based competitive improv show, to the crown jewel of Little Mountain Gallery, Rapp Battlez Wezt Coast.

“Rapp Battlez is two comedians each as a character and then those two characters old school rap battle each other in two one-minute rounds in which they’ll diss the other character and build themselves up,” says Beil. “One we had was ‘Frasier Crane’ versus ‘Kelsey Grammer.’ I just did one in Toronto that was ‘A Frantic Woman’ versus ‘Her Horrible Son.’”

Rapp Battlez is an idea taken from Toronto’s Comedy Bar. The format allows for character comedy in an amped-up, sensationalized lyrical smackdown.

“[Sunday Service member] Aaron Read always does crazy fucking shit,” says Beil. “He’s rapped as ‘A Couple Making Love Under The Moon’ or as ‘A Dad Who Just Fell Off The Dock.’ So even as specific as that will do fine.”

Other Little Mountain Gallery

shows include Ring A Ding Dong Dandy, a wrestling-themed comedy show from Beil and Graham Clark; the Panel Show of 1000 Topics, a British-inspired panel show of random prompted discussion; and the upcoming Weird Al Karaoke, another show from the Comedy Bar where comedians choose songs and then write the parodies to them. Little Mountain Gallery has certainly become an important part of Vancouver comedy and Beil definitely believes it’s important.

“I feel like there’s enough amazing shit happening in Vancouver that if there could be ‘a place’ where the diasporic, independent sort of shows come and cross-pollinate, then that would be great,” says Beil. “My dream of dreams would be non-stop comedy every day of the week. Something always happening; something weird or crazy happening. That’d be my dream. But if that can’t happen, then I just want Little Mountain Gallery to stay open, as a weird little shitty hole in the wall for arts.”

As an improviser, Beil has done quite well — but as a comedy figure, he is fostering a comedy scene that craves diverse and imaginative performances. And if it’s appropriate to paraphrase Gandhi with regard to the Vancouver comedy scene, Ryan Beil is being the change he wants to see in comedy.

**To catch Beil in action, you can check out The Sunday Service performing every Sunday at the Fox Cabaret. Alternatively, if you want to check out one of the shows Beil is responsible for, might we suggest Rapp Battlez, happening at the Little Mountain Gallery on the last Saturday of every month ♥**





# PRAIRIE CAT

written by Max Hill illustration by Jenna Milstrom  
photos by Hana Pesut

"I was really hesitant to put something out with a cat name in it. To tell you the truth, I don't even really *like* cats. I'm not a big animal person." Cary Pratt, humble and soft-spoken, meets me in a cozy coffee shop in the West End. It's pouring outside, and I'm wearing nothing over my button up shirt — rain water drips to the floor as we sit down. Swirling his Americano in his hands, Pratt praises the spot as one of the only shops in the city to make a decent cup of decaf; he rarely drinks caffeine.

You wouldn't know it to listen to his records; Pratt's work as Prairie Cat is practically overflowing with jittery energy. Under his feline moniker, Pratt has released three full-length LPs and one EP of hazy, washed-out bubblegum pop, all with a healthy dose of cynical detachment that's fast becoming his trademark. *Who Knows Where to Begin?* is his latest release, and it's also

his strongest — there's a spirit of almost childlike wonder to Pratt's inventiveness in the studio and unpretentious mastery of melody.

The Prairie Cat project is a far cry from Pratt's day job as a studio drummer. "Going into the studio as a drummer, and playing on other people's records, it's already kind of set up. You don't really have a lot of input," Pratt says. "If it's someone else's record and I'm getting paid just to be there, I'm not going to go in and start playing around with different ideas.

"I think this record and the reason this project is the way it is, is I get to have the time to do that — whether it's good or bad, whether it's a big mistake or whether it sounds good — I'm able to go in and try it, at least."

Each of the LP's nine tracks bear the markings of Pratt's distinctive creative flair. "Upright Beast," written about the frustration of riding Vancouver's



overcrowded buses, is a goofy slow jam full of spitfire orchestral intermissions; earlier in the record, Pratt stretches the tempo of opener “*Who Knows Where to Begin*,” like a rubber band, only to have it snap back near the song’s end. Bonus track, “On a Lamb,” is the record’s black sheep, more electronic and atmospheric than the previous eight — it was recorded with Steve Bays of Hot Hot Heat. “We

just kind of hung out and mixed it, and I decided to just throw it on [the record],” Pratt says.

Apart from input from local musicians, Pratt says a lot of the record’s improvisational spirit is due to the level-headed guidance of producer Ryan Dahle. “He just brings this reassurance, and this kind of mentorship that’s like: this is how records are made, this is how you should do this,” Pratt says. “Which is really



cool, because there are so many choices, and with a guy like him that's made so many records, he really knows how to avoid those dead ends and cul de sacs that he's seen people go down before."

*Who Knows Where to Begin?* is full of creative instrumentation and charming piano playing, but it's Pratt's dry vocal delivery and disarming lyrics that really make it come together. The record's standout tracks centre around the difficulties of interpersonal relationships: album highlight "Bad Storm" tells of taking refuge at a friend's place to avoid the fallout of a relationship gone sour.

According to Pratt, the new record relies less on autobiographical tales than his previous releases, focussing

instead on the stories of others. "Not writing from personal experience is a new thing for me, too," he notes. "Writing as someone else, it's easier to take on a different persona and not have to be as careful."

What you're *not* hearing on the record, though, is some of its more supernatural influences; according to Pratt, he was only seconds away from recording the rattles of a Vogue Theatre ghost. "There's always that chance that something's gonna happen when you're there late at night. That kind of open feeling, the different atmosphere, it makes you play different," he says. "The first night I was there, I was recording a piano on stage, and just had my headphones on; I had turned





up the preamp, and you start to hear the room a bit more, you start to hear traffic outside.

"It's super late at night, and all of a sudden, I hear this 'thump, thump,' and it's two of the theatre seats in the upper balcony, just kind of lifting up. I was *so close* to hitting record just before that. I wish I'd gotten it on tape!" No telling whether closer listens to the record might reveal some evidence of the supernatural.

Though *Who Knows* has more than likely introduced plenty of new listeners to the world of Prairie Cat, Pratt isn't looking forward to headlining festivals or landing *Rolling Stone* cover stories. "I've always tried to gear [Prairie Cat] towards being a recording project: being something people can access if they want to hear songs, but with no pressure to go

out and market it and sell it," he says. "So much of music is having to get on board with something; with Prairie Cat, there's not too much to get on board with."

Ultimately, he says, being involved with other Vancouver acts who're gaining mainstream success is more than enough. "I think there's kind of two worlds I'm involved with, and they only overlap a little bit. It's a venn diagram," he says. "I still want to keep it [Prairie Cat] in a space where there's no expectations. With this project especially, it's just like, I'm making some music — I'm not the best singer, I'm not the best piano player, I'm not even the best *drummer*, but I'm trying to make something from nothing. It's not anything bigger or smaller than that; it's just some songs."♥

# UNDER REVIEW

## JPNSGRRLS *Circulation* (Light Organ Records)

Once you let the needle drop on JPNSGRRLS' debut LP, *Circulation*, you'll need to devote the duration of the album to head-banging and object-smashing just to work off the energy emanating from the record.

Based on their opening track, "Smalls," JPNSGRRLS don't seem like the type of band to tolerate a static, zombie-esque audience. Vocalist Charlie Kerr hammers out lyrics like, "Gimme entertainment / Like the shadows on the wall" and "Let's makeout like lovers do / There's more to life than getting used," hitting listeners with bold commands. Things slow down just a tad with "Brandon" and the title track "Circulation." Each tune contains Graham Serl's punchy bass kicks paired with Oliver Mann's complimentary power chords and a driving bassline from Chris McClelland — these melodies work together to accent slightly more somber lyrical tones.

The majority of *Circulation*'s tracks are fast and frenetic in rhythm, arguably reaching their zenith on "Mushrooms" and "David and Goliath." These songs display the synergy of JPNSGRRLS in full force, with drums, vocals, and both guitars riffing off each

other in perfect harmony.

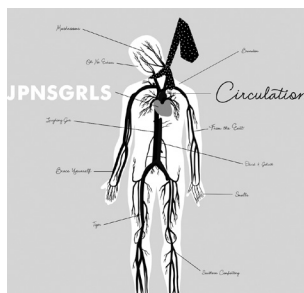
If there is any complaint to be made about *Circulation*, it's that the album could use a greater variety in rhythmic pacing and melody. For example, "From The East," "Tennis Shoes," "Southern Comforting," and "Laughing Gas"

blend into each other a bit too well, with similar pacing and a relatively similar sound.

Overall, JPNSGRRLS are off to a substantial start with *Circulation*. The raw energy and passion embedded in *Circulation*'s tracks suggests that JPNSGRRLS have a penchant for powerful live performances and will be a valuable addition to Vancouver's music scene! —Rohit Joseph

## Monomyth *Saturnalia Regalia!* (Mint Records)

Hailing from Halifax, Monomyth brings forth an album that soothes the soul and whets the appetite for adventure. *Saturnalia Regalia!* is the first album that Monomyth has released on Vancouver's Mint Records, and this collaboration is evident in the album. Combining the underground, surf-rock vibes of the West Coast with the upbeat tempos and grungy lyrics of the East Coast, *Saturnalia Regalia!* is sure to invoke



a breadth of emotions in its listeners.

*Saturnalia Regalia!* provides a miasma of thought-provoking sentiments. While the overall feel of the album is quite optimistic, melancholic lyrics add an element of deception. The second song on the album, "Pac Ambition," is written with soft, echoing rhythms and a prominent bass line. The lyrics, however, are dripping with shades of sadness: "And if I wasn't high / I'd probably blow my brains out."

The best song on the album by far is "Candleholder." A tune that allows you to imagine yourself escaping from the absurdities of life, "Candleholder" is a soft and easy song to listen to. With relatable lyrics like, "You're the path to nowhere / And I am easily led," this familiar ballad will leave listeners smiling.

Monomyth's new album personifies their band's name impeccably. As a term used in literature, a monomyth is a journey that an ordinary person takes on their way to becoming a hero. *Saturnalia Regalia!* embodies the concept of a journey; a journey through life, with all of its ups and downs.

Overall, Monomyth does a stellar job of conveying its unique view on life to its listeners and ends the album's journey on a positive note.

—Alex Lenz

## **Betrayers'** *Let The Good Times Die* (Perfect Master Records)

The title of Betrayers' premiere green-hued LP, *Let the Good Times Die*, is deceiving. The

13 psyched-out tunes are more akin to the hip shaking blonde on the album cover than the bleak tagline.

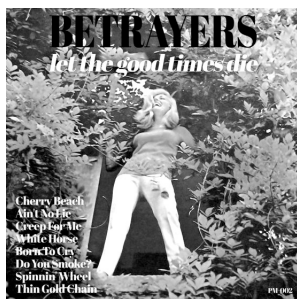
This Edmonton quintet (who recently added a sixth member) boasts two drummers, a Farfisa organ, and of course, a bass and guitar. Backing vocals are provided by fellow Edmontonians The Lad Mags and Emily Rault. Recorded with a vintage-style production quality by Patrick Michalak at Riverdale Records, *Let The Good Times Die* is a slab of luscious green wax that you won't want to stop spinning.

Opening track "Spinnin Wheel," drifts by on a bit of a Jesus & Mary Chain tangent — which is never a bad thing — but Betrayers don't typecast themselves that easily. "Cherry Beach" picks up the pace ever so slightly by starting with a deep droning bass line. Next comes a Stooges-inspired keyboard riff, jangling guitar chords, and some light vocals.

The album continues to accelerate with "Ain't No Lie." This tune is a full-out rocker with a swinging beat and a buzzing guitar solo. Hits like the hazy cruiser "Do You Smoke?" and the adorable duet "Song For Sue" (featuring vocalist Travis Sargent and drummer Scarlet Welling-Yiannakoulis) keep the fun rolling. Also not to be ignored is the brilliant cover of

Laid Back's quirky '80s hit "White Horse."

*Let The Good Times Die* is wonderfully paced and chalked full of other stand out tracks. Most notable is the forlorn ballad "Born to Cry," where singer Travis Sargent pines: "Well you left





town looking to make a new start / I got your Rolling Stones records and one bitter heart," and the ripper of a close, "Too Much Fun." Needless to say, this tune plays true to its name.

On *Let The Good Times Die*, Betrayers have compiled a groovy, long player that is a must listen for any fan of '60s-steeped psych-garage.  
—Mark PaulHus

## **Pinner** *#1 Demo* (Independent)

Nothing about Pinner's *#1 Demo* makes sense. The guitar wailing on "Sad Lamp" makes a mockery of the idea of being on-tempo, and the bass sounds like it was recorded into the Fisher-Price cassette player of my youth — and maybe, partly, that's why this completely dumpy series of songs is filled with so much genuine joy.

Volume levels, mixing queues, and the presence (or lack thereof) of audible percussion shifts rapidly between takes; make sure to turn your speakers down before second-in "A Milli" blows them apart. Pinner straddle the line of reasonable lo-fi: sometimes it's endearing, and other times (like on the aforementioned track) it's frustrating not being able to hear things over the noise. Eventually, the band's nonchalant attitude rubs off on listeners, and the group's particular kind of fuzzy sweater-rock, which bears a striking likeness to Vancouver's

Woolworm, becomes warm and wonderful and endearing. Hunting for the vocals amidst weird guitar ramblings evolves into a fun challenge, while getting caught up in the ridiculousness of some of the layered instruments starts to seem like just another part of the Pinner experience.

Hearing the crisp British Invasion guitar tones at the start of tracks like "Dipper," their standout number, is a great reminder that there are,

in fact, some clean sounds going on behind their songs. Here, the vocals stand out next to a simple but captivating bass hook, and the drums have just the right level of washy noise. In a way, *#1 Demo* seems like the wall against which Pinner

have thrown a handful of darts, and it's impressive to note that more tracks stick than don't.

*#1 Demo* is a scratchy hot mess of fuzzy guitars, fuzzy drums, and fuzzy vocals. Pinner plays the kind of humble pop-rock that's hard to get out of the back of your head, whether you want it there or not. Regardless if you agree with their particular fidelity aesthetic, you'll find yourself hard-pressed to listen without a gaping grin on your face.

—Fraser Dobbs



## **The Shilohs** *The Shilohs* (Light Organ Records)

This self-titled follow up to last year's *So Wild* exemplifies how The Shilohs have refined their '60s-influenced indie pop sound. The album's

12 tracks are wistfully themed by nostalgia, regret, loss, and heartbreak set to a backdrop of shimmering sunshine-tinged rock 'n' roll.

*The Shilohs* is a soulful record characterized by honest lyrics, soft, sweet vocal harmonies, a dead tight rhythm section, and grooving guitars that ooze with feeling and attitude. The outstandingly linear "Folks on Trains" embodies a number of these stylistic attributes. Its complex sax section is particularly effective as it gives way to a rollicking electric piano boogie. This track, paired with "Palm Readers" makes for a particularly high point on this already exceptional collection of tunes.

The poignant "Porch Light" encapsulates the overall feeling of the record. A song themed by loss of innocence and youth, "Porch Light" is strikingly human and identifiable. Its motifs are enhanced by the use of jingle-jangle guitars and driving Spector-era drums.

As the album continues, listeners learn that not all is sweet and laid back with The Shilohs. "Strange Connections" vocalizes feelings of frustration, loneliness, and disappointment. As this song unfolds, it briefly explodes in a fuzzed-up rage before regaining its composure with a reassured swagger.

Featuring four individual songwriters, across 12 tracks, the ever-democratic Shilohs have produced a very cohesive and well-paced record. *The Shilohs* is a record that wears its heart on its sleeve with zero-pretensions. Despite drawing heavy influence

from the musical cornerstones of British Invasion rock and 1960s American rock, the Shilohs have succeeded in developing a sound that is all their own.  
—Stephen White



## **White Lung** *Deep Fantasy* (Domino)

Though *Deep Fantasy* is probably the first most listeners will have heard of Vancouver

punk-rock foursome White Lung, the band wastes no time with introductions — the LP's opening track, "Drown with the Monster," is its most vicious and unrelenting. In fact, the crowd recruited by *Pitchfork's* Best New Music credentials, might mistake this punk download for a heavy metal record.

And it doesn't let up from there. White Lung grinds mercilessly through all 10 tracks of *Deep Fantasy's* abbreviated runtime without so much as a pause for breath. The opening track's metal aesthetic gives way for a modernized take on the snarly, take-no-prisoners feminist punk of progenitors like Babes in Toyland, Bikini Kill, and Bratmobile. Frontwoman Mish Way's lyrics cut to the chase, shredding rape culture and beauty standards into pieces, while her bandmates do double-time, squeezing power pop melodies out of the record's pressurized, diamond-in-the-rough production.

The addition of a fourth band member for the recording of *Deep Fantasy* — bassist Hether Fortune of Wax Idols — helps flesh out the group's sound, refining a fullness that was missing from White Lung's previous record, *Sorry*.

Standouts like “Face Down” and “Lucky One” veer into territory previously conquered by Courtney Love and Hole. Elsewhere, like on album centerpiece “I Believe You,” Way’s anarcho-feminist subtext turns unflinchingly to text, and the group’s barbed wire sound gets even rougher and harsher to compensate.

Though *Deep Fantasy* is only about 23 minutes long, there’s a feeling of satisfaction that comes with its succinct close. At its

current length, the LP feels like one sustained, passionate, sweaty live performance, and any more would be exhausting for the band and its listeners alike. Thankfully for us, White Lung seem to have no plans of slowing down in the future, and *Deep Fantasy*’s sucker punch of brazen punk rock is sure to endure plenty of repeat plays.



—Max Hill ♥



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# OCTOBER

<div>5</div> <p><b>GreK ReKus</b> @ 333</p>	<div>6</div> <p><b>Fink, Douglas Dare</b> @ Biltmore Cabaret</p> 	<div>7</div> <p><b>Uncle Acid and the Deadbeats, Danava</b> @ Rickshaw Theatre</p>	<div>8</div> <p><b>Bandwith: A Multimedia Fundraiser</b> @ Astorino's <b>Eluveitie, TYR, Metsatoll</b> @ Rickshaw Theatre <b>MALK, Thee Ahs, Pink Licorice</b> @ Fox Cabaret <b>Constantines, Ladyhawk</b> @ The Commodore Ballroom</p>	
<div>12</div> <p><b>The King Khan &amp; BBQ Show</b> @ Electric Owl</p>	<div>13</div> <p><b>PUP, Tough Age</b> @ Fox Cabaret <b>Wildcat! Wildcat!, White Hinterland</b> @ Media Club</p>	<div>14</div> 	<div>15</div> <p><b>Banks, Movement, Lil Silva</b> @ Commodore Ballroom</p>	
<div>19</div> <p><b>The Horrors, Moon Duo</b> @ Rickshaw Theatre</p>	<div>20</div> <p><b>Bonobo, Dark Sky</b> @ Celebrities Nightclub</p>	<div>21</div> <p><b>Odesza</b> @ Venue <b>Tennis, Pure Bathing Culture, The Shilohs</b> @ Fortune Sound Club</p>	<div>22</div> <p><b>Odesza</b> @ Venue <b>Blitzen Trapper</b> @ Biltmore Cabaret <b>MØ, Holychild</b> @ The Imperial</p>	
<div>26</div> <p><b>Metronomy, Dawn Golden</b> @ The Imperial <b>Dry the River, Nathaniel Rateliff</b> @ Media Club</p>	<div>27</div>	<div>28</div> <p><b>Allo Darlin'</b> @ Electric Owl</p>	<div>29</div> <p><b>Gary Numan</b> @ Rickshaw Theatre</p>	

TH	F	SAT
<p>2  <b>The Sonics, The Evaporators, The Flintettes</b>            @ Rickshaw Theatre  <b>Yacht, White Fang</b>            @ Fortune Sound Club</p>	<p>3  <b>Cosmetics, //zoo, Weird Candle, Sex Eye Make Up, Mourning Coup</b>            @ Red Gate  <b>Only Wolf, The Passenger, Ian William Craig, C. Diab, Rosen</b>            @ The Cobalt  <b>TheeSatisfaction</b>            @ Electric Owl</p>	<p>4  <b>Merchandise, Lower</b>            @ Biltmore Cabaret  <b>The Body, Sandworm, Haggatha, Ahna, Womankind</b>            @ The Astoria  <b>The New Pornographers</b>            @ Commodore Ballroom</p>
<p>9  <b>Weed, Naomi Punk, Mass Marriage</b>            @ Antisocial  <b>Mutual Benefit, Julie Byrne</b>            @ Media Club  <b>Less Than Jake, Big D and the Kids Table</b>            @ Venue</p>	<p>10  <b>Hermetic, Supermoon, Doug Hoyer</b>            @ Electric Owl  <b>The Drums, Beverly</b>            @ Fortune Sound Club  <b>Face the Rail, Tubuloids, SNOB</b>            @ 333</p>	<p>11  <b>The Growlers, The Garden</b>            @ Rickshaw Theatre  <b>Royal Canoe and Rubblebucket</b>            @ The Imperial</p>
<p>16  <b>Sonic Topographies - Vancouver New Music Festival - (Oct 16-19th)</b>  <b>Robert Francis and the Night Tide, Ben Rogers</b>            @ Electric Owl  <i>(CITR &amp; Discorder Sponsorship)</i></p>	<p>17  <b>Burning Ghats, Amnesiac</b>            @ 333  <b>Bad Channels</b>            @ The Cobalt  <b>Speedy Ortiz, Ex-Hex</b>            @ Electric Owl</p>	<p>18  <b>Dale Earnhardt Jr. Jr., Miniature Tigers</b>            @ Biltmore Cabaret  <b>Big Freedia</b>            @ The Cobalt  <b>Tanya Tagaq, Severn Cullis-Suzuki</b>            @ Chan Centre</p>
<p>23  <b>Nervous Talk, Line Traps, Harsh Words</b>            @ 333  <b>The Rural Alberta Advantage</b>            @ Commodore Ballroom  <b>Dada Plan</b>            @ Biltmore Cabaret</p>	<p>24  <b>Soft Riot, //Zoo, Sur Une Plage, Party Fears Two</b>            @ Grey Area</p>	<p>25  <b>Betty Who</b>            @ Venue</p>
<p>30  <b>Snakehips, Stwo, Ekali</b>            @ Fortune Sound Club</p>	<p>31  <b>Halloween Covers Show (with covers of Crass, Devo, Urinals, Wipers, Guided by Voices and more)</b>            @ Red Gate</p>	



ILLUSTRATION BY ALISHA DAVIDSON



**CiTR**  
101.9 FM / CITR.CA

## UPCOMING EVENTS

### GET INVOLVED AT CITR

#### STOP IN FOR A STATION TOUR

weekdays at noon, room 233 in the SUB.  
Email [volunteer@citr.ca](mailto:volunteer@citr.ca) for more info.

### SHINDIG

CiTR's 13-week battle of the bands!  
Shindig kicks off on Tuesday, Oct 14 at the  
Hindenburg (23 W Cordova in Gastown)  
Cover is \$6, doors open at 8pm  
For more info, visit [www.citr.ca/shindig](http://www.citr.ca/shindig)

### SPORTS

CiTR is the voice of varsity sports!  
For the list of games and dates in October  
that we cover, go to:  
[www.citr.ca/index.php/departments/sports](http://www.citr.ca/index.php/departments/sports)

### BECOME A RAD DJ

Sign up for our free digital mixing and  
beatmatching program, DJ 101.9

#### DJ Basic

Oct 7 - 4pm & 7pm  
Oct 14 - 4pm  
Oct 18 - 1pm & 7pm  
Oct 21 - 4pm  
Oct 28 - 4pm,  
Nov 4 - 4pm

#### Drop-in DJ Skills

Oct 14 - 7pm  
Oct 21 - 4pm  
Oct 28 - 7pm  
Nov 4 - 4pm

### UPCOMING LIVE BROADCASTS

#### OCT 2

UBC Ideas Fair

An interactive exhibit for students to  
provide input on outdoor activities they  
would like to see happening in this area.  
Students will vote on their preferred  
activities as well as submit ideas.

11am - 1pm, outside the UBC Bookstore

#### OCT 16-19

Vancouver New Music Festival

CiTR hosts a live broadcast from the  
Centre for Interactive Research on  
Sustainability at UBC from 2pm - 6pm  
on October 19. Artists include: Michael  
O'Neill, John Luther Adams, Annea  
Lockwood and Hildegard Westerkamp

# VIFF



SEPTEMBER 25 - OCTOBER 10, 2014

VANCOUVER INTERNATIONAL  
FILM FESTIVAL



#### **Violent** (Canada/Norway, 104 mins)

Best known as the drummer for Vancouver-based We Are the City, Andrew Huculiak makes his directorial debut with this beautiful, atmospheric film shot in Norway and inspired by the band's latest album. It stars newcomer Dagny Backer Johnsen as a young woman who, after enduring a catastrophic event, loses herself in memories of the people who loved her most.

**Tue. Sep 30, 9:30 pm, Rio**

**Thu. Oct 2, 4:00 pm, Rio**

**Fri. Oct 10, 3:45 pm, SFU-GCA**



#### **The Past Is a Grotesque Animal** (USA, 79 mins)

As Of Montreal's madcap leader, Kevin Barnes' creativity stems from chaos, be it outlandish stage shows, revolving bandmates or hairpin turns of musical direction. Recognizing that a definitive portrait of an artist so mercurial simply isn't possible, Jason Miller instead "evokes the frantic consciousness of Barnes, his compulsion to create and move on to the next thing... It's a spiraling kaleidoscope..." —*Boston Globe*

**Fri. Oct 3, 9:00 pm, Intl Village 8**

PROUDLY SPONSORED BY **DISCORDER**

# REAL LIVE ACTION

## **Victory Square Block Party 2014**

VICTORY SQUARE /  
AUGUST 31

“Coming off the high of their recent LP release, Dead Soft poured through a captivating collection of overdrive-alternating grunge rock. ... Guitarist Nathaniel Epp’s wicked yowl was in great form, although it was disappointing to miss out on the songs in Dead Soft’s repertoire sung by bassist Keeley Rochon. The band sat somewhere in-between serious and goofy, and even at their grungiest the giant grins from up on stage mellowed each fuzzy guitar solo in just the right way.”

—Fraser Dobbs

*\*To read the rest of this review, head over to [www.discorder.ca](http://www.discorder.ca)*

## **Art Bergmann / The Courtneys / CR Avery** COMMODORE BALLROOM / SEPTEMBER 6

It’s been two decades since Art Bergmann, who once fronted early Vancouver punk groups The K-Tels and Young Canadians hasn’t played much in the last two decades. A kind of homegrown Lou Reed, now hidden away on a non-descript Alberta farm, Bergmann enjoyed local acclaim for his depth and poeticism but was overlooked by the masses until 1995’s *What Fresh Hell Is This?*



PHOTO BY BRANDON LAL

earned him a Juno in Alternative Rock. Following this achievement the Sony A&R bigwigs puzzlingly cut Bergmann loose and he, along with his recordings, fell into relative obscurity.

The night’s opening act, local spoken-word artist CR Avery, pulled a meagre crowd to the front of the stage as he worked through material both new and old. He was nevertheless enthusiastic, proclaiming “My friends, we read poetry on a Saturday fuckin’ night

at the Commodore,” amidst fans chanting “Art! Art! Art! Art! Art!” with one unabashedly belting out “Get off the stage... You suck!”

Not that I shared this sentiment, but given the balding ponytails and salt and pepper headbangers, it was impossible to argue with the hordes of aging rockers that grew up with Bergmann’s solo work, and probably even Young Canadians, on heavy repeat in their cassette deck.

Female three-piece The Courtneys fearlessly charmed the crowd with their adorably awkward anecdotes that prefaced songs like “Insufficient Funds” and the buzzing extended single “Lost Boys” as they effortlessly wove through their set, mesmerizing the hundreds standing before them. When the chorus of “90210,” finally came around, the West Coast mantra “Slow down / Chill out / Breathe in / Breathe out” seemed to be getting through to the impatient audience.

All bets were off though by the time they had finished. The crowd roared as the iconic rocker and his five backing members took the stage. It was undeniable that Bergmann, who returned last month with the four-song EP, *Songs For The Underclass*, after nearly 20 years of silence, had earned this hometown greeting. The scathing, and admittedly extended, political statements that embody his latest work, including the two standout cuts, “Drones of Democracy” and “Company Store,” was requisite material on this night.

Over the two hour performance — a commendable feat for any performer, no less one that can legally cash in on seniors’ discounts — clothes were thrown

off, technical difficulties were worked through, mistakes were made, and smoke breaks were taken to deal with these mistakes. Namely the extended opus, “Drones of Democracy,” whose first failed attempt he apologized for, while the second indulged in a krautrock breakdown whose drum solo could easily have found a home on the Tago Mago sessions.

Throughout the night Paul Rigby’s mandolin accented Bergmann’s new, slower pace, and at the crowd’s request, the Young Canadians’ hit “Hawaii” was played at nearly half-time before the band finally closed on the carefree “Bound For Vegas” — played at full speed.

For a man who seemed haunted, even tortured, by how much he has to say about the current, and future state of affairs, the enigmatic figure nevertheless maintained his reputation as the local prince of punk. For on this night, where troop rallying newcomers were juxtaposed with drawn out age-old hits, Bergmann’s ideas were delivered unapologetically, and in a manner of extremes.

—Robert Catherall

### **La Luz / Les Chaussettes**

*ELECTRIC OWL / SEPTEMBER 8*

“Starting without warning, La Luz, an all-female outfit from Seattle, was 10 seconds into the fiery surf licks of the Brainwash seven-inch b-side “T.V. Dream” before the blue velvet curtain had even been drawn. Heads turned as audience members quickly vied for a front stage view. Weaving between unassuming hits like “Big Big Blood” through to the high energy doo-wop of “Pink Slime,” the ladies pulled off four-part harmonies reminiscent of the Shangri-Las

with ease. It was a skill that rang through particularly clear on the meandering “Clear Night Sky” from last year’s *Damp Face EP*.  
—Robert Catherall

*\*To read the rest of this review, head over to [www.discorder.ca](http://www.discorder.ca)*

**Owen Pallett / Avi Buffalo / Foxes In Fiction**

*THE IMPERIAL / SEPTEMBER 9*

“Announcing, “Okay this one’s tough,” Pallett launched into “Song For Five & Six.” A world in five minutes, Pallett’s loops of plucked violin strings stepped quickly in the empty spaces in between one another. This outlandish use of a classically esteemed instrument was the crux of his performance throughout the night.”

—Alex de Boer

*\*To read the rest of this review, head over to [www.discorder.ca](http://www.discorder.ca)*

**Prairie Cat**

*THE EMERALD / SEPTEMBER 11*

“With a mop of curly hair and a burgundy blazer, Prairie Cat resembled a young Prince more than a grassland-inhabiting feline. After encouraging the crowd to “get a drink and grab a dance partner,” he sat behind his keyboard and jumped into the bouncy title track of his new release, *Who Knows Where to Begin?*. The album — bright, infectious, and wonderfully wry — made for a joyful show and Prairie Cat’s performance was spirited.”  
—Yasmine Shemesh

*\*To read the rest of this review, head over to [www.discorder.ca](http://www.discorder.ca)*

**New Forms Festival, Thursday**

*SCIENCE WORLD / SEPTEMBER 18*

“Watching Morton Subotnick close the first part of the night was truly a treat. A veteran and pioneer of experimental music, he made full use of the theatre’s surround sound system, creating an immersive 3D soundscape of amorphous noises. A few times I caught audience members, including myself, turning their heads instinctively in a futile attempt to catch a glimpse of the fleeting, whispery vocal samples flying around the stereo field.”  
—Daniel Lins

*\*To read the rest of this review, head over to [www.discorder.ca](http://www.discorder.ca)*

**New Forms Festival, Friday**

*SCIENCE WORLD / SEPTEMBER 19*

“The second floor acted as an acid-techno den, brimming with body heat and human energy. Vancouver’s own Lnrdcroy started things off with a meditative, bass-drenched live set featuring mostly fresh and unreleased material, channeling turn-of-the-century vibes reminiscent of former Boards of Canada member, Christ. Word on the street is that his set was being recorded, definitely something to look out for.

The Vancouver takeover continued with acid missionary Cloudface, who played his unique blend of modulated bass loops and dense ambience for a deeply immersed crowd dancing beneath the atmospheric lighting. Together, the two local artists painted a very impressive picture of the creative output emerging from this city’s underground electronic music scene.”  
—Daniel Lins

*\*To read the rest of this review,  
head over to [www.discorder.ca](http://www.discorder.ca)*

### **Temples / Wampire**

VENUE / SEPTEMBER 19

“Swirling red and blue paisley projected from the overhead lights and the stage was an atmospheric cloud of smoke. The room, tinged with pot, held an eclectic mix of flower children, fangirls, and aged rockers. It was 1967 — well, really, it was Friday, September 19, 2014, but it certainly felt like the Summer of Love had risen again. Walking into Venue was like taking a step back in time and it was all for Temples, the psychedelic English rock band whose acid-washed debut, *Sun Structures*, has been widely lauded as one of the best of the year; upon hearing them live, it's an evaluation difficult to disagree with.”

—Yasmine Shemesh

*\*To read the rest of this review,  
head over to [www.discorder.ca](http://www.discorder.ca)*

### **New Forms Festival, Saturday**

SCIENCE WORLD / SEPTEMBER 20

For a third day in a row, Vancouver's Science World was overtaken by hip-looking crowds drawn by promises of audio-visual stimulation. Even based on the line snaking around the centre's exterior before doors opened, Saturday's early evening performance was one of the most anticipated yet.

Partially responsible for the hubbub was bass producer Arca, whose mutilated strain of experimental music established him as the weird kid in the world of hip-hop production. Accompanying the young

Venezuelan producer in the double DJ booth was LA resident Total Freedom, while Arca's roommate Jesse Kanda was responsible for the visual material taking over the projections in the Omnimax dome.

As Arca filled the hall with crunchily skewed beats, the visual performance did little to ease viewers in, choosing instead to hijack the audience's attention with blurry underwater footage featuring two largely overweight and naked women prancing in a swimming pool. While the subject matter diversified throughout the show, the focus kept returning to objectified bodies — and particularly, booty. Presented through Kanda's distorting lens, the effect was a bold challenge to both the fetishized and the stigmatized ways that we perceive bodies.

Next up, under the banner of Oneohtrix Point Never was Daniel Lopatin, a very down-to-earth looking guy wearing a feline version of the internet famous three wolf moon t-shirt. His follow-up to the arresting first show had a more subtle approach, yet no less penetrating effect. His abstracted compositions were performed synchronically with surreal imagery provided by Nate Boyce.

The San Francisco-based visual artist's work was a sort of peregrination into computer generated imaginary spaces that managed to concoct a dream-like hypnagogic effect, despite having an obvious quality of video game-like unreality. Guided by Lopatin's soundscapes that ranged from the nebulously ambient to rigid Philip Glass-inspired arpeggiations, the amorphous objects of Boyce's virtual imagination came together to form a surprisingly



graspable wordless narrative.

The transition to the late night activities in the main floors of the science centre was a great opportunity for a humiliating third visit to the McDonald's across the street — sadly the only open outlet within reasonable distance. It was also a chance to be frisked as invasively and with equal lack of tact as the last time I had the pleasure of being serviced by the TSA. However, to come to terms with my sense of indignation, I conceded that having the contents of my wallet thoroughly inspected was a small price to pay for the childhood fantasy of a night at the museum that lay ahead of me — albeit in a very grown-up form.

By the time I had returned, the stage at the bottom of a round atrium was already being serviced by Berlin resident SVN and his partner-in-crime Dynamo Dreesen. The pair seemed to approach their respective time slots very casually and in effect traded off for a back-to-back session with an eclectic range of understated dance music.

The duo's playful angle was showcased as they came together for a live set under the name of their collaboration, Dresvn. Manning their analog circuitry and a reel-to-reel tape machine featuring prominently, they introduced themselves with a lengthy swim in a sea of delay that eventually gave way to their idiosyncratic and somewhat comic looping rhythms. That's when things got very seriously loud. The mechanic jungle dance sent an overwhelming amount of kinetic energy through the stage's wall of subwoofers, which was too much for some at first. It really felt like the sound engineers' pushed the duo's warm analog sounds to the very limits

of an enjoyable experience.

Meanwhile, the space upstairs was completely reconstructed from the previous nights' flexible multi-stage area into one spacious stage dedicated to bass music. The space felt more relaxed and fitting for the big-room sounds of Toronto resident Deebs. As the night went on, Scratcha DVA and Wen stepped up to the visually hypnotic stage, representing the groundbreaking London pirate radio station Rinse FM's specialties in foot-heavy UK bass.

At the end of the night, the downstairs space belonged to Finn Johannsen who was entering his third hour of keeping the floor flexing without respite through his unpredictable selections. Among the eclectic *mélange* of cheeky synth pop and acid tinged techno, a track from Vancouver's own Aquarian Foundation found its right place. Meanwhile, Chicago's DJ Earl closed the night upstairs with a workout of madly uptempo bass-heavy juke. With precision and skill, the DJ went through energetic, hook-driven tracks at a dazzling pace.

Three days of consistently impressive programming amidst the uniquely re-purposed Science World's spacious halls, panoramic waterfront patio, and mind-game filled atrium made for a sense of openness that felt particularly special. Even though this year's festival is the biggest in New Forms' 14 years, to me it made its mark by pushing the boundaries of what's possible both in technology and with the spaces Vancouver has to offer.

—Kristian Voveris ♥

# PLAN 9 FROM THE WISE (HALLOWEEN NIGHT TRIBUTE TERROR)

written by Erica Leiren

illustration by Brandon Cotter on page 45 (opposite)

This Halloween, the dead will walk again.

On October 31, several of the still-living remnants of Vancouver's '80s alternative-music scene will rouse themselves for an autumnal fest. It'll be a party to rattle the bones and shake the rafters of the Wise Hall until the noise carries right on up to that mysterious region inhabited by the likes of Lux Interior, Joey Ramone, and all their undead rocker friends.

"Plan 9 from The Wise" is billed as a Halloween Night Tribute Terror with performances by The Spasms (a Cramps cover band), The Manglers (Stranglers tribute), The Dirty Magazines (Magazine tribute), and The Ramores (Ramones tribute). The lineup promises to be very

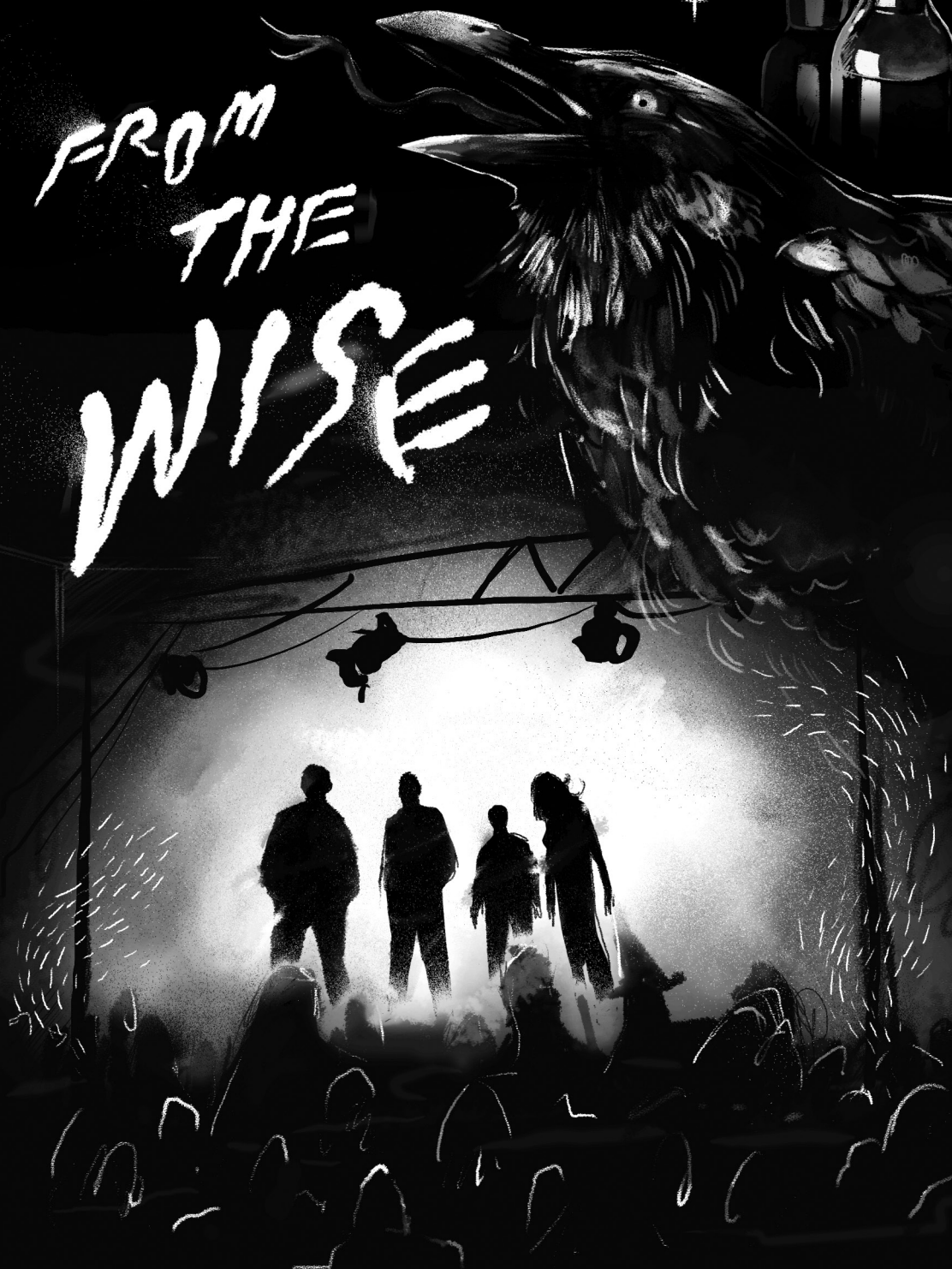
entertaining, with an all-star cast of members from other bands of time past.

The Plan 9 contingent are quite experienced, composed as they are, of various members of multiple late, great, lamented bands like The Enigmas, The Debutantes, Go Four 3, The Dilettantes, The Hip Type, Death Sentence, Dirt, Cast of 1000's, SNFU, Cadaver Dogs, INSEX, Infrädig, and others.

Things to watch for:

**The Ramores** — with members of The Jolts, Ballantynes, and Nervous Talk — can be counted on to rip up a fistful of Ramones hits, including "Blitzkrieg Bop," "I Wanna Be Sedated," "Rockaway Beach," and "Sheena is a Punk Rocker." Rumour has it they will

IT CAME  
FROM  
THE  
WISE





POSTER BY SCOTT BEADLE

also be peeling off into more obscure gems like "The KKK Took My Baby Away" and "Go Mental."

**The Dirty Magazines** promise a treat for all of you alt-prog fans as they will masterfully re-create sounds of seminal late '70s/early '80s art-school punk gods, Magazine. Never mind that original frontman Howard Devoto absconded from The Buzzcocks with "Lipstick" to re-create the song with new lyrics as Magazine's "Shot by

Both Sides"; he's a genius, and continued to prove it with more classics like "The Light Pours out of Me." This is definitely one to look forward to, with extremely proficient and tasteful players including Doug Smith (Dirt, Piggy), Gary Economy (Cast of 1000's, The New Black), Gord Badanic (The Debs, Go Four 3, TNB), Chris MacLeod (Cast of 1000's, Jazzmanian Devils), and Sean Stubbs (SNFU, Rat Silo). Decay

never sounded so good.

I last saw **The Manglers** perform on a 2010 double-bill with The Enigmas. That particular gig was filmed by legendary Spore's frontman (and filthy-disgusting chick-magnet) Danny "Schmanny" Novak, and released earlier this year to DVD as *The Enigmas: Live in Concert*. If you missed the Zulu Records in-store earlier this year, when Stranglers'

hear grimy, percolating tar pit dirges like "Goo Goo Muck," "Green Fuzz," and "Garbage Man," along with more upbeat tunes like "Domino" and "Surfin' Bird." Poison Ivy (a.k.a. your humble scribe) has been known to toss eyeballs out to the audience — don't duck, they're Purdy's chocolate eyeballs — so if you behave and don't crowd the stage, I'll even

## This Halloween, the dead will walk again.

frontman Hugh Cornwell took audience requests, you can get your fix this way. Expect to hear virtually note-perfect versions of the big hits: "Golden Brown," "Something Better Change," "All of the Day (And all of the Night)," along with nuggets like "Dead Los Angeles" and "Duchess." Band members bring solid credentials to pull off the depth and drive required of this music. They include Simon and Phil Addington, currently SWANK, formerly of MOEV and Family Plot, as well as powerhouse vocals from Doug Donut of Vancouver's late punk-annihilators Death Sentence. Jenn C handles the all-important keyboards.

**The Spasms** will evoke the classic Cramps lineup of Lux Interior, Poison Ivy Rorschach, Brian Gregory, and Nick Knox. Expect to

throw them underhand, the easier for you to catch one, my pretties.

Tickets for the event are available for \$15 a pop from BoneRattle, Neptoon, Red Cat, and Zulu Records. Keep in mind that the show is 19+ only and the lineup, as rad as it is, is subject to last-minute changes ♥





# SAM TUDOR

written by Keefer Pelech photos by Yulia Badayeva  
illustration by James McBreen

Even years later, singer-songwriter Sam Tudor is still adapting to big city life — in fact, the tension between small-town nostalgia and the supersaturated Internet world form a major theme on his upcoming release, *The Modern New Year*. With his second full-length on the way, I sit down with Tudor in the CiTR listening lounge to learn more about his artistic journey so far and his latest project.

A Vancouver transplant from Big Lake, BC, Tudor's music plays with the desire to escape from modern trappings while simultaneously inspiring images of the West Coast wilderness. Acoustic backings and rougher DIY recordings mean much of his early work is reminiscent of Iron & Wine's initial releases — but Tudor has grown a lot since his first two albums, each serving as a stepping stone towards his current sound.

Tudor recorded his first two releases, *Snail Mail* (2011) and *Animals and Arson* (2012), while still in high school at Williams Lake Secondary. Holing himself up in the school's band room storage closet with just a microphone and a laptop. The

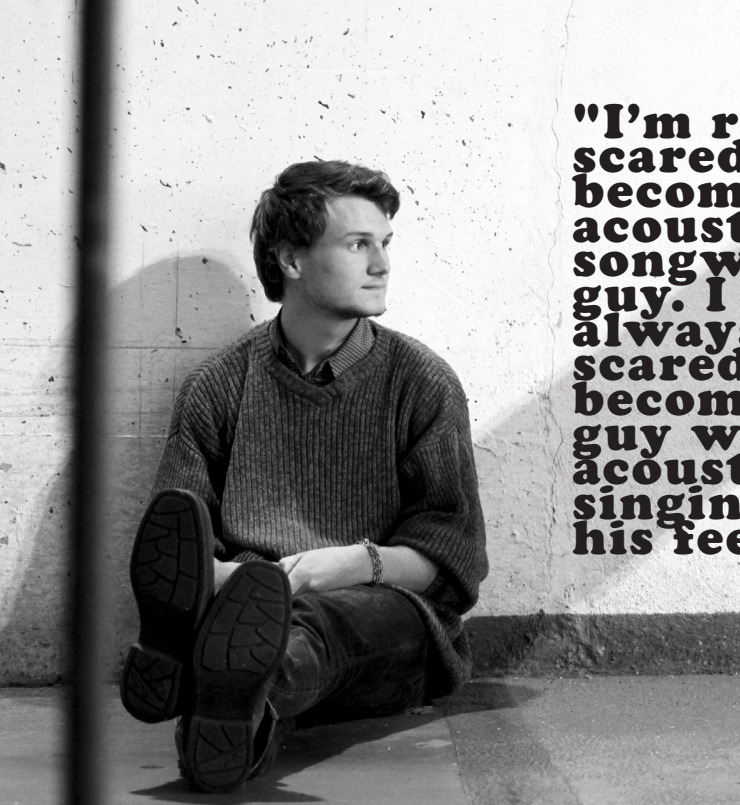
space — which Tudor dubbed “The Cupboard” — allowed him to fully explore his music.

“I sort of operate on my own schedule. I get into this bubble in my head of saying, ‘Oh, it has to be done,’” says Tudor, “and then I kind of do that with my physical environment as well. Make it into a safe bubble where I can just go to.”

After the completion of *Snail Mail*, Tudor would return to The Cupboard with bigger aspirations.

“The intention with *Snail Mail* was to just be a musician. In that album, I just learnt how to do it. I learned all about copywriting and licensing. Even though it was a shitty album, I had the groundwork for making other things. So when I went into *Animals and Arson*, I knew I could do it. The intention with *Animals and Arson* was to make something much fuller.”

Released in June 2012, *Animals and Arson* was well-received and even had songs finding regular airplay on CBC Radio. While the album led to Tudor playing several shows and festivals, it wasn't until the 2013-14 winter break that he returned to recording.



**"I'm really scared of becoming that acoustic singer-songwriter guy. I was always really scared of becoming the guy with an acoustic guitar, singing about his feelings."**

With the lessons from his first two releases in tow, Tudor returned to Big Lake in a three-week escape to leave behind the big city to write and record. This time around, Tudor chose a new fortress of solitude to bunker down in: an empty children's summer camp cabin. The location would prove to be a perfect setting for the crafting of his new record, *The Modern New Year*. The dichotomy between big city life and its quieter surroundings can be found within the album as a defining theme.

"A lot of the songs on the album are about living in the age that we live in right now. For me, it was especially noticeable being in a city and being in a really urbanized area. I grew up in a kid's camp in the middle of the woods. It was weird for me having to deal with that shift because I've always wanted to be that

organic 'be-with-the-earth,' hippy guy. But I'm not that guy here in Vancouver at all, so it kind of feels like a modern new year for me. This is my modern new year."

The album also draws upon inspiration from classic sci-fi novels that warn of dystopian futures.

"I read a lot of really old books about the future while I was writing the album. The books were old enough that the future that they were writing about is now. Seeing all the similarities in all those dystopian future books; seeing a lot of similarities and then also noticing all the differences and realizing that we are living in this antiquated idea of modern."

Recording *The Modern New Year* had Tudor pair up with some new collaborators and old friends alike, including Brent Morton of Drum & Bell Tower. Inviting



other musicians to add to the album allowed him to push his own boundaries to favorable outcomes, as Tudor explains: “Friends who I really like and trust have come in and helped so much. It’s pretty cool that people can come in and give their own things. I felt honoured.”

On top of the gorgeous arrangement of violin and trumpet lines throughout the album — provided by Tom Howell and Heather Gunn, respectively — Tudor also fleshed out the tracks with his own addition of keys and banjo, adding texture to his recordings.

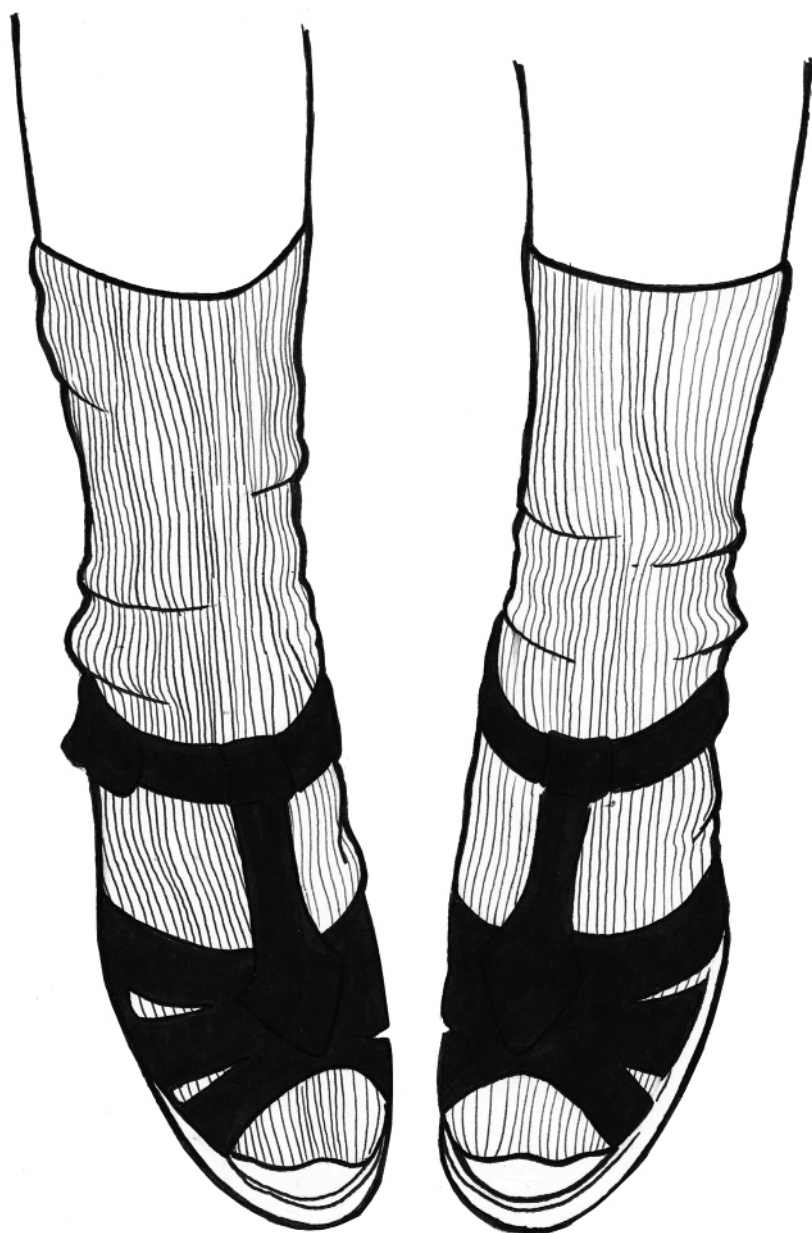
“I’m really scared of becoming that acoustic singer-songwriter guy. I was always really scared of becoming the guy with an acoustic guitar, singing about his feelings. The album itself in my head needed to be fully instrumented and the focus shouldn’t just be guitar and

singing, so I had to teach myself all of these other instruments.”

As a result, *The Modern New Year* features layered songs with rich vocals and warm melodies, perfectly capturing the glow of a welcoming winter refuge.

As Tudor prepares for the release of his new album, he’s already thinking ahead to the future. In promotion of *The Modern New Year*, Tudor hopes to assemble a backing band and bring the grandeur of the songs to life onstage. The album has Tudor stepping out into the world, without losing his small town charm. The artist has brought the cabin in the woods with him as he continues to set up shop within Vancouver’s bustling, modern music scene. ♥







# LES CHAUSSETTES

written by **Curtis AuCoin**

illustration by **Alison Sadler** (opposite)

photos by **Eleanor Wearing**

Try and find a better sensation than kicking off your tattered Chucks at the end of a hard day's sunshine. It's all about tossing your *Girls in the Garage, Vol. 1* vinyl on and letting those slimy socks dance along dusty hardwood as you munch from a salad bowl full of chips. There's not a lot that can beat drinking a beer while your hips are thrusting inside some acid-washed jean shorts. Maybe we have different ideas of bliss, but I'm pretty certain the dreamy psyched-out fuzz love band Les Chaussettes knows what I'm talking about.

After just celebrating their one-year bandiversary this past summer, guitarists/vocalists Jovana Golubovic and Bella McKee, bassist/vocalist Maria Turner, and drummer Alex Smith have been ripping stages from Rent Cheque at the Astoria to their favourite "holiday" Music Waste. Chilling with the band (minus Smith) in the courtyard outside Golubovic's house, we talk of drunken birthdays kick-starting bands and how the powers of the Internet led to their upcoming release by UK label Punk Fox Records.

As a cute pug named Bolan — after Marc Bolan, of course — scampers around us,

McKee shares the story of how she pulled Turner, Golubovic, and another friend into the basement at her birthday last year to learn the cover "He's Not There Anymore" by 60s girl group The Chymes. The song is still a part of their set to this day and was just released as part of a Napkin Records compilation.

"That was the first song I ever played on bass," admits Turner, "Bella just handed me the instrument and was like 'You're going to play this.'"

Despite the drunkenness of their original take on the song, it has evolved into a dark, surfed-out love ballad with heartfelt harmonies and fuzzy tremolos. Les Chaussettes have a sound like a sexy punch to the face. It's as if they shoved dreamy bubble gum-pop, Link Wray's psychedelia, and '60s garage into a blender — then poured that musical concoction into your ears with the most genuinely sly mien. It's nearly impossible not to twist and shimmy in an epileptic state when you hear their jiving tunes.

While Les Chaussettes are the kind of band who will play one of their first shows in swimsuits and make "Pugs not Drugs" their motto, their casualness shouldn't fool you — beneath that





**“It’s funny ‘cause that was barely even a year ago and I feel as though everything’s changed so much already, but that happens with every band.”**

charm lies some very impressive songwriting. Their online recordings, produced by Felix Fung at Little Red Sounds, are deeply alluring with sexy guitar riffs, tripped-out synth antics, and some punchy bass lines. Talking to the girls about the Little Red sessions they seem hyped on the recordings, despite their sound having evolved since then.

“When we first started, we were jamming at Little Red because we didn’t have a space or anything. The recordings kind of just came out of that and we’re stoked on them” Turner says.

“It’s funny ‘cause that was barely even a year ago and I feel as though everything’s changed so much already, but that happens with every band,” McKee finishes.

Two of these original tracks are soon to be released on a seven-inch sometime in late October/early November by Punk Fox Records; speaking with the girls about the upcoming release, they thought it sounded almost too good to be true, as McKee elaborates.

“Alex’s other band, MALK, as featured on some underground

UK podcast, which they didn’t even know about. Someone eventually heard their song and started looking into them. I guess this guy found our name alongside theirs on some little shitty poster and came into contact with us. Obviously we were psyched that someone wanted to put out a seven-inch, but we kind of thought it was a scam at first. Eventually it all became really clear and ended up getting total control over the artwork. We recently did a covershoot involving some messily-eaten ice cream cake, so it should turn out super rad.”

Not only are the gals from Les Chaussettes ripping musicians, they’re also all aerial arts circus performers. While that and playing music may not line up entirely, I’m told they’re working on incorporating the splits and possibly some aerial lifts into future Les Chaussettes sets. Turner introduced both McKee and Golubovic to circus classes and now it’s become somewhat of a home away from home for the girls.

“We’ve always wanted to







somehow bring it in at the shows, so we're practicing a few different things," McKee explains.

"There are four of us now, so we're basically a full-fledged stunting team. It's great," concludes Golubovic.

If Les Chaussettes are to begin incorporating circus art into their performances, it will be another way of shaking those tedious stereotypes that come with the moniker of being an "almost girl-group." For Les Chaussettes, that novelty has long since worn-out.

"A lot of people end up focussing solely on [the fact that we're mostly women]," says McKee. "I think it's kind of ridiculous; we're just musicians."

And damn impressive musicians at that. The girls may seem no sweeter than The Ronettes, but they back that look up by blasting some fuzz into your face with harmonized

guitars and tight percussion.

At this point, Bolan has long been scampering around, drooling and getting into everything. Continually met by laughing and cute whimpering remarks, this adorable bat-looking pup obviously isn't taking things too seriously; at the same time, Les Chaussettes seem rather nonchalant too.

"We're just hoping to keep pushing things forward by experimenting," explains McKee. "It's obviously all fun and we're super excited to keep creating and getting weird with things."

Les Chaussettes are bound to be our surfed-out saviours for the impending rainy season, so be sure to catch their seven-inch release party in the coming months. ♥



ILLUSTRATION BY KEET GENIZA

LES CHAUSSETTES

# SFU's Vancity Office of Community Engagement

FALL HIGHLIGHTS OCTOBER 2014  
SFU'S GOLDCORP CENTRE FOR THE ARTS  
149 W. HASTINGS ST.

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[FACEBOOK.COM/SFUWOODWARDS](https://facebook.com/sfuwoodwards)



Tuesday October 14 *Taxi Casablanca* Film Screening  
Saturday October 18 *Wrong Wave 2014: Art Rock? Reprise*  
Monday October 20 Dylan Robinson Public Lecture  
Wednesday October 22 *Red Skin, White Masks* Panel  
Monday October 29 Benjamin Bratton Public Lecture  
Saturday–Sunday November 1–2 Heart of the City Festival



ILLUSTRATION BY KEET GENIZA

## Broken Pencil presents **Canzine 2014**

Festival of zine culture and independent arts

For table registration,  
programming and  
advance tickets visit:  
[brokenpencil.com/  
canzine](http://brokenpencil.com/canzine)

Saturday, Nov 8th  
1pm–7pm  
Goldcorp Centre  
for the arts  
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# JOHNNY DE COURCY

written by Elijah Teed

photos by Jon Vincent

“Art doesn’t have to be a certain way; it doesn’t have to be perfect. The beautiful thing about making art is you can do whatever the fuck you want.”

Johnny de Courcy is nothing if not outspoken — and at this point, he has every right to be. At only 26, de Courcy has accomplished a remarkable amount as an artist. From operating his own screen-printing business to releasing what will be his second solo album, it’s understandable why he might be tired of being known exclusively as “that guitar player who was in Black Wizard.”

In the three years since leaving Black Wizard, de Courcy’s been as active as ever. In 2012, he released his first solo record, *Johnny de Courcy and the Death Rangers*, which will be succeeded next month by his second, *Alien Lake*. However, his sophomore effort didn’t take an obvious shape until part-way through production. “*Alien Lake* wasn’t a concept I came up to the studio with, it happened when we were up there,” de Courcy explains. The end product came from eight days spent in a Kelowna studio where de Courcy and his

band recorded nearly the whole piece live and walked away with a fully-fledged album.

But the songs, de Courcy contends, are as far apart from one another as they could be. Despite having been played and recorded by the same people in such a short span of time, de Courcy describes each song as a representation of the many splits in his personality.

*Alien Lake* certainly has common threads between its 10 tracks that make it successful and a great listen. The record is ripe with dulcet melodies that bear resemblance to the late Elliott Smith, and groovy guitar riffs that could have come straight out of Laurel Canyon. Yet the whole album growls with certain instability, as bits of de Courcy’s identity battle each other for their time in the spotlight. In “Southern Plain,” he’s Johnny the Family Man, reminiscing about his mother making coffee and the paintings of his father; in “Steely Down,” he’s Johnny the Monk, contemplating a Vipassana meditation retreat during which he did not speak for 10 days and meditated for hours on end; and in “Turkish Freakout!,” he’s



barely even comprehensible.

It all speaks to the type of artist — and the type of performer — de Courcy has grown into. Over the years, de Courcy has developed a reputation not only for creating poignant pieces of music, but also for putting on engaging live acts. As an artist, his philosophy is that it's just as

important for an audience to have something to look at it is for them to have something to listen to.

"I'm really interested in performance and drawing from theatre and plays and musicals," says de Courcy. "People have eyes, they also have ears: that's why I like to dress up and give performances. I want to give



**“It’s cool to do a live representation of the album with the band, and I really like doing that too, but I’ve been doing that a lot for the past two years from the last record. Now I just want to do something completely different and completely out there.”**

people a visual representation as well as an aural representation.”

With *Alien Lake* nearly ready for release, de Courcy has set his sights on a solo tour — a venture with its own share of creativity and weirdness. The tour, which kicked off last month at POP Montreal, features de Courcy alone on stage, without the support of a live band behind him. This unusual decision has a bevy of reasons behind it, including the way he originally wrote and envisioned the new songs, and his respect for musicians like Bob Dylan who are known (often notoriously) to change the way their music sound once they’re in front of a crowd.

“It’s cool to do a live representation of the album with the band, and I really like doing that too, but I’ve been doing that a lot for the past two years from the last record,” de Courcy posits. “Now I just want to do something completely different and completely out there.”

Five years ago de Courcy might have been more worried about what people thought of him and his ability as an artist, but those insecurities have dissipated with time. Fans not receiving his one-man-show as warmly as they would hearing the songs as they sound on the album is not something that

fazes him. The choice to dress up and put on a persona is no longer a mask to shield him from scrutiny, but rather the call sign of a confident performer, and it’s taking him further and further.

On top of what’s already an overflowing schedule, de Courcy is soon to release his second music video with local talent Owen Ellis, and is also in the process of writing a four-part musical, which he’s planning on performing at the Lido over the course of four weeks sometime in the near future. The reason for all of this? It’s what de Courcy was made for.

“I first and foremost make art for myself. I do it because I can’t not do it; I don’t do it because I’m trying to make something for somebody else.” He pauses as he considers what he wants to say next, and you can almost see one personality changing hands for another.

“It’s like taking a shit,” de Courcy continues, “sometimes you take a shit and it smells good, and sometimes it smells fucking bad. And that’s what art is — it’s an expression, it’s an excretion of all the things you intake in your life.”

***Alien Lake* will hit shelves this November, courtesy of Neptoon Records. Be sure to pick up your copy at the album release party, date and location TBD. ♥**







**CITR 101.9FM PROGRAM GUIDE**  
**DISORDER SUGGESTS LISTENING TO CITR**  
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	MON	TUE	WED	THU	FRI	SAT	SUN
6:00			CITR GHOST MIX				
7:00	CITR GHOST MIX	PACIFIC PICKIN'	MOON GROK	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX
8:00					RADIO NO JIKAN	MOON GROK	BEPI CRESPIAN PRESENTS...
9:00	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	END OF THE WORLD NEWS	THE SECTOR		
10:00					UP ON THE ROOF		CLASSICAL CHAOS
11:00	LANGUAGE TO LANGUAGE	MOON GROK	POP DRONES	ROCKET FROM RUSSIA	THE CATS PAJAMS	THE SATURDAY EDGE	SHOOKSHOOKTA
12:00	SYNCHRONICITY	MORNING AFTER SHOW	MOON GROK	ALPHABET SOUP	SOUL SANDWICH		
1:00			THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION	
2:00	PARTS UNKNOWN	SHINE ON	MOON GROK	TERRY PROJECT PODCAST	CHIPS N DIP	FEMCONCEPT	THE ROCKERS SHOW
3:00		GIVE EM THE BOOT	EXTRAENVIRONMENTALIST	SPICE OF LIFE		POWER CHORD	
4:00	MOON GROK	RADIO FREE THINKER	MOON GROK	ASTROTALK			
5:00	THE LEO RAMIREZ SHOW	MOON GROK	ASIAN WAVE	THUNDERBIRD EYE	NARDWUJAR PRESENTS	CODE BLUE	LA FIESTA
6:00	LITTLE BIT OF SOUL	DISORDER RADIO	ARTS REPORT	SIMORGH	NEWS 101	MANTRA	BLOOD ON THE SADDLE
7:00	4'33"		ALL EARS	UBC ARTS ON AIR			
8:00	EXPLODING HEAD MOVIES	FLEX YOUR HEAD	SAM-SQUANTCH	CANADA POST-ROCK	ARE YOU AWARE	PEANUT BUTTER N' JAMS	STRANDED
9:00		INSIDE OUT					NASHA VOLNA
10:00	THE JAZZ SHOW	CRIMES & TREASONS					SOULSHIP ENTERPRISE
11:00		SO SALACIOUS	FOLK OASIS	STEREOSCOPIC REDOUBT	AFRICAN RHYTHMS		MORE THAN HUMAN
12:00	TRANSITION STATE		HANS VON KLOSS MISERY HOUR	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	A DEEPER REVERB	RHYTHMS
1:00		G4E		THE COPYRIGHT EXPERIMENT	RADIO NEZATE	TECHNO PROGRESSIVO	
2:00			VAMPIRE'S BALL				BOOTLEGS & B-SIDES
3:00	CITR GHOST MIX	CITR GHOST MIX		AURAL TENTACLES	THE LATE NIGHT SHOW	SYNAPTIC SANDWICH	TRANCENDANCE
4:00			CITR GHOST MIX			RANDOPHONIC	
5:00						THE ABSOLUTE VALUE OF INSOMNIA	CITR GHOST MIX
6:00							

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## DIFFICULT

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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

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## CLASSICAL

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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.

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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.

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## TALK

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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.

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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...

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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

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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!

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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.

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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](mailto:queerfmradio@gmail.com)

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Radio Free Thinker **TUE 3pm**  
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

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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.

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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.

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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.

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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.

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UBC Arts On Air **WED 6pm**  
Ira Nadel; UBC English; offers scintillating profiles and unusual interviews with members of UBC Arts world: Tune in for programs; people and personalities in Art

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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](http://sexyinvancity.com/category/sexy-in-vancity-radio).

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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.

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## REGGAE

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The Rockers Show **SUN 12pm**  
Reggae inna all styles and fashion.

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## ROOTS / FOLK / BLUES

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Blood On The Saddle **Alternating Sundays 3pm**  
Real cowshit-caught-in-yer-boots country.

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Pacific Pickin' **TUE 6am**  
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman. Email: [pacificpickin@yahoo.com](mailto:pacificpickin@yahoo.com)

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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: [folkoasis@gmail.com](mailto:folkoasis@gmail.com)

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**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](mailto:stevedge3@mac.com).

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**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: [codeblue@paulnorton.ca](mailto:codeblue@paulnorton.ca)

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## SOUL / R&B

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**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.

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## ELECTRO / HIP HOP

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**So Salacious** TUE 11pm  
"So Salacious is a program featuring new urban and alternative music, sounds of beats, hip hop, dancehall, bass, interviews, guest hosts and more every Tuesday at 11pm. [scads\\_international@yahoo.com](mailto:scads_international@yahoo.com)  
[facebook-So Salacious](https://www.facebook.com/SoSalacious)"

---

**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](https://www.soundcloud.com/doe-ran) and search "Doe-Ran" on Facebook.

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**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](mailto:dj@crimesandtreasons.com).

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## EXPERIMENTAL

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**More Than Human** SUN 7pm  
Strange and wonderful electronic sounds from the past, present, and future with host Gareth Moses. Music from parallel worlds.

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**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.

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## WORLD

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**La Fiesta** Alternating Sundays 3pm  
Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host Gspot DJ.

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**Shookshookta** SUN 10am

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

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**Radio Nezone** FRI 10pm  
A mix show with music and discussion in Tigrinya the language of Eritrea.

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**Asian Wave** WED 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.

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**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.

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**Nasha Volna** SAT 6pm  
News, arts, entertainment and music for the Russian community, local and abroad. Website: [nashavolna.ca](http://nashavolna.ca).

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**Radio No Jikan** Every last Friday of Month 7am  
We will be talking about anything and everything Japanese, accompanied by well, Japanese music (no duh!).

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**African Rhythms** FRI 7:30pm  
Website: [www.africanrhythmsradio.com](http://www.africanrhythmsradio.com)

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**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.

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

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**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](https://www.facebook.com/givetheboot).

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**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](mailto:mantraradioshow@gmail.com)

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## DANCE / ELECTRONIC

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**The Copyright Experiment** THU 11pm

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**Techno Progressivo** Alternating Sundays 8pm

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

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**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](mailto:djsmileymike@trancendance.net). Website: [www.trancendance.net](http://www.trancendance.net).

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**Inside Out** TUE 8pm

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**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](http://www.radiozero.com)

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**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](http://synapticsandwich.net)

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**The Late Night Show** FRI 1230am  
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 T2M broadcasts, beginning at 6 a.m.

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## ROCK / POP / INDIE

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**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 Phone can put the word "post" in front of.

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**Crescendo** SUN 6pm  
Starting with some serene chill tracks at the beginning and building to the INSANEST FACE MELTERS OF ALL TIMEEEE, Crescendo will take you on a musical magic carpet ride that you couldn't imagine in your wildest dreams. Besides overselling his show, Jed will play an eclectic set list that builds throughout the hour and features both old classics, and all the greatest new tracks that the hipsters think they know about before anyone else does.

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**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.

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**Discorder Radio** TUE 5pm  
Discorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!

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

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**Spice of Life** THU 2pm  
Canadian progressive rock, including some of the Japanese and Russian scene.

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

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**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.

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**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!

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**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.

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**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](http://facebook.com/deeperreverb). Contact: [adeeperreverb@gmail.com](mailto:adeeperreverb@gmail.com).

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## ECLECTIC

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**Transition State** MON 12am  
High quality music with a special guest interview from the Pharmaceutical Sciences. Frank discussions and music that can save the world

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**Shine On** TUE 1pm  
Connecting music and artists through a different theme each week

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**Soul Sandwich** THU 11am  
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.

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

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**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!

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**Breakfast With The Browns** MON 8am  
Your favourite Brownsters, James and Peter, offer a savoury blend of the

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familiar and exotic in a blend of aural delights.  
Email: [breakfastwiththebrowns@hotmail.com](mailto:breakfastwiththebrowns@hotmail.com).

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**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.

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**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.

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

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

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**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](mailto:dj@jackvelvet.net).

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**Student Special Hour** THU 4pm  
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!

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**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.

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**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.

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**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.

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**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](mailto:auraltentacles@hotmail.com)

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**It Ain't Easy Being Green** FRI 12pm  
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.

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**FemConcept** FRI 1pm  
Entirely Femcon music as well as spoken word content relevant to women's issues (interviews with campus groups such as the Women's Center, SASC, etc.). Musical genres include indie-rock, electronic, punk, with an emphasis

on local and Canadian Artists.

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

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**The Medicine Show** FRI 11PM

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**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.

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**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.

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**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](mailto:thevampiresball@gmail.com) [thevampiresballoncitr.com](http://thevampiresballoncitr.com)

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## CINEMATIC

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**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.

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## JAZZ

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**The Jazz Show** MON 9pm  
"Vancouver's longest running prime-time Jazz program. Hosted by Gavin Walker. Features begin after the theme and spoken intro at 9pm. Oct. 6: Ex-Coltrane drummer Elvin Jones in a rare recording with brother Thad, tenor master Hank Mobley and recent South African expat Dollar Brand (aka Abdullah Ibrahim) on piano. "Midnight Walk". Oct 13: As a birthday tribute to drummer Art Blakey and piano genius Thelonious Monk. "Thelonious Monk with Art Blakey's Jazz Messengers" An important classic. Oct 20: Composer and innovator George Russell and his all-star orchestra and a portrait of New York city with "New York, New York". Oct.27: One of the greatest and yet unrecognised voices of the alto saxophone, Sonny Criss. "Sonny Criss Plays Cole Porter" Unbridled mastery!"

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**Little Bit of Soul** MON 5pm  
Little Bit of Soul plays, primarily, old recordings of jazz, swing, big band, blues, oldies and motown.

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## LITERACY / LANGUAGE

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**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 9pm  
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: [rocketfromrussiagit@gmail.com](mailto:rocketfromrussiagit@gmail.com). Facebook: <https://www.facebook.com-RocketFromRussia>. Twitter: [http://twitter.com/tima\\_tzar](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](http://generationannihilation.com). Facebook: [facebook.com/generationannihilation..](https://facebook.com/generationannihilation..)

## 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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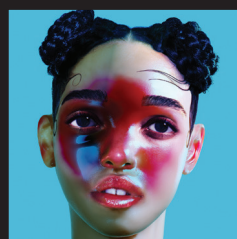


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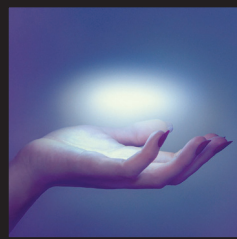
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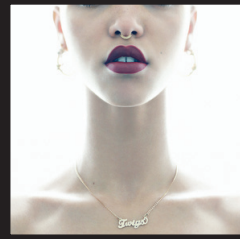
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