

DISCORDER

... that magazine from CiTR 101.9
supporting Vancouver's independent
music community for over 30 years

SEPTEMBER 2014

vol 6
issue 66



! SUPERM CON !

(don't worry)

YOU CAN STILL SUBMIT TO



shindig

New deadline is September 15

SHINDiG is CiTR's annual battle of the bands, spanning 13 weeks from October 14, 2014. All styles are welcome. For details and prizes, check out citr.ca/shindig.

SEND US THIS

- A minimum 3 song demo of original material. CD/MP3/Bandcamp/Whatever. Rough mixes absolutely OK. We'll get the idea.
- Contact information (Email + Phone number).
- Bio, photos or other information are not required but we will look at them if you send them in.

Please email all the above to shindig.submissions@gmail.com by September 15, 2014.

Or, put everything in an envelope! Drop off or mail:

SHINDiG! c/o CiTR Radio
#233-6138 SUB Blvd.
Vancouver, BC V6T 1Z1
Canada

UPCOMING SHOWS

RICKSHAW T H E A T R E

254 East Hastings Street
604.681.8915

SEP 1	CORROSION OF CONFORMITY Bl'ast, Brant Bjork, Lord Dying, Wiser Fool
SEP 5	STEVE-O Stand-Up Comedy with the star of Jackass
SEP 6	RADFEST X DJ Caveman Lawyer, DJ Mick's Tape, DJ Sillysellyn
SEP 7	MIDGE URE (ULTRAVOX, THIN LIZZY, BAND AID) SOLO SET Sur Une Plaque
SEP 12	DESERT DWELLERS Jay Michael & Raghunath Khe
SEP 13	WEST OF HELL Revenger, Expain, Hell Chamber
SEP 19	JUNO REACTOR DJ Pandemonium, iVardensphere, Goa Pete, Solitare

SEP 20	CAPITA SNOWBOARDING VIDEO PREMIERE DEFENDERS OF AWESOME 2
SEP 22	RUSSIAN CIRCLES The Atlas Moth
SEP 24	THE ORWELLS Skaters
SEP 26	TWIZTID Kung Fu Vampire & Aqualeo
SEP 27	RAIN CITY THROWDOWN Take The Earth Beneath Us, Quartered, & more
SEP 28	CROWBAR Revocation, Havok & Armed For Apocalypse
OCT 2	THE SONICS The Evaporators, The Flintettes

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

WWW.RICKSHAWTHEATRE.COM



<http://facebook.com/RickshawTheatre>



[@rickshawtheatre](https://twitter.com/rickshawtheatre)



[@rickshawtheatre](https://www.instagram.com/rickshawtheatre)

20 NEW FORMS FESTIVAL

Best described as a “contemporary art and music festival,” New Forms has been a staple in Vancouver counter-culture for 14 years now. While some things never change — the festival’s lineup is as impressive and diverse as ever — some things do, including the decision to host the entirety of this year’s New Forms at Science World.

28 OTHER JESUS

With an off-kilter name and a self-deprecating sense of humour, Other Jesus are just one of those bands you’re immediately drawn to. A mixture of early punk mixed with haze rock, the group just wrapped up their first tour and have big plans for their sophomore follow-up to 2014’s *Bachelors of Arts*.

33 UNDERPASS

If colourful band names are all the rage, then Olympia/Vancouver’s Underpass are the favourable underdog. Since last October, they’ve been treating our ears to spacey new wave rock and they’ve upped the ante further with their sophomore release, *Assimilation*.

39 SUPERMOON

Not to be confused with the astrological phenomenon already bogarting 2014’s headlines, this local four-piece are as much of a sight to see. With an emphasis on “super,” the group snuck onto a couple festival lineups earlier this year using a deceased band name (RIP Movieland), but are ready to turn their focus on creating new music and embracing their whimsical name.

45 DIGITIZING DISORDER

Remember that time in the ‘80s when you were briefly a writer for Disorder? We sure do. After 31 years of charting independent music and culture in Vancouver, the entire archive of Disorder is ready to make the leap online

49 ROSIE JUNE

Amongst an undeniably stellar lineup, Rosie June stands as a must-see at this year’s Rifflandia festival. While 2014’s already been a big year for June — her album, *Listening Post*, enjoyed a re-release in, coincidentally, June — the singer-songwriter is ready to make her debut at the four-day festival one to remember.

07 DISCOVER REVISITED: OUT OF THE BLUE (PERFECT YOUTH)

12 TEXTUALLY ACTIVE: OPEN RELATIONSHIP #IRL

17 ON THE AIR: POP DRONES

24 IN GOOD HUMOUR: THE FICTIONALS

36 CALENDAR

53 REAL LIVE ACTION

58 UNDER REVIEW

66 PROGRAM GUIDE

ADVERTISE: Ad space for upcoming issues can be booked by calling (604) 822-3017 ext. 3 or emailing advertising@citir.ca. Rates available upon request.

CONTRIBUTE: To submit words to Disorder, please contact: editor.disorder@citir.ca. To submit images, contact: artdirector.disorder@citir.ca

SUBSCRIBE: Send in a cheque for \$20 to #233-6138 SUB Blvd., Vancouver, B.C., V6T 1Z1 with your address, and we will mail each issue of Disorder right to your doorstep for a year.

DISTRIBUTE: To distribute Disorder in your business, email distro.disorder@citir.ca. We are always looking for new friends.

DONATE: We are part of CiTR, a registered non-profit, and accept donations so we can provide you with the content you love. To donate visit www.citr.ca/donate.

NOTICE OF DIGITIZATION Let it be known that CiTR is currently working to digitize the entirety of *Disorder*’s archives. Soon all of the past issues you know and love will be available for viewing online. Thanks, computers! If you have any questions or concerns, please contact Brenda at stationmanager@citir.ca

Writers: Mariko Adams, Alex de Boer, Evan Brown, Robert Catherall, Julie Colero, Natalie Dee, Fraser Dobbs, Kay Gallivan, Natalie Hoy, Erik Johnson, Tristan Koster, Erica Leiren, Luan Li, Matthew Murray, Mark PaulHus, Yasmine Shemesh, Elijah Teed, Kristian Voveris, Sves

Yeung, Chris Yee
Photographers & Illustrators: Britta Bacchus, Eduard Barcelón, Severn Bowen, Brandon Cotter, Alisha Davidson, Hannah Fazio, Natalie Hoy, Dana Kearley, Justin Longoz, Jenna Milsom, Naomi Nguyen, Kim

Pringle, Syme Robinson,
Karl Ventura

Cover: Photo by Hannah Fazio

Editor: Jacey Gibb

Art Director: Sves Yeung

Under Review Editor:
Alex de Boer

Real Live Action Editor:
Robert Catherall

Web Editor:
Marcin Lasinski

Ad Coordinator:
Ana Elena Garza

Copy Editors: Robert Catherall, Alex de Boer

Proofreaders:
Alex de Boer, Marcin Lasinski, Ana Elena Garza

Calendar Listings:
Sarah Cordingley

Accounts Manager:
Corey Ratch

Official Tweeter:
Evan Brown

CiTR Station Manager:
Brenda Grunau
Publisher: Student Radio Society of UBC
Student Liasons: Joshua Gabert-Doyon

EDITORIAL CUTOFF: August 22, 2014

SPARE SOME CHANGE

With the end of summer already in sight — or already come and gone, depending on when you read this — now seems like the perfect time for me to gab about how temporary things can be.

I shouldn't, but I often get jealous of people who've lived in the Lower Mainland for most of their lives. It comes with a degree of credibility that transplants like myself can't easily replicate, especially when it comes to the music scene. I regularly have to explain my blank face whenever someone talks about places like Richard's on Richards or the old Emergency Room; one of the first Apollo Ghosts shows I ever attended was their feel-filled send-off; I know Mac Demarco from his solo stuff rather than Makeout Videotape. There's a lot of history I'm not a part of and while the same can really be said for anyone — no matter how old

at a chance to correct you. (A naive perspective, I know.) But I've grown to appreciate the knowledgeability and worldliness that comes with it.

So what does all this have to do with Discorder?

I used to have a more permanent-centric view of the magazine — wanting to spotlight things that might grow over time, maybe even become icons — and even shied away from covering things that might not be around six months, or two weeks, from now. "It makes Discorder seem so dated, featuring things that are dead and gone while the issue's still on stands." But that adds a uniqueness to it. An issue is a snapshot of Vancouver at a particular time and it wouldn't be any fun if that snapshot was the same every time.

In this month's issue, we tackle the temporary nature of things in several

An issue is a snapshot of Vancouver at a particular time and it wouldn't be any fun if that snapshot was the same every time.

you might be, there was a time before you — it's a bummer to have missed out.

Suppose that's why the more I've aged, the more appreciation I have for history. To kid Jacey, history seemed like just an excuse for people to throw a clusterfuck of dates around and jump

ways: Matthew Murray's Discorder debut shines a light on recent digitization efforts to make every issue of the magazine available for viewing online; our Textually Active column looks at the beginning and end of Victoria punk-rockers Open Relationship via their new zine, Open



ILLUSTRATION BY NAOMI NGUYEN

Relationship #IRL; we have a story that ties together fleeting youth, The Pointed Sticks, and Dustin Hopper in this month's Discorder Revisited; and even our feature on New Forms Festival talks about the change in venue for this year's festivities to the all-knowing dome of Science World. We also have a bunch of other stories that, while not fitting the theme of change like the ones above, are nonetheless pretty great.

September also marks a full year since I took over as Editor-in-chief for Discorder. It's been a fun/challenging/rewarding/time-guzzling/incredible experience so far and, unlike some things in life, that likely won't change anytime soon — and I'm looking forward to it.

So it goes,
Jacey Gibb

STRICTLY THE COOLEST HITZ OF AUGUST 2014
CITR 101.9 FM CHARTS

	ARTIST	ALBUM	LABEL
1	Slow Learners*+	Grow on You	Debt Offensive
2	The Shilohs*+	The Shilohs	Light Organ
3	Cousins*	The Halls Of Wickwire	Hand Drawn Dracula
4	White Lung*+	Deep Fantasy	Domino
5	Brave Radar*	Message Centre	Fixture
6	Monomyth*	Saturnalia Regalia	Mint
7	Alvays*	Alvays	Polyvinyl
8	Sabota*+	Sabota	Hybridity Music
9	Sontag*+	Sontag	Self-Released
10	Sean Nicholas Savage*	Bermuda Waterfall	Arbutus
11	00100	Gamel	Shock City
12	Parquet Courts	Sunbathing Animal	What's Your Rupture?
13	The Harpoonist & the Axe	A Real Fine Mess	Tonic
14	Total Control	Typical System	Self-Released
15	The Flintettes*+	Open Your Eyes	La Ti Da
16	Cool*+	Best New Music	Self-Released
17	Austra*	Habitat	Domino
18	Mac DeMarco*	Salad Days	Captured Tracks
19	Shimmering Stars*+	Bedrooms of the Nation	Self-Released
20	Various*	Psych Pop 2	Optical Sounds
21	Mi'ens*+	Experimentalsparknoisepp	Self-Released
22	Woolworm*+/Grown Ups*	7" Split	Debt Offensive
23	The B-Lines*+	Opening Band	Hockey Dad
24	Tanya Taqaa*	Animism	Six Shooter
25	Cold Beat	Over Me	Crime on the Moon

	ARTIST	ALBUM	LABEL
26	LNRDCROY*+	Much Less Normal	1080p
27	Hag Face*	Rag Face	Fadora Upside Down
28	Sex With Strangers*+	You Know Something we Don't?	Self-Released
29	Various*	Poncho Records Compilation Vol. 1	Self-Released
30	Koban*+	Vide	Weyrd Son
31	Chad VanGaalén*	Shrink Dust	Flemish Eye
32	Ought*	More Than Any Other Day	Constellation
33	Flash Palace*+	Ceiling All	Self-Released
34	Ex Hex	Hot and Cold 7"	Merge
35	Various*+	Girls Rock Camp Showcase 2013	Self-Released
36	Frog Eyes*	Carey's Cold Spring	Paper Bag
37	PS I Love You*	For Those Who Stay	Paper Bag
38	Eccodek*	Singing in Tongues	Self-Released
39	Diamond Version	Cl	Mute
40	Renny Wilson*	Punk Explosion	Value
41	Needles/Pins*+	Shamebirds	Dirtnap
42	Catholic Girls*	Shelia Joined A Cult	Self-Released
43	Friendly Rich*	Bountiful	Pumpkin Pie Corp.
44	Fucked Up*	Glass Boys	Arts & Crafts
45	Michael Brock*+	Scorpio EP	Hybridity Music
46	Thee Oh Sees	Drop	Castle Face
47	Mormon Crosses*+	2014 Tour Demos	Nite Prison
48	tUnE-yArDs	Nikki Nack	4AD
49	Pinner*	#1 Demo	Self-Released
50	Katie and The Lichen*+	Yours Truly	Greenbelt Collective

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.

OUT OF THE BLUE (PERFECT YOUTH)

DISORDER REVISITED

written by Erica Leiren

We all knew Lynn Canyon was dangerous. Exhaling swirling curtains of mist into the Valley, a hundred shades of green, sounds of rushing water and boiling cauldrons of hollowed rock throughout the rainforest. Fern grottos; waterfalls; humans? Inconsequential.

Lynn Canyon was always right beside us, waiting patiently for our next visit. We always felt safe in the forest, and sometimes, you could feel it loved you back. We locals felt immune to the dangers there. Anytime we heard news of the latest accidental death, we felt sorry, but smug. "Can't be a local. Had to be from Burnaby or Surrey," we'd mutter reassuringly to ourselves and each other. Any longer than a few minutes in the water, a jade-green vortex, and you'd be paralyzed; even in a hot June, it's dangerous. The water runs high with frigid snow-melt.

Stand on the warm rocks and jump into the swimming hole on the hottest summer day you can imagine. Plunge down quickly through the translucent green and before you begin to rise up again, feel the instant chill that penetrates deep into your bones. Bet you've never

felt your bones inside you before, have you? Well, you do if you jump into the water in the Canyon. Once you feel that true cold, you never forget it.

The knowledge is passed down from one generation of kids to the next. Older siblings and friends teach the younger ones who watch and wait. Adults don't understand. They forget that when you're young, you need a place to be away from the grown ups. It's always been like that in the Canyon.

If you respect it, and are careful, you can survive its challenge, and it will help you to grow up. But the Canyon is as whimsical as its sparkling waters. Mostly unforgiving of error, stupidity, or insolence; sometimes it protects the foolish, like that drunk girl who flipped over backwards off the suspension bridge and lived. Other times it forgets its code or makes a mistake, and some innocent's luck runs out.

Like the day Jacquie died — but that came later.

When we moved up from Pasadena, my sister Annette made four very good friends. Marnie was the most serious of

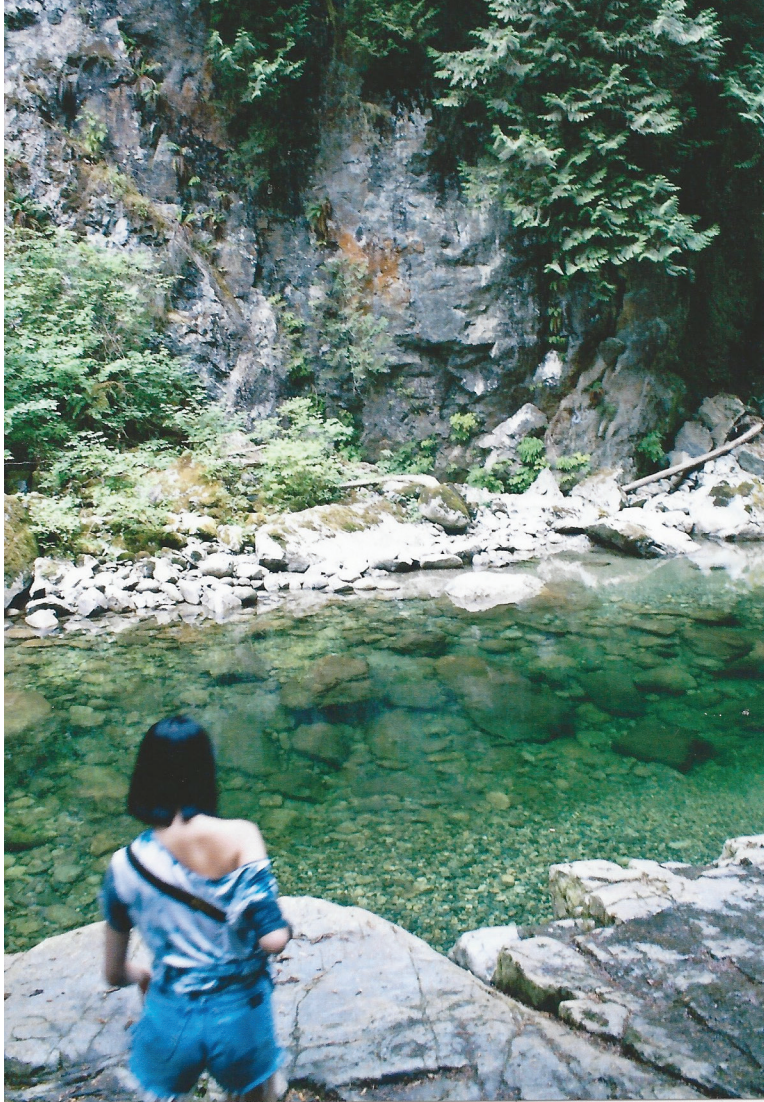


photo by Simone Badanic

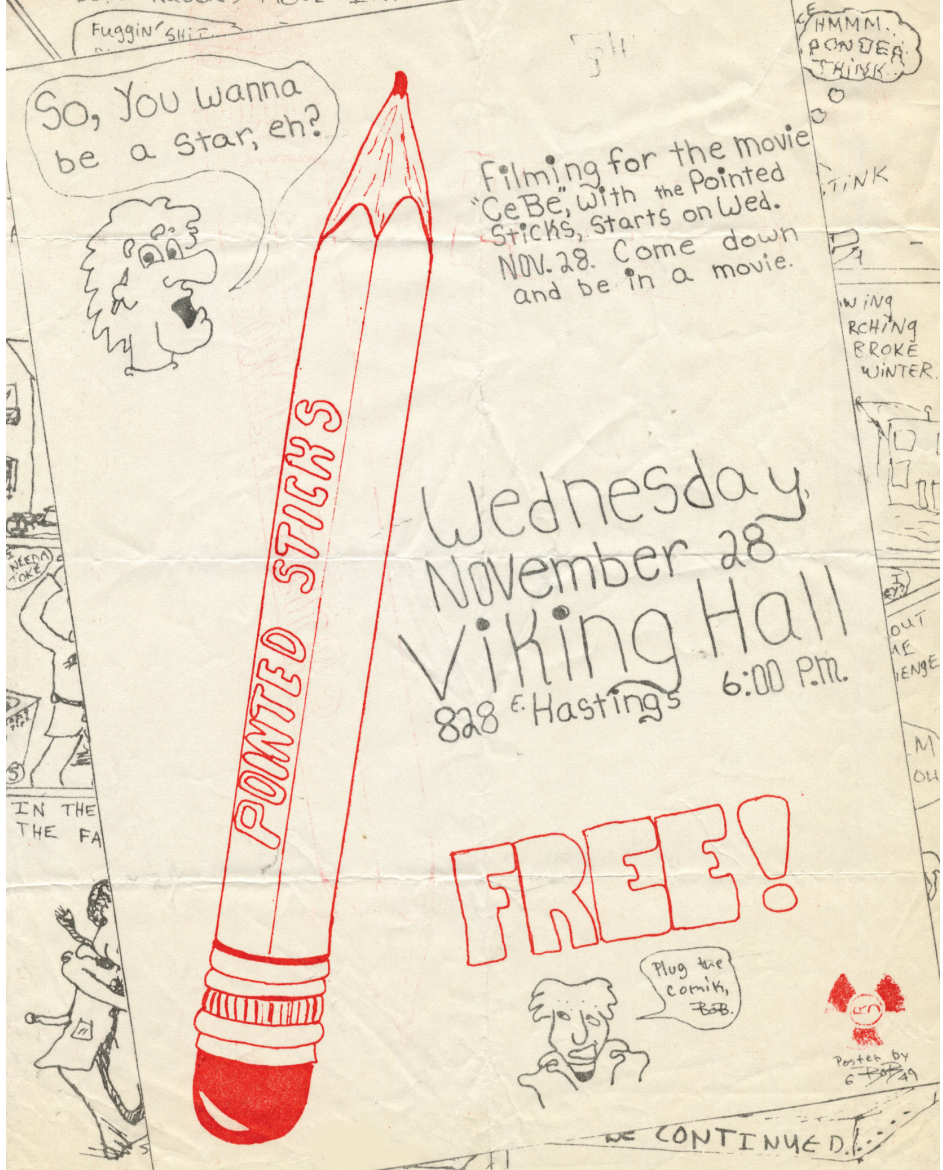
the group, but good fun. Jennifer was petite and adorable with a sweet face; her outgoing, friendly personality made her everyone's darling. Marion was the forthright red-head, and a seriously-good highland dancer. My sister was a spark, fearless and willing to try anything, even if it might be dangerous — she sent me a letter the year I was away in Quebec with a picture of her new punk haircut, the first of anyone we knew.

Jacque was singular; kind and funny, freckle-faced, friendly and good-natured. Effortlessly graceful and athletic. Golden brown hair with summer

streaks of light. Beautiful eyes: intense, very blue, with dark lashes. The way they looked at you, you could see depths.

All five girls were young and beautiful and growing up between the ocean and mountains in North Vancouver. They romped through school, "All for one, and one for all!" When you forge a bond that early, it's virtually unbreakable. The Five Musketeers did everything together, including one of their greatest adventures: the movie.

Dennis Hopper ended up making a movie here called *Out of the Blue* and he needed some local kids to



poster by Bob Montgomery

act in a classroom scene; it was the girls' drama class they used.

The movie adventure was exciting for a couple of reasons. Our hometown heroes, singles-band extraordinaire, The Pointed Sticks, were in it playing a "punk" band and performing "Somebody's Mom." But also, being in a movie with all of your friends was just a big thrill. Nothing like it had ever happened in Vancouver before.

Back to the Canyon. Just about every North Van kid spends a summer or two almost exclusively in the Canyon, and

the Five Musketeers were no exception. The jumps at the big pools are two levels: one is scary, while the other higher jumps are dangerous and truly terrifying. No one jumps before seeing their older friends or siblings demonstrate the proper technique, because there's a risk. You need coaching from the bigger kids who have survived. Experience necessary.

A moment's hesitation, the leap, followed by a timeless freefall and the sudden, frigid plunge metres deep into a green abyss. Then hopefully, up again

towards the light, through the froth of bubbles churned up by your torpedo body on the way down. Burst through to the surface and you're alive.

Annette used to jump and — not long ago — she told me about the last time. It was from the highest jump at the 30-foot pool, never for the faint-hearted. She'd done it before, so she knew exactly how far you had to launch yourself, with an emphatic push as you leapt to clear the rocks. That day, she must not have taken the running start she should have, and she felt the feather-soft whisper of the rockface brush her spine on the way down. After that, she figured she had tempted fate enough and substituted the safer sports of parachute-jumping and mountain-climbing instead.

Jacquie hadn't even been jumping that day. August 20, 1982. She and Marion had come down to the water to sunbathe. They lay stretched out in their bikinis, on the rockpile at the north side of the pool. Feeling sun-lazy and relaxed, absorbing the warmth from both sides — the sun above and warm rocks underneath their beach towels. Lifting their heads occasionally, lazily, as the irregular sound of jumpers entering the pool roused them back to partial-alertness.

It happened almost before Marion could realize what was going on. Jacquie must have been dozing in the sun as Marion noticed a big rock tumbling from above to where the two girls lay prone. Who knew if Jacquie even heard or saw it. Marion told Annette later that it was impossible to see where the rock was coming from or where it was going to end up. It was more the sound of it that you could distinguish, tumbling closer, and it sounded huge. Faster than Marion could act, it had already rolled past and into the water.

But it had struck Jacquie on its way. Marion, a lifeguard with all of her First Aid training, rushed to Jacquie's side. Jacquie was lying where she had been sunbathing and looked untouched and perfect, but then Marion noticed that Jacquie had gone completely white; the rock had

hit Jacquie right in her mid-section.

In the minutes that seemed like eternities, Marion stayed beside her friend, until the sirens began to wail outside the Canyon. Someone must have sprinted up to the suspension bridge and over to use a phone, but it was already too late. Jacquie was 19.

I don't know if there is any lesson to this story, except that it kind of makes you wonder about the way things all seem to come together sometimes, for better or worse, unplanned and unanticipated, then crystallize, right out of the blue, into one defining moment to your whole life.

We think of Jacquie every time we cross the Lynn Canyon Suspension Bridge. Kids still use the canyon the way they always have. The other day, I was walking my dog on a trail my teenage nephews showed me. The summer morning was bright with slanting sunlight, and the night before had been warm and perfect for a bush party. I was the first person on the path that day; I could feel the cobwebs breaking across my face as I walked. A hundred metres into the forest, my eye was drawn right into the forest by a flash of metal. Wonderingly, I took in the tableau: a fallen log at the side of the trail, about a dozen empty beer cans, a crumpled package of Players, and a still-smouldering campfire. It was all laid out, as though waiting in readiness for the imminent return of the revelers.

I left it exactly as I found it: perfect. Perfect youth, forever.

Dedicated to Jacquie Whittaker

CiTR

101.9 FM / CITR.CA

WE HAVE AWESOME VOLUNTEER OPPORTUNITIES!

At CiTR 101.9FM, UBC's community radio station, you can be trained and participate in:

- Sports broadcasting
- Independent news journalism
- The music industry
- Arts journalism
- On-air show hosting
- Live sound and live radio broadcasting
- Digitization and archiving
- Production for radio
- Promotions and outreach

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
- Take photographs, either of bands or at concerts

And if all that wasn't enough for you, CiTR offers work-study opportunities and practicum placements for students(at UBC and beyond) interested in a multitude of fields.

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.

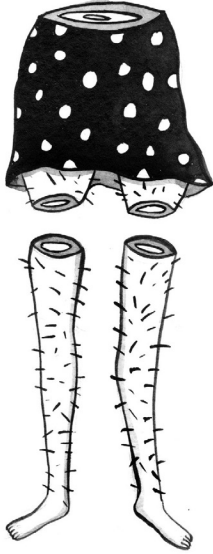
PROUDLY SPONSORED BY
DISCORDER



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*

OPEN RELATIONSHIP #IRL



written by Kay Gallivan
illustrations by Dana Kearley

If you go through a breakup and you're in a pop-punk band, chances are good you'll wind up writing a fun, sentimental song about it — but what if the breakup is *with* your pop-punk band? In the final months before Victoria's Open Relationship split up, the band's drummer, Melissa Edwards, turned to zine-making for an outlet on dealing with the transition. Chock-full of band anecdotes, photographs, past gig posters, and a timeline of every show the band played during their four years together, *Open Relationship #IRL* is one part scrapbook, another part nostalgic autobiography.

The 55-page zine contains eight chapters: one on Open Relationship's first show at a house party, one about the several bass players they went through over the years, four on various out-of-town shows and tours, one about

their adventures in DIY basement recording, and a final chapter on their encounter with Nardwuar. The zine reads like a collection of short stories, but with Open Relationship as a common thread throughout.

The motive behind *Open Relationship #IRL* was largely personal: in the introduction, Edwards says that this was her way of processing the band's breakup as they slowly drew closer to their final show. Still, even though these stories are very particular, the observations Edwards makes could have anyone imagining themselves as a young person in a punk band — overcoming fears of being a novice, growing as an artist, going on road trips with friends, and quietly celebrating personal firsts. The zine's narrative voice has all the simplicity and charm of a conversation with a good friend

and, combined with Edwards' emotional honesty about mourning the end of this chapter of her life, the result is touching.

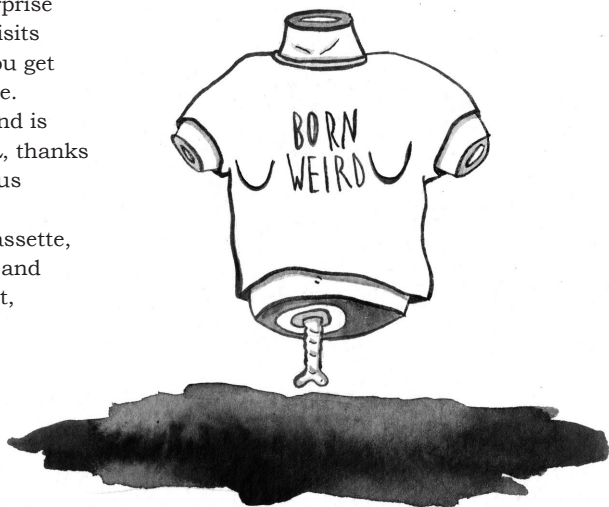
As somebody who's never gone on tour myself, I have had the perpetual frustration of asking recently returned friends what it was like. All they ever do is give me far-away smiles and say something to the effect of, "It was the best time I have ever had, but I don't know what else to tell you." That's probably why my favourite parts of *Open Relationship #IRL* were the ones about touring. Describing the joys of being on tour is apparently difficult because it isn't a single exciting story, so much as the summation of several little stories: a weird rock 'n' roll bar, a new friend, a surprisingly well-attended show, and so on for weeks or months — punctuated by long drives. Friends always tell me how addictive touring is, but I understand how it would be tough to describe exactly why. Which details are important to the story? Edwards handles this with a bullet point list of tour anecdotes ranging from two lines to half a page. In that three-page list of broken-down minivans, surprise sleepovers with old friends, and visits with favourite family members, you get that sense of a priceless adventure.

Nearly every aspect of the band is covered in *Open Relationship #IRL*, thanks to Edwards' attention to meticulous detail. The discography includes information on every small-run cassette, including release dates, reissues, and status as of August 2014 (sold out,

available, offline, unreleased, and so on); a poster gallery features three pages of scanned and resized show posters; and a fan art section features images of comics, drawings, and even a photo of an Open Relationship tribute tattoo.

While *Open Relationship #IRL* serves as a final posthumous morsel for dedicated fans of Open Relationship, strangers to the band will also enjoy it as a well-crafted, coming-of-age story. Just like pop punk, *Open Relationship #IRL* is for anyone who has ever been to a house party, gone on a road trip, broken up, grown up, or felt moody about any of the above.

If you want to read *Open Relationship #IRL* yourself, you can order a copy through stickandpokeyourname@gmail.com or borrow a copy from the zine library at Horses Records in Vancouver.



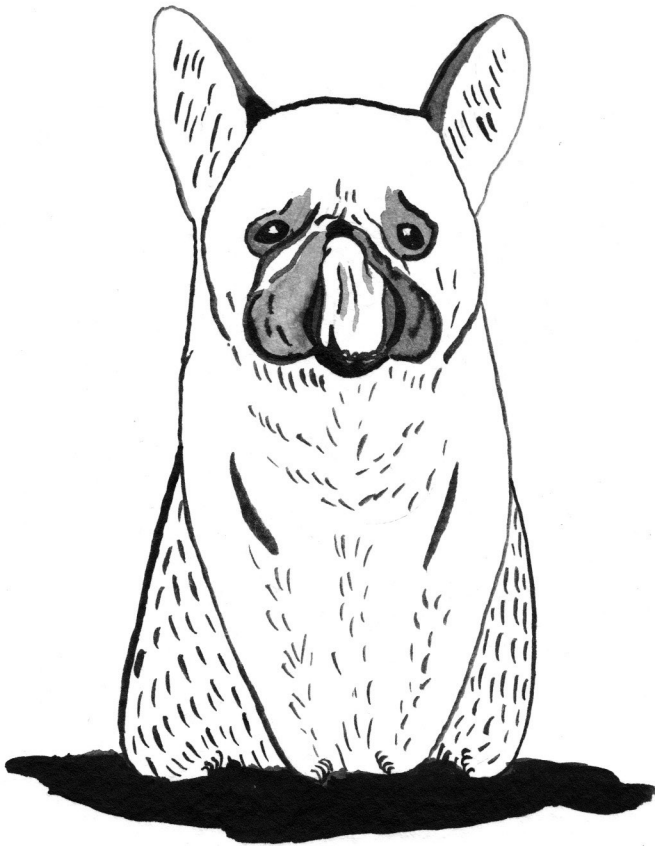


illustration by Dana Kearley

CiTR
101.9 FM / CITR.CA

UPCOMING EVENTS

GET INVOLVED AT CITR

Come to our open house! 12–5pm on Thursday, Sept 4, room 233 in the SUB.

STOP IN FOR A STATION TOUR

weekdays at noon. Email

volunteer@citr.ca for more info.

CITR AND AMS EVENTS PRESENT

Live @ Lunch, bringing local bands to UBC from 12–1 PM from Sept 2–4, 8–11.

CiTR will be live broadcasting the bands

playing this year:

Sept 2 - War Baby

Sept 3 - Village

Sept 4 - Fine Times

Sept 8 - Flintettes

Sept 9 - Supermoon

Sept 10 - Royal Streets

Sept 11 - Purple Hearts Social Club

SHINDIG!

CiTR's 13-week battle of the bands!

Shindig kicks off on Tuesday, Oct 14. For more info, visit www.citr.ca/shindig

BECOME A RAD DJ

Sign up for our free digital mixing and beatmatching program, DJ 101.9. Classes start in Oct.

WORKSHOPS

Become a member of CiTR for \$10 (students) or \$35 (community members) and attend our Sept workshops:

HOW TO WRITE FOR DISORDER WITH JACEY GIBBS

Sept 23, 6–8 PM Room 212A UBC SUB

HOW TO HOST A SHOW WITH DUNCAN MCHUGH

Sept 24, 6–8 PM Room 212A UBC SUB

SUBMITTING ART FOR DISORDER WITH SVES YEUNG

Sept 25, 6–8 PM Room 212A UBC SUB

UPCOMING LIVE BROADCASTS

AUG 31

Victory Square Block Party

SEPT 2–11

Live at Lunch UBC

SEPT 13

UBC Thunderbirds Football Homecoming Game

SEPT 27

Study & Go Abroad Fair

OCT 16–19

Vancouver New Music Festival

11 DAYS OF MUSIC!

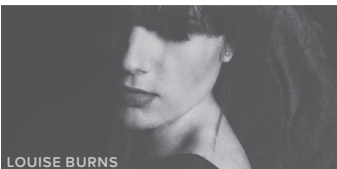
SEPTEMBER 4 - 14, 2014

all shows are
FREE

featuring



JORDAN KLASSEN



LOUISE BURNS



THE OH WELLS



PERCHERON

and more!

PLUS

+ KARAOKE

+ DANCING

+ FOOD TRUCKS

+ PHOTO BOOTH

on the Barefoot Wine & Bubbly Stage at the St. Ambrose

located at **AGRO CAFÉ**
GRANVILLE ISLAND

19+

FRINGE BAR

VANCOUVERFRINGE.COM



★
ART, MUSIC, DANCE,
INDEPENDENT CULTURE

THE
FOX

2321 MAIN ST

★
NON-STOP
ENTERTAINMENT

EVENT HIGHLIGHTS — SEPTEMBER 2014

FRI | SEPT 6th

LOVERS CABARET

Night of intimate contemporary burlesque.

Early Show - Party After

BRAIN CANDY

Science-fiction-double feature-themed dance-rave, drag show, and costume contest.

WED | SEPT 10th

ROCOCODE & YOUNG LIARS

Live independent music from Vancouver's finest.

THURS | SEPT 11th

ACCORDION NOIR

7th annual festival of dark accordion music.

FRI | SEPT 12th

LOST GIRLS

Monthly burlesque ritual of bizarre erotica.

Early Show - Party After

TROPIDELICA

Crazy alternative latin dance party!

SAT | SEPT 13th

SINGLE MOTHERS

Timbre presents live punk show with special guests Brass.

Early Show - Party After

HEAVEN

Indie classics dance party!
The Smiths, New Order,
The Cure and More!



TUES | SEPT 16th

TROUBLE IN THE CAMERA

Musician/Producer Don Pyle (Shadowy Men On A Shadowy Planet) presents a photographic narrative of Toronto's punk history (1976-1980).

WED | SEPT 17th

KUTAPIRA & ZIMBAMOTO

An evening of live high energy African music to get you dancing.

FRI | SEPT 19th

THE RECKONERS

Vancouver based alt-country duo give an intimate live performance.

Early Show - Party After

TOMBOY

The east side's newest monthly homo hangout feat. sexy stage performances and house + electro! DJ Kasey Riot + special guests.

SAT | SEPT 20th

PAUL F. TOMPKINS

The Sunday Service presents a Saturday night of stand-up comedy feat. famous L.A. comic.

Early Show - Party After

CHERRY POP

Vancouver's last porn theatre pays tributes to its roots with this monthly drag show and dance party featuring all things strip, sweat, glitter, and grit. Hosted by Jane Smoker with resident DJ Trevor Risk.

TUES | SEPT 23rd

SOURCE FAMILY FILM PREMIERE

Film Club screening of documentary about notorious Los Angeles cult from the 1970s.



WED | SEPT 24th

100% SILK vs 1080p

Double label showcase w/Golden Donna, Cheirushi, Journeyman Trax, D Tiffany, and I Love You.

FRI | SEPT 26th

10 YEARS OF HYPERDUB TOUR

An evening of international electronic dance music with Kode9, DJ Spinn and Taso.

SAT | SEPT 27th

HONKY TONK SATURDAYS

Rich Hope and His Blue Rich Rangers perform boot stompin', whiskey-fuelled hits.

Early Show - Party After

LIGHTA! CREW

Night of electronic dance music featuring members East Van's Lighta! Sound Crew.

For full & up-to-the-minute listings please visit: www.foxcabaret.com/calendar

★★★
Weeklies
★★★

MONDAY NIGHTS

ICE CREAM SOCIAL

50s/60s dance party with DJs Tyler Fedchuk, Trevor Risk & Cam Dales. Cheap Drinks, Good Times!

SUNDAY NIGHTS

THE SUNDAY SERVICE

Vancouver's longest running Independent Comedy Night. Doors 7:30 PM. Always a sell-out!

POP DRONES

written by Jacey Gibb illustrations by Dana Kearley

Statistically speaking, Wednesday's are the worst day of the week. Any afterglow of the previous weekend has long faded away and you're stuck with a handful of dreaded days before the next one. Luckily Mark Richardson, host of the radio show Pop Drones, is on standby every Wednesday on CiTR to provide a sweet escape through "unearthing the depths of contemporary cassette and vinyl underground."

Someone's never heard of Pop Drones. What do you tell them to make them want to listen?

It's for anyone who's interested in what's going on in modern music. If you like more adventurous music — if you want to know what's happening now, or in the last few months — then it's worth listening to.

How did Pop Drones come to be?

I had a friend who started his own show and told me how easy it was to get going. During that time, I also ran a mixed tape club, which I had taken over from a friend. I loved making these mixed tapes and so that was the idea behind [Pop Drones] when I started the show. It was like, "What am I going to do? What's the focus going to be?" I wanted to focus on something and

it had to be contemporary music; the idea is like making a mixed tape every week. This is the best way to get a mixed tape out to as many people as possible, through the podcasts and being on-air.

How was Pop Drones changed over the five years since it's been on the air?

When I first started, because I play a lot of styles of contemporary music, I would try to jam everything into one episode. I would usually start off with some garage rock or bedroom pop, rock-based music and then eventually hit multiple genres and at the end it would be a drone or noise track. So it would hit everything in-between. But then I started to think, "Am I attracting people or am I turning people off?" There are a lot of people who are genre-specific and there's not a lot of crossover between people who love garage rock and listen to noise music as well or listen to solo acoustic, finger-picking stuff. A couple years into the show, I changed the format to be genre-specific or at least things that were in a similar vein. If I want to do noise, I'll do all noise; if I want to do drone, I'll do all drone.

Why play underground/bedroom/pop/lo-fi/etc.?

It's what I'm into. That's just a small

"I loved making these mixed tapes and so that was the idea behind [Pop Drones] when I started the show ... This is the best way to get a mixed tape out to as many people as possible."

portion of it. *Pop Drones* really hits a lot of different genres and themes every week. I honestly play things on the show that I like and listen to and buy and support. There's no other agenda. I think most people run their show like that.

Anything you've always wanted to do on the show but haven't yet?

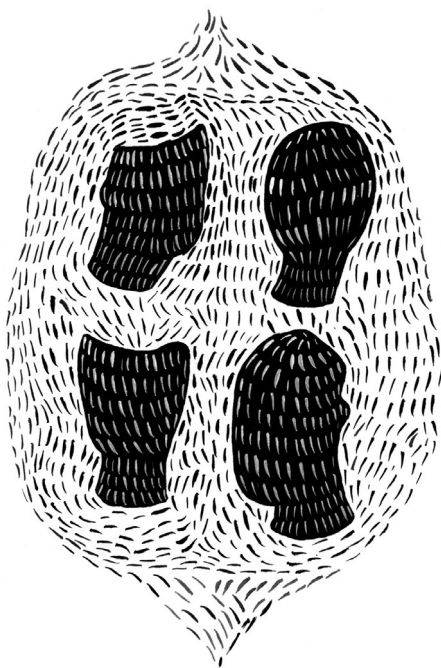
For five years I've been slacking on making an opening theme for my show. I have nothing. I literally play a song when I come on and I announce that *Pop Drones* is now on the air. "I'll be with you for the next 90 minutes." I've been putting off doing an ad, but nothing I've been dying to do.

The apocalypse is happening and *Pop Drones* is on-air. What album do you play to send the world off with a bang?

Wolf Eyes' *Stabbed in the Face* 12-inch

What do you have planned next for *Pop Drones*?

The genre-centric episode format I have now is pretty great. I could do a three-hour show of new music every week, for sure. The future for me might hold a longer show, late at night, so I could really pour on the new music and maybe even give more of a spotlight to someone. Play some old music that relates to new music. One of my favourite shows for a while — that isn't running anymore — was *Art for Spastics*. It was like a punk, post-punk, weirdo-punk show. He played a lot of new



stuff; it was always about 70 per cent new music and then 30 per cent older stuff, but it always related. That would be the dream show somewhere down the line, where I'd have a two- to three-hour show and I'd be able to play a little more old and new music and connect the dots. Having some sort of reference musically and a lineage is a lot more interesting to me. I'll eventually retire the *Pop Drones* thing and maybe do something that's more along those lines.

Catch *Pop Drones* every Wednesday from 10:00 to 11:30 a.m. on CTR 101.9 FM.

interview has been edited and condensed





NEW FORMS FESTIVAL 2014

written by Kristian Voveris illustration by Britta Bacchus

A recipe for Vancouver's New Forms Festival? Take the overload of visual stimuli found at a live concert, add the cavernous ambience of a warehouse rave, pull a few installations from your neighbouring contemporary art museum, and put everything together — and don't forget the tasty pakora stand parked outside.

Beyond this sketch lies a festival that is dynamically evolving, forward-looking, and coming to a Science World near you.

A platform for artistic and technological exploration rather than just a music festival, New Forms has been conceptually-minded from the very start. The festival takes a historical and conceptual look at the artistic movement it promotes, and this year's opening ceremonies are set to include guest speakers who've been crucial to the birth and continuation of this concept. Among the speakers is Gerd Stern of the counter-culture arts collective USCO, which curated the first analogous event in history — a multimedia arts discotheque in New York titled "The World" that even graced the cover of LIFE magazine.

While music, presented both live and in dance-event form, is an essential part of the festival, the range of events goes far beyond the music venue, including presentations, keynote

speeches, workshops, and audio-visual art installations. To accommodate the breadth of programming, past years have seen the festival stretched across the city of Vancouver, with events scattered across a smattering of venues: the Centre for Digital Media, the VIVO Media Arts Centre and Open Studios, and even venues that are no more, such as the W2 Storyeum at Woodward's.

This year, however, the entirety of the festival will be held under one iconic geodesic dome: Science World.

"It's going to be great to have everything under one roof and being able to effectively accommodate all that the festival brings, from sit down contemplative works right up to immersive dancefloor experiences," says Michael Red, long-time curator for New Forms. The setting couldn't be more fitting either, as he eagerly adds, "A lot of the central themes of Science World, like exploration and technology, and even how the place looks is such a perfect pairing for the fest."

A list of past New Forms guests reads like a partial anthology of underground electronic music, featuring luminaries such as techno wizard/Underground Resistance co-founder Jeff Mills, synthesizer inventor and mad scientist Donald Buchla, and Kraftwerk-inspired German Deutsche elektronische musik



ambassadors Dopplereffekt, among others. Alongside the historical spotlight, the festival has continuously spotlighted highly relevant up-and-comers, bringing in artists like English ambient experimenters Lee Gamble and Actress, and LA club-lord Delroy Edwards at breaking points in their careers.

2014's curation takes the trend of presenting cutting-edge artists a step further, notably including Oneohtrix Point Never, Arca, and Inga Copeland (formerly

of Hype Williams), all accompanied with unique visual presentations. If all those names weren't enticing enough, Madlib — a.k.a. The Loop Digger, Beat Konducta, Quasimoto — was recently added to the New Forms lineup.

Far from capitalizing on big names, however, the festival strives to place local artists within an international context. According to Jaymes Bowman, otherwise known as rapper Young Braided, "It is a platform that allows emerging,



photo by Daniel Lins

Vancouver-based electronic artists to be presented on the same plane as often more established artists from around the world.”

This year may seem like a departure from New Forms’ previous lineups — which leaned towards techno and underground dance music — but Red says the festival’s direction hasn’t shifted and is consistent with their goal of showcasing emerging forms of expression. Genres are becoming less relevant, artists are being encouraged to experiment and explore, and a genuine

thirst for something different, for both audiences and artists, has started to grow from New Forms Festival.

New Forms Festival runs from September 18 to 21. Festival passes and individual tickets can be purchased online through the New Forms website.



photo by Gregory Milne



photo by Brenda Brosseau

THE FICTIONALS

written by Evan Brow

“We perform fast and furious improv. We want the audience to have as much fun as we do.”

No, this is not Vin Diesel’s foray into improv comedy. Rather, these are the words of Daniel Chai, co-founder of The Fictionals, one of Vancouver’s most popular improv companies — and “fast and furious” is certainly apt in describing their rise in the comedy scene.

The Fictionals formed in 2010, officially founded by Chai, Chip Ellis, and Jennifer Perrin, an independent comedy entity ready to rain hilarious improv hellfire on whatever lucky audience they could find.

“Back then we had an opportunity to perform a show at a venue called The Mermaid Café, which was a burlesque club,” says Chai. “The first show that The Fictionals did regularly was a show called Show Us Your Wits. I came up with the idea to combine improv and burlesque, two amazing art forms that Vancouver is known for, and put them

together into a show. The response was immediately great. Burlesque was taking off at that point and we tied in with that.”

But as he elaborates, Chai’s connection with The Mermaid Café went even deeper and helped secure The Fictionals their first show.

“Back in 2010, I was also performing regularly as a burlesque dancer called ‘Chai Tea.’ I was performing at Kitty Nights and The Purrrfessor (the club’s owner by the real name of Doug Thoms) said to me, ‘So Chai Tea, when are you going to come do an improv show at The Mermaid Café?’ And that was our first opportunity to do a regular show. I pitched it to The Fictionals and we said, ‘Let’s do a show.’”

Unfortunately, that show would be their last at The Mermaid Café, as the club shut down only days later. But the group soon found a permanent home in Café Deux Soleils on East Fifth and Commercial — since then, The Fictionals have performed at the vegetarian eatery/performance space

“I think it’s the ability to go, ‘Well, okay, what if the school trip was ruined by raptor attacks? Why is it so horrible that someone’s mom acted out the scene of giving birth every nine months? There are so many worse cards that I can’t mention.”



photo by Syme Robinson

Café Deux Soleils every Tuesday. And the rich atmosphere of Commercial Drive seems to tingle at Chai's creative core.

"There's poets, there's dancers, there's jugglers, there's musicians, and there's theatre people. All types of artists make up Commercial Drive and East Van. So for The Fictionals to have a home right in the heart of Commercial Drive at a venue like Café Deux Soleils is fantastic."

The group has turned their Tuesday show, titled Hot Improv Tuesday, into an ambitious genre showcase. While the format of the show remains roughly the same — a mix of short-form and long-form improv — the group tackles such genres and themes as video games, comic books, slam poetry, and a soon-to-premiere Firefly-based show.

"Hot Improv Tuesday is a weekly dose of laughs that I think everyone needs on a Tuesday, right? You just started work on Monday, Tuesday rolls around and you're thinking, 'Ugh, four more days left to go.' But when Tuesday's done and our show is done, you think 'Oh, okay, only three more days until Friday!' So we're the shot of caffeine that says 'Keep going! You're going to make it.'"

As the group established themselves at Café Deux Soleils, delighting audiences and cornering the market of vegetarian improv fans, the group explored a new idea for a show: Improv Against Humanity, a show based around Cards Against Humanity, the foul-mouthed, politically incorrect, riotously funny party game.

"We did our first [Improv Against Humanity] in November of 2012," says Chai. "I never really expected it to be super huge. I thought it'd be a fun monthly show at Café Deux Soleils. The very first show sold out. We had a line down the block. And the next seven months we sold out every Improv Against Humanity at Café Deux Soleils."

The show got so big that the group had to move Improv Against Humanity

out of Café Deux Soleils and into the 400-seat Rio Theatre where the show continues monthly. And as The Fictionals revel in their wild success, only four years after their formation, they can now sit back and ponder the important questions and the unique perspectives that a show like Improv Against Humanity raises, as Chai goes on to explain.

"I think it's the ability to go, 'Well, okay, what if the school trip was ruined by raptor attacks? Why is it so horrible that someone's mom acted out the scene of giving birth every nine months? There are so many worse cards that I can't mention. There's ones like 'Flying Sex Snakes,' or 'Being a mother-effing sorcerer.' And in improv you can think, 'Well, what would that be like?'"

See The Fictionals every Tuesday at Café Deux Soleils and once a month with Improv Against Humanity at The Rio Theatre. Check out thefictionals.com for more info.



OTHER JESUS

written by Luan Li illustration by Eduard Barcelón
photos by Severn Bowen

"'Post-punk' is an umbrella term. If you had to define us, we would be somewhere between the 'Novelty' section and the 'World' section in a record store."

An intriguing, though appropriate, way of describing local three-piece Other Jesus, considering our interview's location. While two of the band members are out retrieving refreshments, I'm left to browse the caches of Horses Records, a shop co-owned by Other Jesus' bassist/singer, Auntie Christ. A chalk sign outside the recently opened record store reads, "COME IN - NEW JOHN COLTRANE."

In addition to Christ, the post-punk ensemble features Sheik Hardy on guitar and Jose and Maria — one person — on drums/vocals. J&M and Christ, both SFU alumni, met Sheik through their involvement at the art collective, Red Gate Arts Society, which offers rehearsal and recording space for emerging bands. The organization provides an opportunity for local artists of any medium to connect and exchange ideas, fostering a close-knit creative community in Vancouver.

So how did Other Jesus come together? Christ explains the band's rather inconspicuous beginnings: "Sheik and I met at the old Red Gate when he [started] booking shows and I was helping organize there ... we met J&M when she stumbled upon Red Gate while looking for a washroom."

Like most bands, prior musical interests run diverse within Other Jesus. While Hardy cites the prolific Carla Bozulich and Blixa Bargeld as major influences to his guitar style, he also mixed electronic music before joining Other Jesus. Christ, thanks to influence from her older brother, grew up listening to "real hip-hop" while J&M spent her formative years with Destiny's Child and TLC before moving on to names like Bauhaus and The Fall. Despite the array of influences, Other Jesus sounds completely fresh and exerts an artistic autonomy from all of the above.

Bachelors of Art, Other Jesus' debut album, is a laudable effort that reminisces of the original '80s punk sound, but with a tongue-in-cheek millennial twist. The second track, "Modern Art," is a slew of clever observations of the hypocrisy of both "those in the local art scene and in [ourselves]," explains Christ. The vocals, sardonic and laidback, ooze over a tight guitar riff, while a whole lot of name-dropping goes on: "My art's been in / Paris / London / New York / Tokyo..." ad nauseam. Ironically, the result sounds like something that could be a backing track for a pop art fashion show.

"I was attending an opening art exhibit where a photograph of mine was on display, and the host of the exhibit said, 'This is a famous artist who has been shown in Paris, and London, and

A black and white photograph of three people in a garden. In the center, a man with a full beard and glasses holds a small apple up to his face. To his left, a woman with long dark hair looks on with an open-mouthed expression. To his right, another woman with bangs and a patterned shirt looks directly at the camera. They are surrounded by leafy branches and small round fruits, possibly cherry tomatoes.

OTHER JESUS

OTHER JESUS OTHER JESUS OTHER JESUS

OTHER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESU
OTHER OTHER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESU
OTHER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESU
HER JESUSOTHER JESUS OTHER OTHER JESUSOTHER JESUSOTHER JESUSOTHER JESUS
HER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESU
HER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESU
OTHER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESUSOTHER JESU

Tokyo,' while introducing another artist in the show," Christ says, mimicking the curator's air of snobbery. Her and the rest of Other Jesus crew left the show early, but not without stealing a hunk of cheese.

The band is also a pioneer in the "post-normcore" genre — a joke on the doomed normcore fashion fad that the Internet birthed a few months back. *Bachelors of Art* was uploaded to Bandcamp the day after the trend boom, hence "post-normcore."

"I would say that the overarching theme is pretension," adds Christ. "That, and self-deprecating humour."

For being just over a year old, Other Jesus' creative identity is remarkably cohesive. They're a familiar face at many of Vancouver's lesser-known staples, such as Red Gate and the all-ages Astorino's. A week prior to our interview, Other Jesus headlined an evening show for the DIY feminist festival, Shout Back! By the time you're reading this, Other Jesus will have returned from their first-ever tour — the summation of a lot of "friends doing favours for us" and vice versa. Over the last two weeks in August, the band plan on hitting a slew of cities throughout the West Coast, playing at underground

dives from Portland to Pasadena.

After Other Jesus' return from the "Best Stoned/Most Dressed" debut tour, they'll be recording a sophomore album, with plans for a spring 2015 release. Whereas Bachelors of Art was limited to cassette only, Other Jesus are hoping for a vinyl release next time. The members are hesitant to share too many details about the new album, but — with a wink and nod — I am told they may be moving up the education ladder to Masters of Arts. The trio also recorded several demos with Napkin Records, which will be added to a compilation cassette later this month.

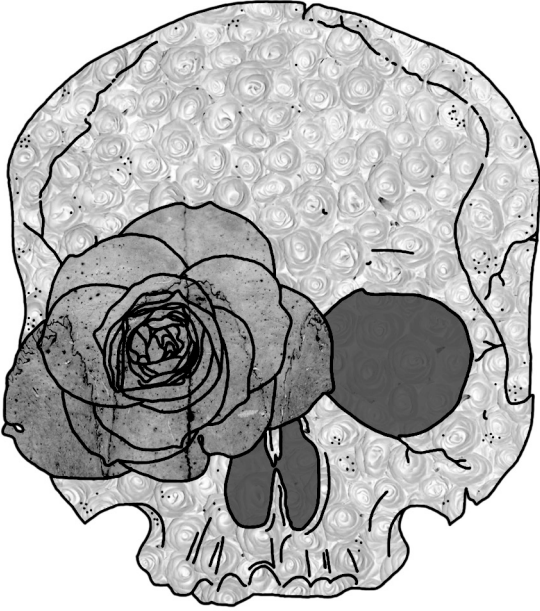
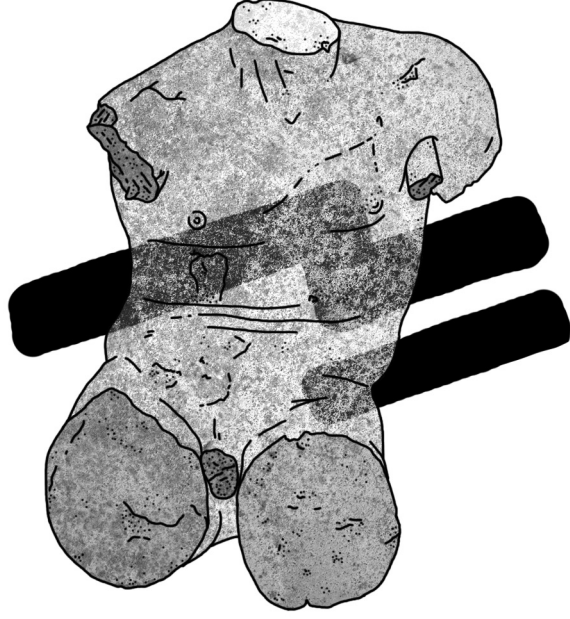
"A big thing about our band is that we're fun, and we're not afraid to make fun of other people and ourselves. That's not going to change," explains Christ. "But if you're asking about musical direction, we might delve into a more Sub Pop style, or grunge — whatever the label wants."

If you want to hear Bachelors of Arts for yourself or purchase the limited-edition cassette, check out Other Jesus' Bandcamp. They'll also be performing on September 6 at Red Gate for the Napkin Records compilation tape release, which features two of their songs.

OTHER JESUS

OTHER JESUS

OTHER JESUS



UNDERPASS

written by Chris Yee
photo by Sarirose

On a
hazy,
muggy
summer

afternoon,
the
members of
Underpass
and I sit on
some rocks
in a courtyard.

The Western Front sits next door, and a cool breeze struggles through the thick fog. There's a metaphor for Underpass's music in here somewhere: passionately frost-bitten, alternately murky and clear. Reminiscent of early Cure and its post-punk contemporaries, Underpass nonetheless has none of the icy detachment that has become associated with the genre. They're also very nice people.

Named in reference to the Leaside Skatepark, which rests beneath an underpass, and after the John Foxx song, the band started life as a two-piece last October with current frontman Alex Miranda and Celina Kurz. Shortly after, Underpass recorded a demo tape, *About Violence*, and went on a cross-border tour of the West Coast. After staying in San Diego for the winter, Miranda put together the current lineup, which includes members of Lunchlady, Menopause, and Cascadia — all well-established in the Vancouver scene and are housemates/good friends.

"They're hardened, and they're all ready," Miranda says of his bandmates.

Influenced by Pacific Northwestern winters, Underpass' songwriting sensibilities also spring from Miranda's

travels up and down the West Coast. Growing up in the small Southern Californian community of Lake Elsinore, Miranda moved to Seattle and is now based in Olympia, WA. He also spends much of his time in Vancouver.

"I think driving by yourself is a pretty cool time to reflect and stuff," Miranda says. "When I go down the coast, I think about a lot of different things and a lot of different scenarios always play out in my mind."

In writing the lyrics to Underpass' music, Miranda, who is of mixed Native American descent, also touches on big issues like gentrification and race — issues that find reference even in the title of Underpass' latest EP, *Assimilation*. As political as the subject matter of the lyrics is, they're filtered through the lens of personal experience.

"I don't want to be this blatant, 'I am an Indian, I am assimilated' thing," says Miranda. "I find if you have a hardline message [sometimes], that's cool; but for this project, that wasn't really the goal ... I wanted something that you have to think about a little more."

Originally Miranda had planned to self-release *Assimilation* under his own imprint, No Sun Recordings, but he was unexpectedly approached by French label Desire Records. Label head Jerome Mestre had bought Underpass's *About Violence* tape after some online endorsement of Underpass' material from Toby Grave (of Blessure Grave and Soft Kill infamy).

But as much as they appreciate international attention from labels and the like, Underpass was even more impressed from the grassroots response — Sri Lankan fans offered to trade tapes to skateboarders in Costa Rica emblazoning



their skateboards with Underpass's logo.

"I'd much rather have a kid in Costa Rica try to draw the logo on his grip tape than a review on Pitchfork," says Miranda. As a life-long skateboarder, he was duly impressed by the gesture. "I think it's way sicker ... it's fucking tight."

Skateboarding was one of the things the rest of Underpass bonded over, too. DL, Underpass' keyboardist, skated and worked for RDS Skate Supply for a time. Together with Miranda, NC and MW (who would become Underpass's drummer), he formed a skate crew called the Butterflies.

"Everyone was super gung-ho about skating for a minute," says Miranda, to which DL adds, "it got me excited about skateboarding again."

And as one might expect, there's another set of connections here: that between Underpass and the Vancouver, Seattle, and Olympia music scenes.

From being interviewed for a recent episode of Calvin Johnson's Pink Elephant's Graveyard podcast to organizing Vancouver's Shout Back Fest, it goes without saying the four have their feet in both places all at once.

The recording of *Assimilation* reflects these border-spanning relationships. With the help of Spring's Joe Hirabayashi, Underpass recorded the EP in two days and sent the recordings to be mastered

by engineer Mell Dettmer in Seattle.


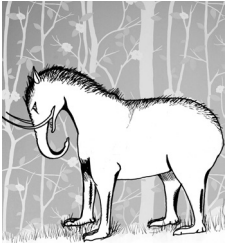
"We love Joe," said Miranda of Hirabayashi, holding forth on his generosity and helpfulness. "Some of the first times I came to Vancouver, I didn't really know Joe and he let us stay at his house."


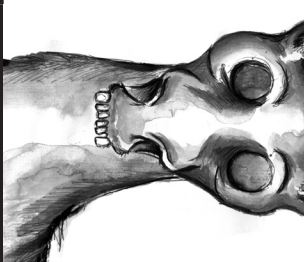
Of Hirabayashi's role during *Assimilation*'s recording, Miranda said, "[He was] super easy, really friendly... he was really helpful with everything. He wasn't like, 'I think you should do this.' He didn't have his own agenda, which was nice."

As for the final product, which enjoyed an official release last month, Miranda is quite happy with how things turned out. "I feel like a lot of times when post-punk stuff gets mastered, it's not as thick as it could be. But I feel like she did a really good job, really a lot of low ends, it's nice."

With two EPs completed and an American tour engulfing much of September, it's all just a taste of what's to come from Underpass.

Underpass' second EP, *Assimilation*, is now available through Desire Records

SUN	M	T	W	
	1 Summer Nights with Blank Vinyl Project @UBC	2 CiTR's Live@Lunch: War Baby @ UBC CiTR's Live@Lunch: Eric Campbell & the Dirt, The Gulpes, Morewine @ 333	3 CiTR's Live@Lunch:Village @ UBC	
7 Midge Ure, Sure Une Plage @ Rickshaw Theatre A Loose Affiliation of Millionares, The Natuical Miles (DJ set) @Fringe Festival Bar	8 CiTR's Live@Lunch: The Flintettes @ UBC La Luz, Les Chaussettes @ The Electric Owl	9 CiTR's Live@Lunch: Supermoon @ UBC Owen Pallet @ The Imperial	10 CiTR's Live@Lunch: Royal Streets @ UBC Adam Cohen @ The Media Club Louise Burns, DJ Glenn Alderson @ Fringe Festival Bar	
14 Latryx @ Venue MattyFromLife @Fringe Festival Bar Accordion Noir Festival - Free Reed Association @Orpheum Annex <i>(CiTR & Discorder Sponsorship)</i>	15 Royal Wood @ The Media Club	16 Rich Aucoin, Lowell % Chersea @ Fortune Sound Club Kalle Mattson, Sunny Pompei, Fever Feel @ Biltmore Cabaret <i>(CiTR & Discorder Sponsorship)</i>	17 Cobalt Cranes, Magic Family Band, Cult Babies @ The Electric Owl	
21 New Forms @Science World Bear Mountain, Flosstradamus, Diplo, Fatboy Slim @ PNE Amphitheatre	22 Beach House @ Venue 	23 Son Lux @ Biltmore Cabaret Die Antwood @ PNE Forum	24 The Orwells, SKATERS @ Rickshaw Theatre Brother Ali @ Biltmore Cabaret <i>(CiTR & Discorder Sponsorship)</i>	
28 My Kind of Karma, Tiger Moon, The Shrugs @ Railway Club	29 Com Truise @ Fortune Sound Club	30 Hercules & Love Affair @ Venue Little Barrie @ Biltmore Cabaret		

	TH	F	SAT
	<p>4 CiTR's Live@Lunch: Fine Times @ UBC Swans, Carla Bozulich @ Venue Skowl, 42 @ The Media Club <i>(CiTR Sponsorship)</i> Percheron, City of Glass (DJ set) @Fringe Festival Bar</p>	<p>5 OKA @ Biltmore Cabaret Needs, No Aloha, Poor Baby @ 303 Columbia Jordan Klassen, DJ Party Martyr @Fringe Festival Bar AMS Backyard BBQ @ UBC</p>	<p>6 Art Bergman, The Courtneys @ Commodore Ballroom T. Nile, Terence Jack @ Biltmore Cabaret Arbutus, Connecticut, Drogue @ Horses Records Bocephus King, DJ Su Comandante @ Fringe Festival Bar</p>
	<p>11 CiTR's Live@Lunch: Purple Hearts Social Club @UBC Anais Mitchel @ Studio 700 The Oh Wells, DJ Ruggedly Handsome @ Fringe Festival Bar</p>	<p>12 Desert Dwellers, Jay Michael, Raghunath Khe @ Rickshaw Theatre PS I Love You, Mozart's Sister <i>(CiTR & Disorder Sponsorship)</i> @ Fortune Sound Club Maniac, Wimps, Dead Soft @ The Biltmore Pineapple, City of Glass (DJ set) @ Fringe Festival Bar</p>	<p>13 Zeus @ Electric Owl Tonye Aganaba & the Foundation, ManyBothans @ Fringe Festival Bar</p>
	<p>18 New Forms @ Science World Sonic Avenues, NEEDLES//PINS, Dead Soft @ Electric Owl</p>	<p>19 New Forms @Science World LP, Odessa @ Fortune Sound Club Temples, Wampire @ Commodore Ballroom</p>	<p>20 New Forms @Science World Universe People, Bad News Babysitters @ The Bottleneck Stu Larsen @ The Media Club</p>
		<p>26 No UFO's, Nervous Operator, Reducer @ Remington Gallery Coasts, The Oceanographers, SuperCassette @ Fortune Sound Club Hermetic, Defektors, Sleuth, Thee AHs, Softserve, Skinny Kids @ Astoria</p>	<p>27 MetamoreFest Block Party 2014 @ 800 East Broadway <i>(CiTR & Disorder Sponsorship)</i> The Wooden Sky, Guest High Ends @ Biltmore Cabaret <i>(CiTR & Disorder Sponsorship)</i> Dirty Spells, Jung People, My Side of the Mountain, Spruce Tap @ Railway Club</p>
		<p>illustrations by Kim Pringle</p>	

SEPTEMBER

CiTR HAS GREAT FRIENDS



THIS CARD GETS YOU DISCOUNTS WITH THEM

HOW TO BECOME OUR FRIEND AND GET THIS CARD:

- 1. BECOME A CiTR MEMBER**
- 2. DONATE DURING OUR ANNUAL FUNDRAISE**
- 3. BUY ONE AT CiTR FOR \$15**

FOR A FULL LIST OF BUSINESSES, VISIT US AT CiTR.ca

WESTSIDE/UBC

AUSTRALIAN BOOT COMPANY

\$30 off Blundstones and RM Williams

BACKSTAGE LOUNGE

10% off food

BANYEN BOOKS AND SOUND

10% off

THE BIKE KITCHEN

10% off new parts and accessories

THE COVE

10% off food

DENTRY'S PUB

\$6.99 wings, \$11.99 pitchers

DISPLACE HASHERY

10% off

THE EATERY

10% off

FRESH IS BEST SALSA

10% off

GARGOYLES TAP+GRILL

10% off

KOERNER'S PUB

10% off

LIMELIGHT VIDEO

10% off

LOTUS LAND TATTOO

10% off

NUBA KITSILANO

10% off food

ON THE FRINGE

HAIR DESIGN

10% off (does not stack with UBC student discount)

PRUSSIN MUSIC

10% off

RUFUS' GUITAR SHOP

10% off everything but instruments and amps

UBC BOOKSTORE

10% off clothing, gifts, stationery

MAIN STREET

ANTISOCIAL

SKATEBOARD SHOP

10% off

DEVIL MAY WEAR

10% off

LUCKY'S COMICS

10% off

NEPTOON RECORDS

10% off used, \$1 off new

RED CAT RECORDS

10% off

THE REGIONAL ASSEMBLY OF TEXT

1 free make-your-own button with purchases over \$5

R/X COMICS

12% off

THEY LIVE VIDEO

20% OFF

THE WALLFLOWER

MODERN DINER

10% off

WOO VINTAGE CLOTHING

10% off

DOWNTOWN

BANG-ON T-SHIRTS

10% off

BEATSTREET RECORDS

10% off used vinyl

DUNLEVY SNACK BAR

10% off

THE FALL TATTOOING

10% off

FORTUNE SOUND CLUB

No cover Saturdays (excluding special events)

HITZ BOUTIQUE

15% off regular priced clothing and shoes

HORSES RECORDS

10% off

PACIFIC CINÉMATHEQUE

1 free bag of popcorn

SAVE ON MEATS

10% off food

SIKORA'S CLASSICAL RECORDS

10% off

USED HOUSE OF VINTAGE

10% off

VINYL RECORDS

15% off

COMMERCIAL DRIVE

AUDIOPILE

10% off LPs/CDs

BONERATTLE MUSIC

10% off

HIGHLIFE RECORDS

10% off

JEAN QUEEN (JQ) CLOTHING

15% off

MINTAGE CLOTHING

10% off

PANDORA'S BOX

REHEARSAL STUDIOS 10% off

PEOPLE'S CO-OP BOOKSTORE

10% off

PRADO CAFE

10% off

STORM CROW TAVERN

10% off

OTHER

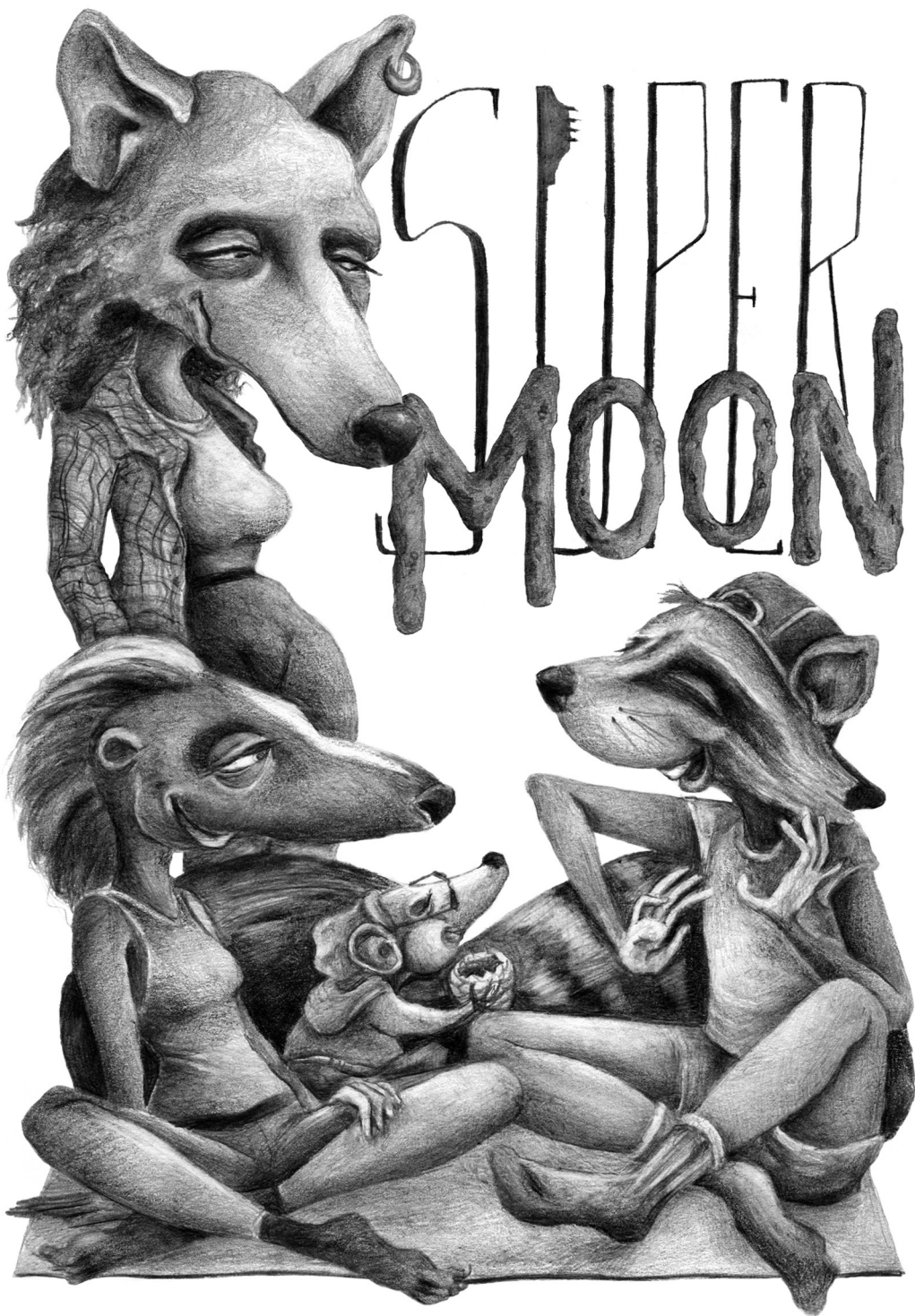
VINYL RECORD

STORAGE COMPANY

10% off

BAND MERCH CANADA

20% off



SUPER MOON

written by Julie Colero photos by Hanna Fazio

illustration by Jenna Milstom (on page 39)

If you're lucky enough to have been in the right place at the right time this year, you know how much fun Supermoon is. Locally, the band has only graced a few Music Waste-related stages, but the hype around this adorably red-headed group — increasingly known for their short, catchy pop songs — is immense. And while there's understandably pressure to live up to their good name, thriving under pressure is something Supermoon have gotten really good at.

Formed out of the ashes of also-fun Movieland, the four-piece — consisting of drummer Selina Crammond, bassist Adrienne LaBelle, and guitarists Katie Gravestock and Alie Lynch — has been enjoying an astrological amount of success over the course of their to-date brief orbit of the Vancouver music scene. The stars aligned and all four women found their way to my backyard to eat hamburgers and veggie dogs and chat about the “superhero origins” of Supermoon.

“It was right before midnight,” on New Year's Eve of last year, they tell me — and yes, sometimes the chorus of information is so emphatic that it's impossible to credit a quote to just one woman — that Supermoon became a band. Crammond and LaBelle, long-time roommates, “accidentally hosted a party,” at which they spent some time bemoaning the demise of Movieland on the couch next to Gravestock.

“Normally I wouldn't say anything, because I'm really shy,” recounts Gravestock, “but I was really drunk, and I was like, ‘Oh man, I've always wanted to be in Movieland. That's the band I want to be in!’ And then I was like, ‘Oh no, did I just say that out loud?’”

She did, and her outburst was met with enthusiasm. One of Gravestock's other bands, the pop trio Pups, had released a split cassette with Movieland on Green Burrito tapes in 2012. Gravestock jokes that she only listens to the Movieland side, and the others are quick to assert that they've all almost worn through the Pups side. This mutual musical appreciation helped solidify intoxicated plans. An hour later, Lynch had already cooked up a quirky name for the group that she knew everyone would flip for: Supermoon.

As topical as the name might feel to anyone who's spent a good portion of this spring and summer standing outside, staring up at the night sky, “The concept of a supermoon didn't even exist last year,” says LaBelle. Lynch just found the name funny.

Initially, the band benefited from the momentum that Movieland had generated; the band's energetic live shows and recorded songs earned Supermoon easy spots at Music Waste and Sled Island. They're quick to note, however, that Supermoon is not just Movieland redux. “A lot has







changed,” explains LaBelle. “We’ve kept a couple of the songs, but we’ve changed them quite a bit.” Gravestone writes “all the hooks,” according to her bandmates and biggest fans, and has helped the band to find its new sound.

The band is “still pop, through and through,” according to LaBelle, but “the combination of styles works really well. It’s a little bit darker than Movieland. It’s got a bit of an edge to it,” with Gravestock bringing something atonal to the mix. Dressed all in black today, she is the band’s “dark side of the moon,” Lynch jokes.

“We were having a really hard time trying to rework these old Movieland songs that we never recorded, and then, one fateful practice, it clicked. Katie had these amazing catchy guitar riffs that sounded so good. I had these crappy songs that I wrote on the ukulele that I was so embarrassed about, but we needed to have songs. We tricked our way into getting booked for festivals and then we realized we needed to be a band with new songs!” LaBelle’s “weird ukulele songs” that she had penned under the name Lazy Bear were filled out by the group, some just hours before the first Supermoon show at the Toast Collective in early June.

As the group worked that day to bulk up their repertoire, “Alie wrote a riff to this little ditty that I came up with,” recounts Crammond. “I play drums, so I don’t know how to play guitar or anything. I had these notes, a little poem that I wrote or something when Adrienne and I shared an attic apartment. They all forced it into becoming a real song, which was kind of a crazy process. That’s the first song that I’ve ever written — you guys brought it to life.”

LaBelle had “one or two lines, 20-seconds long, and then we wrote an instrumental part all out of desperation.” All four joke about the notion that their music is fueled by impending shows, but it seems to work, as, according to Gravestock, “We’re all on the same wavelength in terms of how we want our band to sound, so it all just [comes] together.”

LaBelle adds gleefully, “It’s an experiment in how last-minute and scrappy you can be.”

After a frantic June, the summer has been a quiet one for the band, but all four members have kept busy. LaBelle travelled, turning a two-week vacation into a month-long adventure that led her to quit her job; Lynch finished up her degree at SFU, and has sadly discovered that, “It turns out no one gives a shit about [higher] education!”; Gravestock has been working away, solo, at her contributions to the band and as a member of the Safe Amp Society; and Crammond has been busy with an organizing role in the Shout Back! festival.

Right now, Supermoon is working to flesh out a set that breaks the 20-minute mark for the Victory Square Block Party on August 31. Next steps include recording a couple of songs for a seven-inch release.

“We had this great plan to do it ourselves. It would be a fun thing to record ourselves and put it out, but we’re all way too busy and we don’t have the gear,” says LaBelle. “There are a couple of our friends who are around and have the gear and the time.”

Crammond adds, “We recorded Movieland with Jay Arner, and I just recorded my other band with Jo Hirabayashi, so we’ve got folks who know what they’re doing around us, and who’ve offered to record us ... We’ve worked really hard in other bands.”

“People have faith in us,” LaBelle completes her thought.

It’s true. Supermoon is a band built on faith and good vibes, and it’s impossible to imagine a more exciting group of women to see together on stage, helping each other to “play out [their] pop fantasies,” according to Gravestock. Something about these four friends, building instantly catchy pop songs out of tiny snippets, fostering each others’ creativity, finding ways to be positive, active members of the community; it’s no wonder it’s the year of the Supermoon.



DIGITIZING DISCORDER: PRESERVING THE HISTORY OF VANCOUVER'S MUSIC AND ARTS SCENE

by Matthew Murray

illustrations by Alisha Davidson (on page 45)

For over 30 years, Vancouver's music scene has been captured and catalogued through the pages of *Discorder* magazine. Now, some 350 issues later, a project between CiTR and the UBC Library Digitization Centre plans to make the entirety of *Discorder's* library available to read online.

In the basement of the Irving K. Barber Learning Centre, the walls of the Digitization Centre are covered in printouts of previously scanned materials: photos, maps, magazines, advertisements, illustrations, and more. While it's easy to be distracted by the worldly collection on the walls, the room's main feature is the scanners.

The scanner that's being used to digitize *Discorder* isn't your standard desktop model. Taller than most of those who work in the office and requiring at least three people to move, the TTI scanner

with its vacuum table and two sets of lights can be a fairly imposing machine.

Imposing or not, the employees of the Digitization Centre use the machine a lot — in addition to *Discorder*, they're currently using the TTI to digitize a series of epigraphic squeezes (paper impressions of ancient Greek inscriptions), dozens of photo albums from the late 19th- and early 20th-century that are part of the Uno Langmann collection, and many other large format books, maps, or materials too big or awkward to fit into a regular scanner.

Each project using the TTI has its own specifications; watching the setup required to ready the machine for *Discorder*, you can see the amount of effort put in by the Digitization Centre.

Once the images have been scanned, they're processed using Photoshop to ensure that everything is in the correct order and of a high enough quality.

For Rose the biggest challenge has been not reading every issue along the way. Interviews with bands both small and large, initial reviews of albums that are now known as classics, and plenty of comics — including several from the '80s that feature Ronald Reagan. Even just skimming through headlines and photos, Rose has been able to see the history and evolution of Vancouver's independent music scene.

The files are then run through optical character recognition software that pulls text from the image making them searchable. Overall, it takes up to an hour to scan and process a single issue.

Cecilia Rose, a Master of Library and Information Studies student at UBC's School of Library, Information & Archival Studies, is the lead digitizer for this project, doing the majority of the hands-on work. She's also been involved with the music scene in Vancouver since she moved here in the late '90s.

Rose says that any one issue of *Discorder* can act as a time capsule for the Vancouver music scene in that month, featuring bands, venues, and businesses that might have existed only long enough to get into that one issue. Taken as a whole, she hopes that the project will create a fairly comprehensive history of the local music scene, tracking bands and musicians throughout their careers.

Of course not everything has gone perfectly, and there are challenges to projects like this. Some of the issues



were harder to track down than others, and even though many have been well preserved, we're talking about 30-year-old newsprint, which can be delicate. There are also issues concerning presentation as *Discorder* has changed size and format many times throughout its history, while foldouts and backwards issues are just two of the problems faced when trying to portray a physical object in digital form.

However, for Rose the biggest challenge has been not reading every issue along the way. Interviews with bands both small and large, initial reviews of albums that are now known as classics, and plenty of comics — including several from the '80s that feature Ronald Reagan. Even just skimming through headlines and photos, Rose has been able to see the history and evolution of Vancouver's independent music scene.

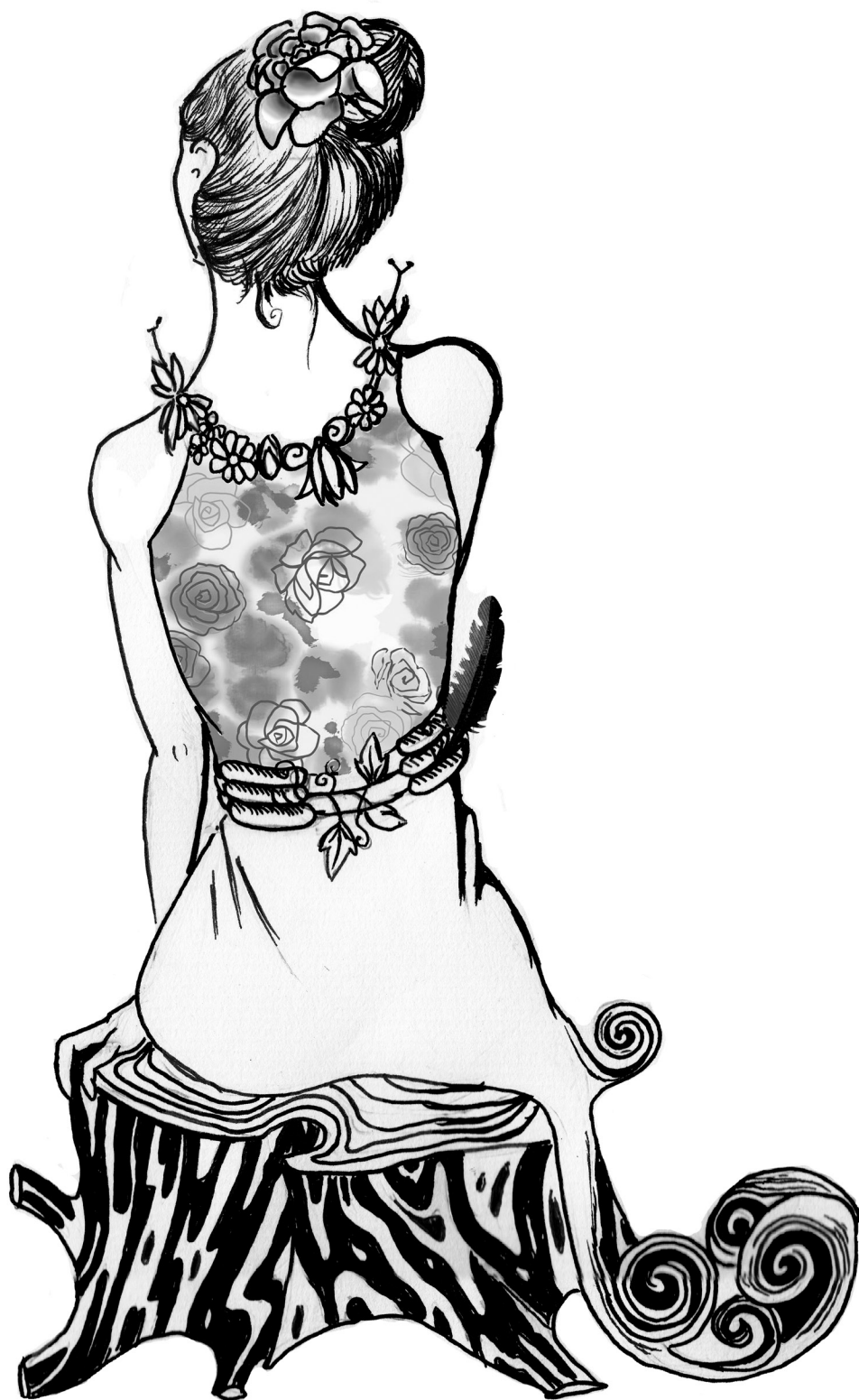
Starting with issues from the mid '90s, Rose has started to see mentions of the Internet and email in ads and other content. One record label even had a bulletin board system (BBS) that you could dial up and connect to in order to get more information.

As of this article's writing, the digitization project is in the late '90s, which is the era

Rose first became involved with the local music scene. "I've started recognizing friends and bands from when they were younger," she says, and while she hasn't digitized anything relating to herself yet, Rose says she's "waiting for mentions" of her old bands and, eventually, her more recent ones.

The entire collection should be scanned by the end of the year, after which it will be made available online with full-text search. We'll let you know once it goes live so that you can take a trip down memory lane and find that album review you wrote back in 1994 or what your favourite band was doing 20 years ago.





ROSIE JUNE

written by Natalie Hoy

illustration by Kim Pringle (on page 49)

photo by Natalie Hoy

"I think it's all I have ever loved, and all I have ever really wanted to do."

Rosie June, the Ontario-born, BC raised singer-songwriter, is fast making a name for herself in the local music scene: 2014 has already seen the re-release of her debut album, *Listening Post*, and a string of supporting tour dates with Hey Ocean!. June will also be taking the stage at Rifflandia this month — a first, which she considers "a complete honour."

Though soft-spoken in demeanor, June proves able to speak lengths through her lush take on indie pop which is, as I soon find, a genre that suits her perfectly.

June was born in Ottawa and relocated with her family to Lantzville, a small community on Vancouver Island, at a young age. "There are a lot of talented musicians around there, so it was easy to find like-minded friends and people to grow with."

After taking the "standard" piano and guitar lessons growing up, June ventured back to Ontario for a one-year certificate program in jazz music at Humber College. Though she maintains a love for the genre itself, the program did not align with what June was hoping to accomplish musically. "I wanted to do my own thing more than anything else," she admits. "It was difficult to do that in an academic-like setting."

Fast forward a few years, and June's decision to stay true to herself has been nothing but advantageous in her blossoming career. Her debut effort, penned with friend and collaborator Jonathan Evans, was originally released in 2013. "It was [nice] when we started

working together, as we quickly realized that we like the same things," June says of their partnership. Their mutual love for English alternative rock acts like Talk Talk and The Sundays allowed for a cohesive, dream pop foundation on *Listening Post* — its layered synth and ethereal vocals provided by June elevating the sound to another level.

"My favourite kind of lyrics are more whimsical, because you can fit into it how you like and connect with it." Despite the somewhat ambiguous lyrical themes, personal experience did play a large role in June's writing process. "It's funny when people say, 'Oh, her lyrics sound so vague,' because they actually mean a lot to me," she says with a smile.

Having spent an extended period of time in multiple cities, June singles out her hometown of Lantzville, and Toronto, as major influences on her work. Lantzville is "a nice place to grow up and daydream," she tells — the latter being an experience that evidently occurred a lot from the transcendent imagery present in her music. "But I can't really sit still," June admits with a laugh, noting that she is contemplating relocation to another city (possibly Vancouver) in the near future.

It was during her time in Toronto that she first met Brendan Canning, a founding member of Broken Social Scene and proprietor of his own label, Draper Street Records. June would frequent his DJ sets while in the city, and ended up handing him a copy of *Listening Post* after one of his shows. "I said, 'Take a listen,' or something along those lines," shares



June. "I didn't think he would actually talk to me again!" Canning emailed her a couple days later, and liked the album so much that he wanted to re-release it on his own label: *Listening Post 2.0* was unleashed to the masses in June. "It's kind of nice to do a reissue at the beginning of your career because you get a second chance at a first impression," says June. "I felt really lucky that Brendan wanted to release it; he's a great guy."

Surprisingly, this month marks not only the first time June is playing Rifflandia, but also the first time she sets foot on the festival grounds. "I have always been a fan of it; I've just been too poor to go until now," she laughs. "This is my in!" June is hoping to go back on the road this fall after nothing but positive experiences from her short, yet unforgettable run with Hey Ocean! in June. "They are some of the kindest people. I learned a lot from them."

Between a potential tour, tentative move, and plans for her next release, one thing is certain: June is serious about music. But how does she spend her downtime when not focussed on her career? "I love listening to records on the floor," grins June. "That's my favourite thing in the world." As long as the songstress continues to hone the classic sounds of her predecessors with a whimsical, modernized twist, she should have no difficulty keeping listeners captivated for years to come.

Don't forget to catch Rosie June's set at this month's Rifflandia in Victoria! She plays Studio CMCT on September 13 at 11:30 p.m.



REAL LIVE ACTION

Woods / Quilt / Three Wolf Moon *Fox Cabaret / August 1*

In the socio-political turbulence of the 1960s, challenging traditional ways of taking in information was often realized through an intake of mind-altering substances. On August 1, a night of psychedelics similarly began inside the feverishly hot Fox Cabaret. Multiple-part harmonics, rippling reverb, winding jams, and tempo transformations themed the evening. At their best, the effective use of acid rock aesthetics offered blissful escapism; at their worst, they flickered briefly into a bad trip.

First up was Three Wolf Moon, a last-minute fill-in for local band Flyin'. The four-piece began unabashedly, amid some pre-determined disappointment from Flyin' fans. Weaving out a thick wall of sound, Three Wolf Moon's second tune, "Joe Walsh," stomped forward with jam band indulgence. Its various musical components were largely indecipherable, aside from an airy mist of synth keys.

Lead singer Adam Grant's vocals were mostly hidden in noise, which didn't appear detrimental to the instrument-heavy songs.

Preferring to shift tempo rather than start a fresh tune, Three Wolf Moon's four songs were prolonged numbers that probably could have been cut in half. An attribute of their stoner-rock motif, their set's particular stimulus was swamplier and less accessible than the two bands to follow.

The guitar chords on "Utopian Canyon" fell against each other in chiming contact as Boston band Quilt began their set. Anna Rochinski's vocals were a soft offering and a winsome contrast with the tune's warbly guitar riff. As "Utopian Canyon"'s first chapter flipped into the next, it was clear Quilt would be continuing the tempo jumping motif established by Three Wolf Moon.

Performing "Arctic Shark" next, Quilt quickly demonstrated their aptitude for complex harmonics. In a three-part effort, Shane Butler and Keven Lareau's vocals spun a hazy platform for Rochinski's words to stand on top of. The song's soft-hued pigment turned pastel as Rochinski sang dreamily: "Everything regenerates as love."

Beneath the flowery purple and orange stage lights, "Milo" unrolled with a steady and simple melody. Rochinski and Butler repeated the chorus in synch as the song progressed evenly before being shaken into an incline. Like their namesake, Quilt's melody was a rearranging pattern of distinct patches interwoven.

The crowd continued to perspire as Brooklyn five-piece Woods embarked on a tediously long soundcheck. Rewarding the wait, the band began with a cohesive rendition of "Leaves Like Glass." "Cali in a Cup" came soon after, followed by "Shining." Connected by a thin riff thread, the last notes of "Shining" lingered and morphed into the first droning chords of "Bend Beyond." The succession of



Shimmering Stars photo by Missy Martin

tunes was seamlessly superimposed.

Guitarist Jarvis Taveniere's use of the delay pedal was another notable feature in the set's series of transitions. He routinely lapped surrealist ripples against even the most sober ballads. "It Ain't Easy," for example, was bookmarked by a distorted, echoing aesthetic.

When reverb and warble didn't dominate, guitar strings seemed to twang. Once eight miles high, Woods periodically took the audience down country trails. The meandering intro to "Shepherd" sounded like it had strayed from some far off, sun-filled porch.

The remainder of the set was more determinedly psychedelic. An alliance between lead singer Jeremy Earl's high falsetto and the luminary stringing of synth keys combined sweetly with the delayed, drugged-out guitar melodies on "Moving to the Left." As Woods performed their final, winding tune, they jammed, altered tempo, and distorted their own

chords. "With Light and With Love" ended the set in a flawless delivery of multi-faceted psych rock, breaking what had become a very blissful trip.

—Alex de Boer

Shout Back! Festival, Day Two *VARIOUS VENUES / AUGUST 8*

The guy sitting next to me on the bus ride to Shout Back!—an anti-capitalist, DIY, feminist, punk festival—was falling all over me, boozily asking if I had ever been to the nude beach and insisting that I should be a little open-minded and accompany him down there at that very moment. Naturally I took the close-minded bitch approach of sticking to my pre-existing plans, but I do have to hand it to the guy: he really got me in the mood for an anti-oppressive dance party.

When I arrived at Rainbow Connection, it was a bit like going through a portal: the crowd was one of

the most diverse I had ever seen at a punk show, and the festival organizers had carefully arranged informative zines about appropriation, political patches and buttons, and brightly coloured, declarative signs stating the terms of this temporary space: “no pipelines,” “no macho bullshit,” “riots not diets,” and so on. Throughout the night, a member of the festival’s “safer spaces team” would take over the mic and inform attendees of the festival’s sophisticated harm-reduction program, the likes of which I have only ever seen at raves.

I arrived midway through the set of East Vancouver-based Felonious Parker, who alternately rapped and sang over eclectically selected pop hooks. (Did I hear some dubstep in there?) I couldn’t help but be impressed by the vulnerability of this solo act; it takes gumption to enthusiastically belt out karaoke-diva vocals with nothing between you and the audience but a very minimal setup.

Next up were Fakes, a noisy punk band from Montreal. Their pared-down, rock ‘n’ roll instrumental style allowed the vocalist to take centre stage with Penis Envy-inspired squeals, chants, and growls. This was followed by my favourite set of the night, Violent Vickie, a San Francisco-based multimedia electro-punk DJ.

Violent Vickie curated a set of extremely danceable electro-pop with vocal hooks that hit a perfect combination of sexy and intelligent. This was the only act of the night that decidedly favoured melodic singing over something more aggressive. The vocals were reminiscent of Deee-Lite, and somehow Violent Vickie made that feat look easy as she danced around in a sultry gas attendant uniform with video projections spilling all over the stage. Despite this obvious opportunity for a saucy dance party, nobody was dancing save for two girls at the front. Here’s to them!

Local punk band Bushtit were clearly an audience favourite, with multiple vocalists shouting and singing at once over surf-y riffs. Next up were Oakland-based band No Babies, who

were much heavier, faster, and artier than the earlier performers. Blasts of screaming and mayhem were juxtaposed against quiet interludes carried only by a bass drum heartbeat and soft singing.

By the final act of the night, the venue had quieted down and a festival organizer made an announcement that everyone should “Go home and go to sleep” after the final band. Locals Channels 3 & 4 didn’t seem to mind, and they kept the party going with dark, minimal synth tunes reminiscent of the boss level on your favourite video game accompanied by frantic, noisy drumming. I went home satisfied with my choice to skip the nude beach.

—Kay Gallivan

Limbs of the Stars / Dirty Spells / Selina Koop

MERGE / AUGUST 8

“Three-chord simplicity had no place in the Dirty Spells’ songbook as southpaw drummer Ryan Betts kept his cymbals piled on the left, allowing him to pummel the open kit through songs like “Hyperböl,” taken from their latest EP Teeth. Then there was the dramatic instrumental post-rock of “Causeway Cannibal” that stretched for nearly 10 minutes as violinist Emily Bach’s subtle finger plucking evolved into a calculated cacophonous climax by the trio. By the end it was clear that amidst a sea of pop and post-punk outfits that dominate the local music scene, the Spells’ recent decision to trim over half the troupe’s original members has shown to have paid off in the mastery of those who remain.”

—Robert Catherall

To read the rest of this review, head to discorder.ca

Indigenous People of Colour (IPOC) Showcase at Shout Back! Festival *ASTORINO’S / AUGUST 9*

“The noise and gloom in the room was building as I waited for the start of SBSM’s

set. Three femmes of colour filling the room with harsh static noise, scattered with a fast, galloping drum beat, made my heart sing. I felt like the room was collapsing, the roof falling in, our souls imploding as Rola yelled about the colonization and fetishization of Asian bodies, and the impact, 69 years later, of the atomic bomb on Hiroshima.”
—Sves Yeung

*To read the rest of this review, head to
discorder.ca*

Badbadnotgood / Sabota
VENUE / AUGUST 12

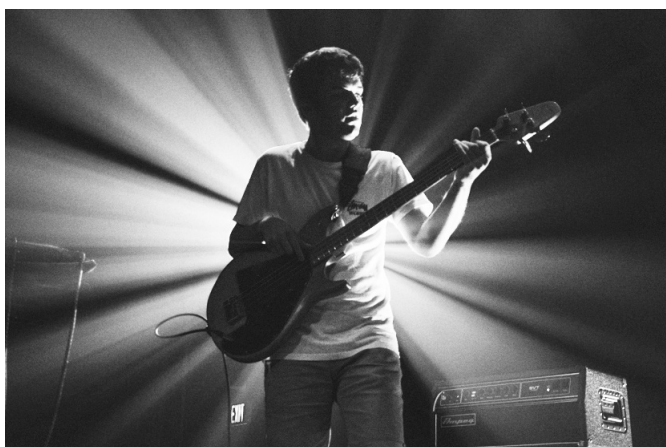
“Every generation can claim something from music. For the current one, it’s all are Dads the original hipsters? and cultural appropriation and other such chicken-egg discussions about who ripped off who first. But there is inevitably something that comes completely out of left field and derails conversations like these by doing something like placing a tenor sax centre stage, and thanking promoters, and turning the spotlight on the audience until we all say “cheese” before wylin’-the-fuck-out.”
—Robert Catherall

*To read the rest of this review, head to
discorder.ca*

**Tough Age / Other Jesus / Mormon
Crosses / Quitting**
PSEUDONYM / AUGUST 14

“Auntie Christ was a relaxed master on her bass, which was, though oversized against her small frame, putty in her hands. Her vocals were ear candy, ringing out through the fuzz in unison alongside the voice of drummer Jose and Maria, who hit her sticks with vehement conviction. Missing a mic was guitarist Sheik Hardy, but he didn’t really need one — his ferocious guitar shreds and rainbow leggings screamed just as loud as his bandmates.”
—Yasmine Shemesh

*To read the rest of this review, head to
discorder.ca*



Badbadnotgood photo by Brandon Lal

NEED FUNDING FOR YOUR NEXT SOUND
RECORDING, SHOWCASE OR TOUR?



VISIT [FACTOR.CA](http://factor.ca) TO LEARN MORE AND
DETERMINE IF YOU'RE ELIGIBLE TO RECEIVE
FUNDING ON YOUR NEXT PROJECT.

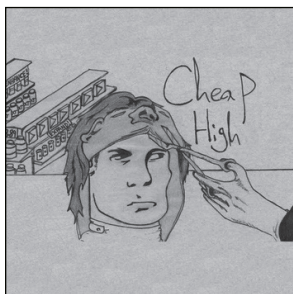
Canada

We acknowledge the financial support of the Government of
Canada through the Department of Canadian Heritage Canada
Music Fund and of Canada's Private Radio Broadcasters.



FACTORCanada

UNDER REVIEW



Cheap High *Ego Wholesale* (Independent)

Beyond the city, hidden deep beneath the Fraser Valley's patchwork of cow pastures and berry fields, there has long smouldered a hot bed of rock 'n' roll. Every few years, this hotbed sparks into a prolific blaze, vibrant enough to catch the attention of distant Vancouverites. Cheap High is one of those glowing embers, ready to ignite a fresh fire.

Cheap High's premiere release, *Ego Wholesale*, consists of only two tracks. Despite its size, the songs on *Ego Wholesale* are well devised and are diverse enough to stimulate curiosity.

Hailing from Abbotsford, the quartet is comprised of two sets of brothers who, despite being in their early 20s, have already been working hard on their rock 'n' roll resumé. Nicolas Mendonca (Random Dander, Tables Ladders & Chairs) is a proven beat keeper; his dynamic, heavy-hitting style is perfect for the post-punk genre Cheap High falls into.

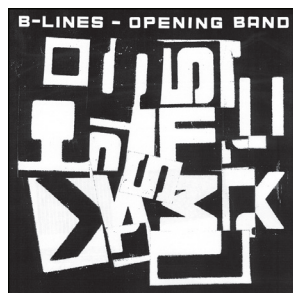
Bandmate Carlos Mendonca

(Warre Wounds) makes his debut as a vocalist on *Ego Wholesale*. Carlos' clever, image-heavy lyrics and charisma immediately distinguish him as a natural frontman for the band.

The other duo of brothers bring just as much to the table. Justin Goyer's (TRI 5) dynamic riffs are at once urgent and buoyant. They add melody to the mix while brother, Derek Goyer's (TRI 5) deep, unwavering baselines paste together Cheap High's post-punk collage.

Keeping true to their close-knit ethos, the two sets of brothers enlisted friend Cory Myers (Warre Wounds) to record the tracks on *Ego Wholesale*, while another friend, Tyler Corbett, was commissioned to do the art. The resulting album is testament to a fast developing scene that burns hot with hope for the future of local punk rock.

—Mark PaulHus



B-Lines *Opening Band* (Hockey Dad Records)

Tour de force. There is no other way to describe B-Line's fantastic *Opening*

Band than to fall back on Anglicized French phrases: it's just that good. The remarkable follow-up to 2011's self-titled LP debut, this new nine-track offering is a smashing success of a melee for the punk-rockers

Following in the footsteps of Canadian art-core giants Fucked Up, *Opening Band* seems aimed squarely at the Polaris crowd. Yes, the rapid-fire punk delivery is still present on songs like long-time crowd favourite, "Do You Know Who I Am," but each song breathes with such intelligence and literacy that it's hard to imagine the record not getting a nod from the Prize's long-list this year. Frontman Ryan Dyck's gentle crooning fits perfectly with B-Lines' expanded sound, especially as he delivers the cobweb-wrapped metaphors in "I Vibrate." Age-old punk fans won't be disappointed with the breadth of material covered under *Opening Band*, which gyrates between classically-infused '80s hardcore and contemporary influences.

Naysayers will be quick to point to the collection of sub-two-minute songs as "dense" when packed so full of philosophical musings and sociopolitical commentary, but these high-impact, low-on-time musical packages are exactly what Canadian art-rock has sorely needed. It would be no huge stretch to call B-Lines the Arcade Fire of the West Coast — albeit, trading piano, violin, viola, cello, double bass (etc.) for false teeth and copious amounts of spittle. Fortunately, *Opening Band* hardly suffers for lack of orchestral arrangement — instead, B-Lines have crafted a superbly high — concept rock-opera-esque soliloquy that is pushing Canadian hardcore into the 21st-century.

—Fraser Dobbs

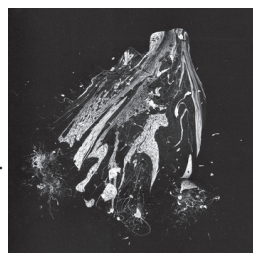
Temple Volant *Daydream Drawings* (1080p)

If you find yourself in the mood to sit down and pay careful attention to a whole album, it's hard to beat this one in terms of depth and sheer intensity; most albums produced with such maximalist attention

to detail lose the cohesiveness that minimalistic works find easier to maintain. *Daydream Drawings* creates something beyond that spectrum. As an album, it uses sonic complexity to add, rather than distract from the overall theme. Temple Volant's mastery of this musical tactic is an impressive indicator of skill.

Daydream Drawings is always in flux. Each track evolves into something entirely new as it runs its course. The spaces between some of the tracks seem jarring at first, but in retrospect are a welcome source of respite from an overly rich sensory experience.

Released on cassette by 1080p, *Daydream Drawings* has a suitable production quality. The album was recorded in a way that brings out as

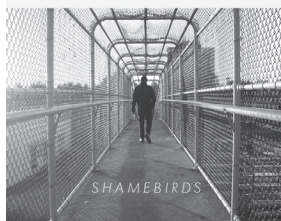


much of the warmth of the tape as is possible. Each track is so rich with detail that it demands a listener's undivided attention. Any interruption would distract from the full breadth of the album.

If I ever end up trying a sensory deprivation tank, I'd much rather listen to this album than the boring noise generator usually provided. *Daydream Drawings*' dense, pulsing beats and ever-shifting synth lines are a welcome alternative to any white noise.

—Erik Johnson

NEEDLES//PINS



Needles//Pins *Shamebirds* (Dirt Cult Records)

It's been two years since East Van trio, Needles//Pins, released their first full LP *12:34*. In those same two years, Needles//Pins have refined their power pop punk sound while keeping their down-and-dirty, low-class charms intact.

Shamebirds covers a lot of the same territory as before: bad exes and bad decisions. The record is, however, a little older, wiser, and maybe a touch more sober than *12:34*. Songs like "Polaroid" and "High & Waiting // Cheap Cigarettes" reflect upon life's trials and errors while contrasting those motifs with catchy, light-hearted riffs.

Songs like, "You Only Call Me When You're Drunk" and "What's His Face?" have the potential to become catchy singles, but their playfulness is challenged by the album's predominantly melancholic tone. Subtle but apparent, *Shamebirds'* thematic depth reveals how Needles//Pins has grown and changed since their last album release.

Shamebirds sums itself up nicely on its final track, "I'm a Drag." Here lead vocalist Adam Ess sings: "Sometimes it takes a lot to feel normal / Sometimes it takes a lot to feel right / It's stupid I know / But sometimes it gets tough like tonight." These lyrics typify how the album is self-aware and a little sad without taking itself too seriously. Needles//Pins definitely have the art of zen, booze, and cigarettes down pat.

The general production value on *Shamebirds* seems to have improved since *12:34*, without sounding overproduced. Adam Ess' vocals are notably clearer, while still endearingly scratchy and rough.

On the whole, *Shamebirds* is catchy, well-structured, and tightly knit together. It's 10 terse tracks are an ideal summer release, perfect for being enjoyed during a hazy and hot August sunset.

—Tristan Koster

Smash Boom Pow
Do You Feel?
(Independent)

There's something to be said for keeping things simple. Smash Boom Pow has proved just how great simple can be with their newest album, *Do You Feel?* By limiting their lineup to drums, bass, guitar, and vocals, the band — originally from Victoria but now Vancouver based — has created a record that speaks for itself. Their sound is effective and easily lends itself the band's heavier rock foundation.

Do You Feel?'s first track, "A Girl," wastes no time in setting the mood for the album. Starting off with in-your-face riffs and an insistent melody, "A Girl" stands out because of its haunting, drawn out vocals.

Continuing in much in the same direction, "Do You Feel" and "Hastings Funk" contain moody, heavy hitting drums and guitar chords that are a force to be reckoned with.

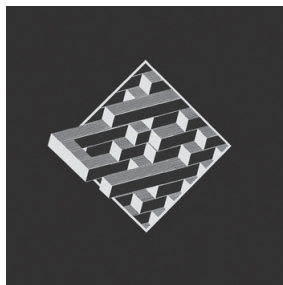
"I Told You," starts off by showcasing the acapella talent of lead singer Ulysses Coppard. His high notes are balanced out by guitar riffs and reverb, giving the track a pleasing final effect. Coppard's vocals continue in the same fashion on "High Board." His words are crooning as they proclaim: "This is what you were made for / Don't stop now."

The rest of the album doesn't quite return to the heights the first-half reached. Noteworthy tracks include "Losers," with its catchy, danceable riffs and "Problem," with its angsty lyrics: "Can I be your problem / I wanna be your problem."

All in all, *Do You Feel?* doesn't try to be anything more than what it is; this being a solid rock effort that will have you jamming along as soon as the first riffs hit.

—Natalie Dee

Surprise Party
Heart of Love
(Shake! Records)



Like other bands on the Shake! Records roster, Winnipeg's Surprise Party offers a fun, fuzzed-out sound that never tires. On *Heart of Love*, this self-described "homoerotic goth-psych college rock boy band" offers a sublime combination of tongue-in-cheek lyrics, surf-rock riffs, and psychedelic organs that avoid being formulaic.

Part of this triumph can be attributed to Surprise Party's humorous lyrics. In "Super Cool Girlfriend," for example, frontman Mischa Decter sings, "I love my girlfriend so much she's super young / She's only 13 and she's so much fun" — here's hoping this isn't based off Decter's actual experiences.

While their lyrics often make you question whether the band takes their music seriously or not, it's clear that Surprise Party has put thought into *Heart of Love*. The



soaring guitars on "Cut Me" are effectively grungy while the pulsing structure of "It's Okay" is equally as engaging.

Sorry to ruin the surprise, but Surprise Party's *Heart of Love* demonstrates that you don't need to be good at surfing to be good at making surf-rock.

—Mariko Adams

Zen Mystery Fogg *Zen Mystery Fogg* (Shake! Records)

Ripe with bouncy bass lines and hazy vocals, Zen Mystery Fogg's summer 2014 seven-inch release pairs perfectly with lounging dockside or drinking at the lake. This group's four track EP is available on a wonderfully nostalgic cassette medium or digitally via Bandcamp. Like a love child

of Surfer Blood and No Age, the sound on this release is equal parts psychedelic, equal parts surf rock.

The tape's first track, "Because of You," is wonderfully West Coast. It's complete with clap-along drumbeats and reverb so wet you can practically hear the guitar dripping. Hot on its heels is the dangerously danceable "Semitones, Half-truths," which could compel the most rigid of wallflowers to shake their hips to the beat.

The second half of this self titled release is best saved for when the sun sets



and the cooler is running low. "Ian on the Wall" and "Ativan" provide the grit and growl component of the EP. They give credence to the band's talent as garage rockers.

So finish off your Summer right—pack up the car, stock up the brews, and load up the tape deck with some Zen Mystery Fogg. You'll be enjoying one of Vancouver's finest and fuzziest releases of the season.

—Elijah Teed

STUDY AND GO ABROAD FAIRS

STUDY • TRAVEL • WORK • VOLUNTEER

SATURDAY
SEPTEMBER

27

VANCOUVER
CONVENTION CENTRE



EXPO 1 pm - 5 pm | SEMINARS start at 12 noon

www.studyandgoabroad.com

Accordion Noir & Vancouver New Music present

SUN. SEPT 14

FREE (REED)
ASSOCIATION

MISS MURGATROID

SICK BOSS

ELLIOT VAUGHAN

downtown at the

ORPHEUM ANNEX

(823 Seymour St., 2nd Floor)

closing night of the

ACCORDION NOIR FESTIVAL

THURS. SEPT 11

FRI. SEPT 12

SAT. SEPT 13

SQUEEZEBOX ACCORDION SQUEEZEBOX
CONFESSION SPEAKEASY RENDEZVOUS

feat.

feat.

feat.

SOCALLED

GEOFF BERNER

OL CROCODILE

PATHETIC
FALLACY

LONESOME
LEASH

CREAKING
PLANKS

and more...

and more...

and more...

and Dr. Jack's Jackpot of Cabaret Curios each night!

www.accordionnoirfest.com



*The longest running, largest of its kind
& top recommended starting point
for music in Vancouver.*

Completely updated & populated with
information by thousands of informed
promoters, musicians & fans.



Browse calendars, directories,
galleries & archives for
the city's most well known,
to the decidedly obscure
- information you won't find
anywhere else.

Maintained by thousands, because it works!



illustration by Brandon Cotter

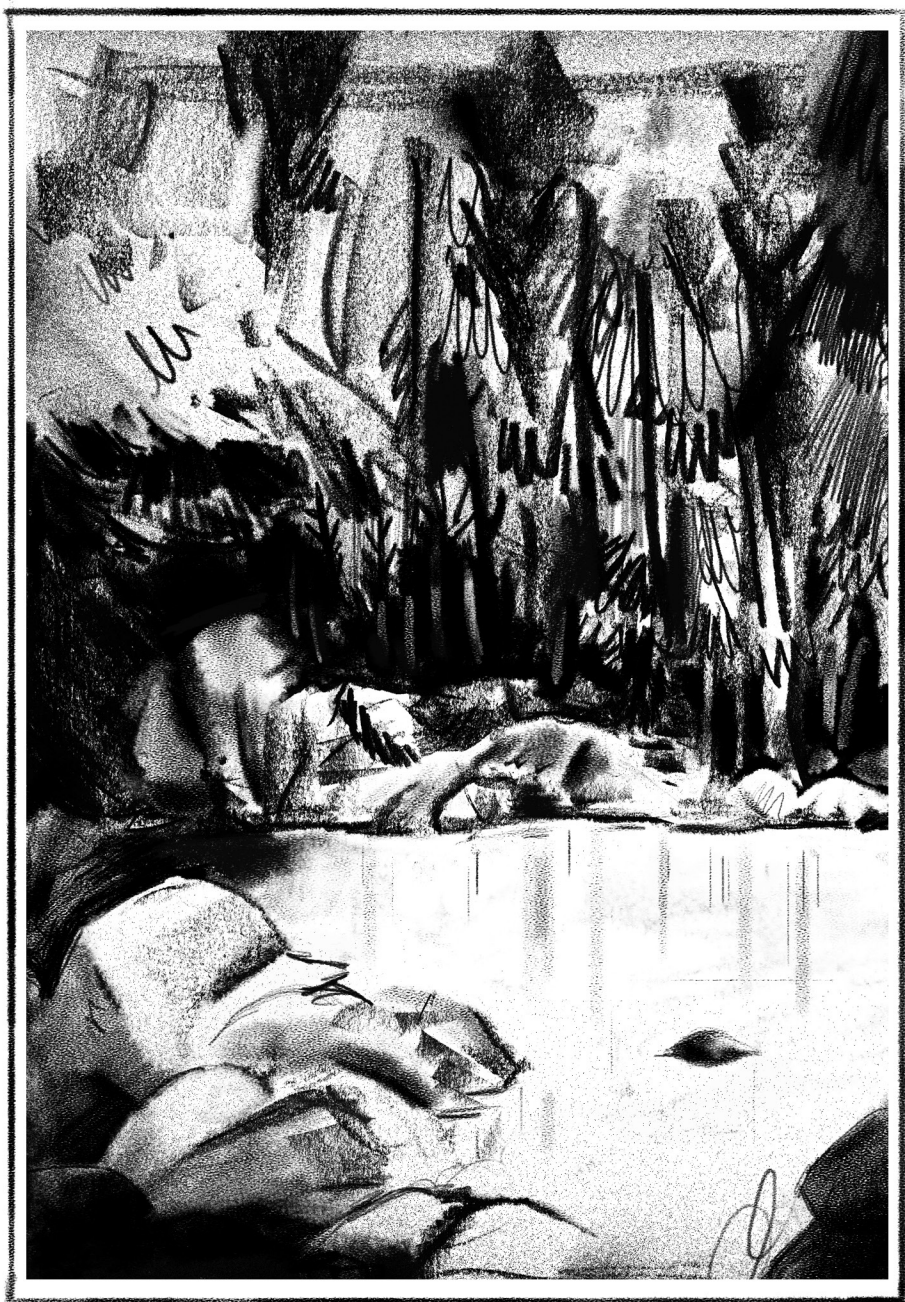
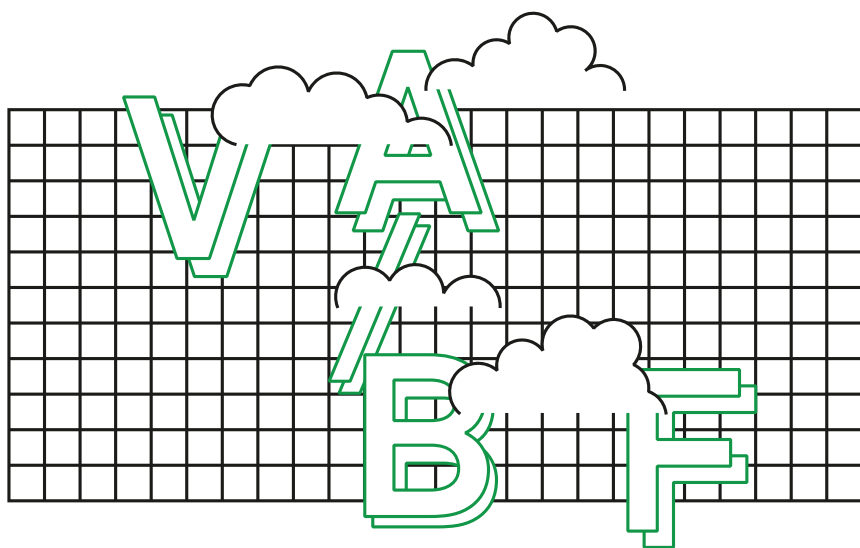


illustration by Brandon Cotter

October 4 → 5
2014

12pm → 5pm



Vancouver Art/Book Fair

Produced by
Project Space

**Books • Magazines • Zines
Print Ephemera • Talks
Performances • Installations**

**Vancouver Art Gallery
750 Hornby Street**

vancouverartbookfair.com

@ATTHEWALDORF



NOW OPEN...THE PARTY CONTINUES

\$3 HI BALLS TILL 11PM WEEKENDS

DJS & LIVE MUSIC

3 ROOM PARTY

tabu
AT THE WALDORF

TIKI BAR
AT THE WALDORF

hideway
AT THE WALDORF

1489 EAST HASTINGS

FACEBOOK.TWITTER INSTAGRAM @ATTHEWALDORF | WWW.ATTHEWALDORF.COM



illustration by Brandon Cotter



WHISTLER VILLAGE BEER FESTIVAL

September 11-14

150+
BEERS



50
BREWRIES



4
DAYS



4000
ATTENDEES



Tickets available now at wvbf.ca

	MON	TUE	WED	THU	FRI	SAT	SUN
6:00			CITR GHOST MIX		CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX
7:00	CITR GHOST MIX	PACIFIC PICKIN'	MOON GROK	CITR GHOST MIX	RADIO NO JIKAN	MOON GROK	BEPI CRES-PAN PRES-ENTS...
8:00					THE SECTOR		
9:00	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	END OF THE WORLD NEWS	UP ON THE ROOF		CLASSICAL CHAOS
10:00				ROCKET FROM RUSSIA	THE CATS PAJAMS	THE SATURDAY EDGE	
11:00	LANGUAGE TO LANGUAGE	MOON GROK	POP DRONES	IT AIN'T EASY BEING GREEN	STEREO BLUES		SHOOK-SHOOKTA
12:00	SYNCHRONIC-ITY	MORNING AFTER SHOW	MOON GROK	ALPHABET SOUP			
1:00			THE SHAKE-SPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILA-TION	
2:00	PARTS UNKNOWN	STUDENT SPECIAL HOUR	VIBES AND STUFF	TERRY PROJECT PODCAST	CHIPS N DIP	FEMCONCEPT	THE ROCKERS SHOW
3:00		GIVE EM THE BOOT	EXTRAENVIRON-MENTALIST	MOON GROK	RADIO ZERO	POWER CHORD	
4:00	SO SALA-CIOUS	RADIO FREE THINKER	MOON GROK	ASTROTALK			
5:00	THE LEO RAMIREZ SHOW	DISCORDER RADIO	SNE'WAYLH	THUNDERBIRD EYE	NARDWUAR PRESENTS	CODE BLUE	LA FI-ESTA
6:00	SOUL SANDWICH	MOON GROK	ARTS REPORT	SIMORGH	NEWS 101	MANTRA	CHTHONIC BOOM!
7:00	4'33"	FLEX YOUR HEAD	ALL EARS	UBC ARTS ON AIR	PEA-NUT BUT-TER 'N' JAMS	NASHA VOLNA	MOON GROK
8:00	EXPLODING HEAD MOVIES		SAM-SQUANTCH	CAN-ADA POST-ROCK	ARE YOU AWARE	SOULSHIP ENTERPRISE	MORE THAN HUMAN
9:00		INSIDE OUT		STEREOSCOP-IC REDOUBT	AFRICAN RHYTHMS	A DEEPER REVERB	TECHNO PROGRES-SIVO
10:00	THE JAZZ SHOW	CRIMES & TREASONS	FOLK OASIS	LIVE FROM THUNDER-BIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	BOOTLEGS & B-SIDES
11:00		BEAVER HOUR	SEXY IN VAN CITY	RADIO NEZ-ATE			TRANCEN-DANCE
12:00	TRANSITION STATE		HANS VON KLOSS MIS-ERY HOUR	THE COPY-RIGHT EXP-ERIMENT	THE MEDI-CINE SHOW	RANDO-PHONIC	
1:00		G4E					
2:00			VAMPIRE'S BALL	AURAL TEN-TACLES	THE LATE NIGHT SHOW	THE ABSO-LUTE VALUE OF INSOMNIA	CITR GHOST MIX
3:00	CITR GHOST MIX	CITR GHOST MIX					
4:00			CITR GHOST MIX				
5:00							
6:00							

DIFFICULT

Bepi Crespan Presents... **SUN 7am**
Bepi Crespan Presents... CiTR's 24 Hours Of Radio Art in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general Crespan© weirdness. Twitter: @bepicrespan. Blog: bepicrespan.blogspot.ca

CLASSICAL

Classical Chaos **SUN 9am**
From the Ancient World to the 21st century, join host Marguerite in exploring and celebrating classical music from around the world.

4'33" 1/3 **MON 6pm**
This program showcases "new music"—contemporary classical and experimental music, especially highlighting Vancouver's local performers and composers of new music, to uncover a new musical niche to the broader public in a friendly and accessible manner.

TALK

Alphabet Soup **Alternating Wednesdays 11:30am**
Alphabet Soup is a talk show which focuses on the writing of MFA Creative Writing students at UBC. Topics include events happening in the program and the Vancouver art scene while promoting the writers and the genre which they are working in.

AstroTalk **THU 3pm**
Space is an interesting place. Marco slices up the night sky with a new topic every week. Death Stars, Black Holes, Big Bangs, Red Giants, the Milky Way, G-Bands, Syzygy's, Pulsars, Super Stars...

The Sector **FRI 8am**
A showcase about different non profits and the work they do, with in-depth interviews with non-profit representatives about social justice, charities and causes. Website: <http://sectorpodcast.wordpress.com>. Facebook.com/SectorPodcast. Twitter.com/SectorPodcast

Synchronicity **MON 12pm**
Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun!

News 101 **FRI 5pm**
Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

Queer FM Vancouver: Reloaded **TUE 8am**
Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music. queerfmradi@gmail.com

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

Terry Project Podcast **Alternating Thursdays 1pm**
There once was a project named Terry, That wanted to make people wary, Of things going on In the world that are wrong without making it all seem too scary.

All Ears **Alternating Wednesdays 6pm**
(Alternating with UBC Arts On Air.) All Ears is an advice radio program targeted to the UBC community. We try to answer your questions and address topics sent via social media and over the phone. Interviews and segments relating to campus life will be featured, all in our attempt to better our community and supply positive feedback.

Extraenvironmentalist **WED 2pm**
Exploring the mindset of an outsider looking in on Earth. Featuring interviews with leading thinkers in the area of sustainable economics and our global ecological crisis.

Arts Report **WED 5pm**
Reviews, interviews and coverage of local arts (film, theatre, dance, visual and performance art, comedy, and more) by host Maegan Thomas and the Arts Reporters.

UBC Arts On Air **WED 6pm**
(Alternating with All Ears.) on break from June-September 2014.

Sexy In Van City **WED 10pm**
Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvancity.com/category/sexy-in-vancity-radio.

End of the World News **THU 8am**
End of the World News is grooves and news from around the world, mashed and crashed against the wall. Lauren, Adam and Graeme talk trash about international events with caffeinated cartoon voices from the world press and the dark net. The Big World Love Vibe: Roots & Beats, Funk & Soul, Dubbed Vibes & Dyslexic Drum & Bass. The antidote to The Corporation. Call in and we will put you on.

REGGAE

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

ROOTS / FOLK / BLUES

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

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

Folk Oasis **WED 8pm**
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997. Email: folkoasis@gmail.com

The Saturday Edge **SAT 8am**

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

Code Blue SAT 3pm
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul.
Email: wcodeblue@buddy-system.org.

SOUL / R&B

Soulship Enterprise SAT 7pm
A thematically oriented blend of classic funk, soul, r&b, jazz, and afrobeat tunes, The Happy Hour has received great renown as the world's foremost funky, jazzy, soulful, and delightfully awkward radio show hosted by people named Robert Gorwa and/or Christopher Mylett Gordon Patrick Hunter III.

ELECTRO / HIP HOP

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

Beaver Hour TUE 11pm
Dance music from local scenes, particularly underground music by African Americans, with a strong focus on music from ghettos.

Bootlegs & B-Sides SUN 9pm
Hosted by Doe Ran, tune in for the finest remixes from soul to dubstep and ghetto funk to electro swing. Nominated finalist for 'Canadian college radio show of the year 2012' Pioneer DJ Stylus Awards. [Soundcloud.com/doe-ran](https://soundcloud.com/doe-ran) and search "Doe-Ran" on Facebook.

Crimes & Treasons TUE 9pm
Uncensored Hip-Hop & Trill ish. Hosted by Jamal Steeles, Trinidad Jules & DJ Relly Rels. Website: <http://crimesandtreasons.blogspot.ca>. Email: dj@crimesandtreasons.com.

So Salacious MON 3pm
Skadz and Sprocket Doyle bring you Electro Swing, Alternative Hip Hop, Dubstep, Acid Jazz, Trip Hop, Local and Canadian Content—good and dirty beats.

EXPERIMENTAL

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

Pop Drones WED 10am
Unearthing the depths of contemporary cassette and vinyl underground. Ranging from DIY bedroom pop and garage rock all the way to harsh noise and, of course, drone.

WORLD

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

Shookshookta SUN 10am
A program targeted to Ethiopian people that encourages education and personal development.

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

Asian Wave THU 4pm
Tune in to Asian Wave 101 to listen to some of the best music from the Chinese language and Korean music industries, as well the latest news coming from the two entertainment powerhouses of the Asian pop scene. The latest hits from established artists, rookies only just debuted, independent artists and classic songs from both industries, can all be heard on Asian Wave 101, as well as commentary, talk and artist spotlights of unsigned Canadian talent. Only on CiTR 101.9 FM.

G4E Alternating Tuesdays 12-2am
Vinyl mixes, exclusive local tunes, good vibes from around the world, a thought and a dream or two. Reggae, House, Techno, Ambient, Dance Hall, Hip Hop, African, Psychedelic, Noise, Experimental, Eclectic.

Nasha Volna SAT 6pm
News, arts, entertainment and music for the Russian community, local and abroad. Website: nashavolna.ca.

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!).

African Rhythms FRI 7:30pm
Website: www.africanrhythmsradio.com

Rhythmsindia Alternating Sundays 8pm
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

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

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

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

DANCE / ELECTRONIC

The Copyright Experiment THU 11pm

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

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

Inside Out TUE 8pm
We play dance music!

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

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

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

ROCK / POP / INDIE

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

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

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

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

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

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

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

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

A Deeper Reverb SAT 8pm
Bringing you the chillout world of the heavy reverb genres: shoegaze, post rock, dream pop, space rock, trip hop and everything in between, including new tracks and old favorites. Online: facebook.com/deeperreverb. Contact: adeeperreverb@gmail.com.

ECLECTIC

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

Soul Sandwich MON 5pm
A myriad of your favourite music tastes all cooked into one show. From Hip Hop to Indie rock to African jams, Ola will play through a whirlwind of different genres, each sandwiched between another. This perfect layering of yummy goodness will blow your mind. AND, it beats subway.

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

Up on the Roof FRI 9am
Friday Mornings got you down? Climb Up On the Roof and wake up with Robin and Jake! Weekly segments include improvised crime-noir radio dramas, trivia contents, on-air calls to Jake's older brother and MORE! We'll be spinning old classics, new favourites, and lots of ultra-fresh local bands!

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

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

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

Code Blue SAT 3pm
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul.
Email: wcodeblue@buddy-system.org.

SOUL / R&B

Soulship Enterprise SAT 7pm
A thematically oriented blend of classic funk, soul, r&b, jazz, and afrobeat tunes, The Happy Hour has received great renown as the world's foremost funky, jazzy, soulful, and delightfully awkward radio show hosted by people named Robert Gorwa and/or Christopher Mylett Gordon Patrick Hunter III.

ELECTRO / HIP HOP

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

Beaver Hour TUE 11pm
Dance music from local scenes, particularly underground music by African Americans, with a strong focus on music from ghettos.

Bootlegs & B-Sides SUN 9pm
Hosted by Doe Ran, tune in for the finest remixes from soul to dubstep and ghetto funk to electro swing. Nominated finalist for 'Canadian college radio show of the year 2012' Pioneer DJ Stylus Awards. [Soundcloud.com/doe-ran](https://soundcloud.com/doe-ran) and search "Doe-Ran" on Facebook.

Crimes & Treasons TUE 9pm
Uncensored Hip-Hop & Trill ish. Hosted by Jamal Steeles, Trinidad Jules & DJ Relly Rels. Website: <http://crimesandtreasons.blogspot.ca>. Email: dj@crimesandtreasons.com.

So Salacious MON 3pm
Skadz and Sprocket Doyle bring you Electro Swing, Alternative Hip Hop, Dubstep, Acid Jazz, Trip Hop, Local and Canadian Content—good and dirty beats.

EXPERIMENTAL

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

Pop Drones WED 10am
Unearthing the depths of contemporary cassette and vinyl underground. Ranging from DIY bedroom pop and garage rock all the way to harsh noise and, of course, drone.

WORLD

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

Shookshookta SUN 10am
A program targeted to Ethiopian people that encourages education and personal development.

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

Asian Wave THU 4pm
Tune in to Asian Wave 101 to listen to some of the best music from the Chinese language and Korean music industries, as well the latest news coming from the two entertainment powerhouses of the Asian pop scene. The latest hits from established artists, rookies only just debuted, independent artists and classic songs from both industries, can all be heard on Asian Wave 101, as well as commentary, talk and artist spotlights of unsigned Canadian talent. Only on CiTR 101.9 FM.

G4E Alternating Tuesdays 12-2am
Vinyl mixes, exclusive local tunes, good vibes from around the world, a thought and a dream or two. Reggae, House, Techno, Ambient, Dance Hall, Hip Hop, African, Psychedelic, Noise, Experimental, Eclectic.

Nasha Volna SAT 6pm
News, arts, entertainment and music for the Russian community, local and abroad. Website: nashavolna.ca.

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!).

African Rhythms FRI 7:30pm
Website: www.africanrhythmsradio.com

Rhythmsindia Alternating Sundays 8pm
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

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

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

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

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: rocketfromrussiacitr@gmail.com. Facebook: <https://www.facebook.com/RocketFromRussia>. Twitter: http://twitter.com/tima_tzar.

Generation Annihilation SAT 12pm
On the air since 2002, playing old and new punk on the non-commercial side of the spectrum. Hosts: Aaron Brown, Jeff "The Foat" Kraft. Website: generationannihilation.com. Facebook: [facebook.com/generationannihilation](https://www.facebook.com/generationannihilation).

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.

SUBSCRIBE TO *DISCORDER*!

Discorder is Vancouver's longest-running independent music magazine. Show your support for Vancouver's independent music community and the development of new writers, editors, designers and artists. Sign-up to have *Discorder* delivered to your door! Fill-out this form and mail-in cash or a cheque to:

DISCORDER MAGAZINE
#233-6138 SUB Blvd
Vancouver, BC, V6T 1Z1

I would like to:

- ☐ an annual subscription to *Discorder* magazine (\$20 for Canadians, \$25 for US subscribers).
- ☐ to support *Discorder* magazine with a donation of: _____
- total: _____



Instagram
vinylrecords
vancouver
facebook.com/
vinylrecords.ca

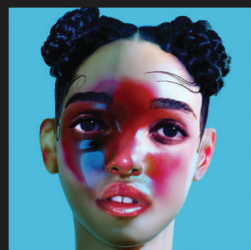


OPEN 12-6 PM DAILY
321 W HASTINGS ST
@VICTORY SQUARE
604.488.1234

vinylrecords.ca

COME AND CHECK
OUT OUR VAST
SELECTION OF
**NEW, USED AND
RARE RECORDS**

BLINK 182
TAKE OFF YOUR
PANTS AND JACKET
2001 WHITE 180 GRM
POP PUNK LP + 3X7"
\$128.95



FKA TWIGS
LP1
LP REG + DELUXE
EDITIONS
\$ 28.95 / \$43.95



SLOAN
COMMONWEALTH
2 LP
\$ 36.95



ARTIC MONKEYS
AM
INDIE BRIT ROCK
180 GRM LP
\$ 26.95



MR SCRUFF
FRIENDLY BACTERIA -
BROKEN BEAT FUNKY
DOWNTempo SOUL
180 GRM 2LP
\$ 39.95



**THE AMAZING
SHAKEHEADS**
AMPHETAMINE
BALLADS -
PSYCHOBILLY GARAGE
ROCK 180 GRM LP



FALTYDL
IN THE WILD -
DOWNTempo
ELECTRONIC
180 GRM 2LP
\$ 39.95