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SLEUTH
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SIZZLE TEEN RECORDS
ERIK OLSON

GRIMES

EDITOR'S NOTE

This note's going to be a little weird as it's not quite my last issue at Discorder, but for all intents and purposes, this is goodbye. That sounds way too serious, but it's the truth. My time here at the magazine is nearly done, so I give you this as my sendoff.

Back in 1997, on my birthday, in fact, my friend Nick gave me a copy of His Hero Is Gone's *Monuments to Thieves*—it's probably the Memphis-bred crust band's best (unless you count their first seven-inch ... or their first album. Let's just say I'm still a fan). I was obsessed with them, and was extremely stoked Nick picked it up for me. Upon that first listen, though, I noticed there was something extra crammed inside the record jacket: a makeshift birthday card he had written on a tattered piece of computer paper.

The year before, we had celebrated my birthday stumbling around Point Grey, drinking Mike's Hard Lemonades that were gift-wrapped in cheap, thin towels. The following year, we were out in Whalley at another friend's place and I was a pretty sullen, judgmental straight-edge kid. Mind you, he wasn't. The note reflected the distance between us: "Times change, people change; underwear doesn't change." All three are compelling points (though the last one is kind of gross), and kind of tie to an ironically consistent topic of the last year of Editor's Notes. Life is always in such a state of flux, and while sometimes it puts me in a state of panic, I totally embrace it. I know I had a blast putting together Discorder, and I'll hang on to memories of loading up on fries during production, meeting the cast of volunteers that come through the doors of CiTR, and actually watching a group young writers develop with each article they contribute. Some of you have made some incredible leaps from where you were last year! But, it's time for me to make a jump of my own, and I wish you all the best.

So, yeah, change is everywhere. Cover star Grimes (a.k.a. Claire Boucher)

was raised in B.C., but she didn't really start making her exciting brand of onomatopoeic new age electro until she moved out East. With the next year of her life dedicated to supporting her stellar new *Visions LP*, she's temporarily relocated to the West Coast. Though judging by Sarah Berman's feature, she might be looking for a new locale in the near future.

Though having spent some time playing in Said the Whale and supporting Tegan & Sara, the guys and gal in Roccocode are currently undergoing a spotlight shift of their own. The band's debut LP *Guns, Sex & Glory* is proof enough that they're ready to do their own thing.

As for Sleuth, Tyranahorse and From Birch to Yew, 2012 should have each act discovering what life's like after winning their respective prizes at our annual SHINDiG competition.

My comprehension of the Chinese Zodiac is pretty lacking, but from what I've been told, the year of the Dragon is known for shaking up people's lives, and damned if it doesn't feel that way. It's an incredible feeling, though.

On to some station news, February is Black History Month, and CiTR is celebrating in style. All throughout the month we'll be running a number of on-air PSAs highlighting a number of local community members with compelling stories. There will also be some special blocks of programming, including documentaries and lectures, and films will be screened across town. You can check out our calendar for some date-specific info!

In conclusion, it's been a wild ride, Discorder. I hope you enjoyed the last year's worth of issues as much as I did, and I can't wait to see what the next editor has in store (frankly, I'll be teaching them the ropes next issue, so I'll be the first to find out!)

(In spirit forever, but officially for one last time) Discorderly yours,
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BLOUSE
photo by
STEVE LOUIE



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THE GRUMBLER GETS CLASSY AT THE ARCTIC AIR PREMIERE

by TERRIS
SCHNEIDER

Peeling myself out of my overpriced sweatpants, I put on some human people clothes on a Tuesday night to go to the CBC premiere of *Arctic Air* at **The Vogue Theatre**. What was I expecting? Not much. I would have much rather watched Kevin O'Leary (a.k.a. Canada's Donald Trump) and his new, ridiculous-yet-I-can't-take-my-eyes-off-it-because-O'Leary-is-a-total-sociopath program *Redemption Inc.* Instead, I couldn't pass up the opportunity to go with my friends and mock this new CBC shitstorm about "a maverick airline and the unconventional family who runs it." I expect it to last a total of three episodes tops. From *Arctic Air's* trailer, it looked like the show would be riddled with terrible clichés and cheesy dialogue—and the pilot did not disappoint.

As soon as my friends and I arrived at the Vogue Theatre, our wrists were ordained with red wristbands. We got to walk on not one, but two very fancy red carpets and although I didn't see any, apparently the venue was overflowing with Canadian celebrities. We were also given free popcorn and diet sodas! This was some pretty classy shit.

After hearing some gushy speeches from CBC weather presenter Claire Martin and contributors to the show, I started to feel guilty for my poor attitude towards this television premiere. I was clearly being a bad Canadian with my pessimistic attitude and sarcastic wits. I am

supposed to be much more polite than this. However, as soon as the show started, my plan to not criticize the fuck out of it flew right out the window (airplane pun!).

The problem with this first episode was the terrible writing. All the names they picked for the characters were mondo Canadian and I could not take it seriously: Jim McAlister, Bobby Martel, Ronnie Dearman, and a slutty mcslut named Candi Lussier. I'm also pretty sure the terrible acting was a side effect of the horrible script. First of all, nothing exciting happens for at least half an hour. When you think about a world-class TV show, like, say, *Breaking Bad*, the show starts with a bang every single episode and ends with a way to get the audience hooked.

This is how *Arctic Air* starts off: Martel (played by Adam Beach, an attractive man that looks as if Taylor Lautner and David Duchovny had a love child) comes to Yellowknife and we find out some uninteresting things about him, like how he was a ladies man in high school but never sealed the deal with his obvious upcoming love interest, Krista. Insert cheesy, clichéd dialogue ["**And the prodigal son returns!**"]. Insert horrible flirting with Candi ["You know which room to find me in." *WINK*]. Insert climactic point where there's a storm, but a baby needs to get

delivered so they need to fly **into** dangerous conditions. Insert Terris' thoughts of not caring if any of the characters die. Then, within minutes the conflict is easily resolved, the baby gets delivered safely in a cabin, and then everyone goes to a wedding for some characters I was too bored to pay attention to.

There wasn't even a cliffhanger at the end of the episode! The episode ends all neat and tidy. I'm pretty sure the writer-producer Ian Weir does not understand how TV works. What reason could we possibly have for wanting to keep watching this show after everything has been resolved? It felt like I was watching a movie created by the slackers that were in my grade 12 video production class.

Then to make matters worse, we were forced to sit through the most tedious Q&A of all time. Beach is either the most relaxed person alive, or he was completely stoned. Every single one of his answers ended with "man" or "yeah, man." Then again, I'd have to be pretty baked if I had anything to do with the production of *Arctic Air*.



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CHRIS WALTERS: WRITING AS HEALING

by MIKE DONALDSON

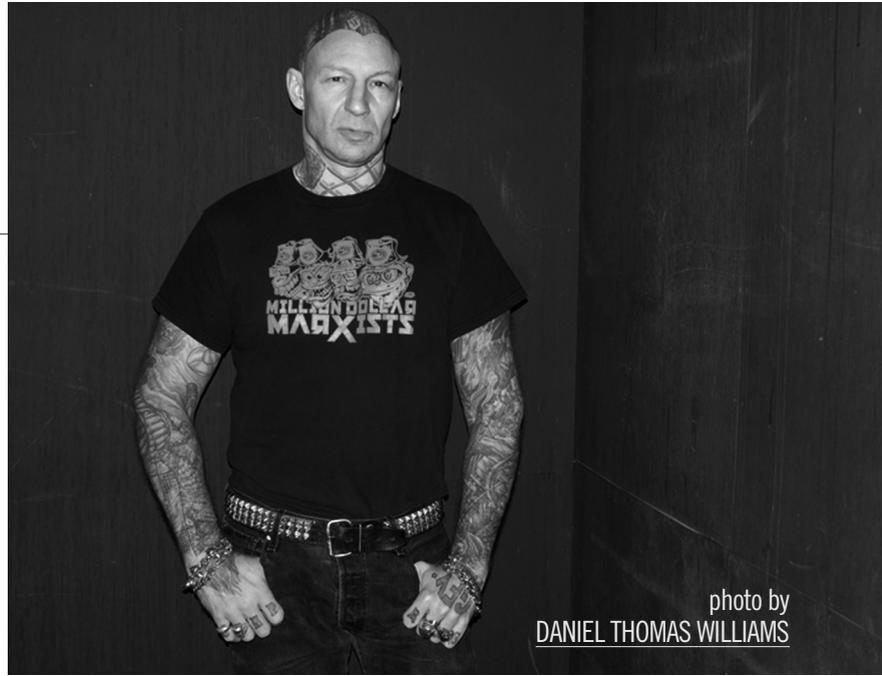


photo by
DANIEL THOMAS WILLIAMS

If punk is not dead, then it lives on through the likes of Vancouver writer Chris Walter.

A former drug addict and seventeen-year resident of East Vancouver, Walter's embedded punk spirit maintains its discourse with anger and revolt through his self-created publishing company, Gofuckyerself Press. Over the past eleven years he has published over twenty titles, including more than a dozen fictional narratives such as *Up and Down on the Downtown Eastside* (2011), *Punch the Boss* (2009) and *East Van* (2004). He has also written and published a three-part autobiography, several collections of short stories, and *Argh Fuck Kill* (2010), the biography of Canadian punk rock legends Dayglo Abortions. A similar biography on SNFU is due to hit shelves this summer.

More often than not, his fictional characters are working class or unemployed mavericks and heroines: ravaged junkies, prostitutes on the prowl, heartless drug peddlers, debauchorous rock 'n' rollers. His settings frequently portray the dark realities of Vancouver's Downtown Eastside and the ravenous punk scene in Winnipeg, MB, where a youthful Walter first donned a leather jacket and sculpted a Mohawk. His stories of drug-addled desperation, stage diving gone wrong, and the agony involved with relating to the status quo, are heartfelt accounts not to be taken lightly. Yet, it is no wonder that he leans his plots against a ragged narrative style steeped in the comedic dark side.

On a recent, crisp afternoon, Walter invited me to his modest, two bedroom East Van apartment for a one-on-one discussion. Despite the imposing, fully-tattooed figure that sat across from me at the kitchen table, I couldn't help but feel at home because of his honesty, his bravery, and his passion for all things punk. *(interview has been condensed)*

What have you been up to recently?

I have a few projects on at the moment. First, I'm wrapping up a book of short stories that's going to the printer on Monday. It's just a small collection of stories to keep some money coming in while I finish this SNFU biography that should come out in the late spring or early summer. I started it in August and usually it only takes me—well, I put out about two books a year—but if I do a music biography then it takes me a whole year to complete it.

Tell me about the process of putting a rock biography together. What do you include? What don't you include?

I collect phone numbers, make calls, and write chronologically, never knowing what I might uncover. Every band has at least one skeleton in the closet, and they must be handled carefully. You can't leave it all out, but you don't want to hurt the band too much. It's always a judgement call.

You were there during SNFU's rise to prominence during the '80s and '90s. You were living it, so describe the scene.

Beer, freedom, and loud groundbreaking music that soon gave way to hard drugs and general violence. A good time ... and SNFU showed the rest of Canada that even a scummy punk band from Edmonton can rise up and tour the world.

Can you explain the connection you share with SNFU—either your connection to their music, or connections you've had with the varied band members, or both?

I've known Ken Chinn [a.k.a. singer Chi Pig] and

some of the other band members, including [drummer] Jon Card, for thirty-odd years. We share a mutual punk history and an unfortunate appetite for mind-altering substances.

Has your distribution morphed through Gofuckyerself Press, as though each successful publication means more independent book shops or more music shops become interested in carrying your next publication?

It's all one step forward, one step back. I get a new book store and then another one closes. I get a new music store and then another of them closes. It's a constant battle. Online sales are up and down, though they're generally improving. And now I'm even going into e-books, but that's starting off slowly too.

Would you say the majority of your sales are online through your website (punkbooks.com) or through physical book stores and music shops?

I'd say it's about half and half. Well, actually, I have book stores all over Canada now, so maybe I am selling a few more through those retail shops.

It was 1991 when you first arrived in Vancouver, and you got off drugs in 2001. How have you seen the Downtown Eastside change over time?

Well, it hasn't really changed that much at all, except that it's becoming more and more squeezed by gentrification. But the reality hasn't changed for the residents that are living there—the addiction and the desperation are still the same. I've never lived right there, I've always lived in this building—been



photo: SNFU
(courtesy: snfu.com)

here for 17 years—but I'm within walking distance, so I'd be down there hanging out for days. The biggest change for me is that now, instead of walking down to get high, I go down there to volunteer at a shelter on Friday nights. Now I'm on the other side of the glass.

How easy was it for you to get help down there ten years ago?

It's about the same as it is now, I guess. The First United Church building is that kind of shelter-from-the-storm that you can go in to no matter how messed up you are. At one point I needed new teeth, another time I needed help because I was being cut off of welfare, and then they were trying to throw me out of this place here and I needed arbitration. As an addict, my life was always in constant drama and every time I found myself in the real shit I'd go down there and I'd get an advocate to take care of it for me.

What sort of hope do you have for the DTES these days?

To be honest, we're not going to see an end to drug prohibition, but if we could then that would be my hope. Realistically we need more housing, and if drug prohibition is going to continue then there's always going to have to be a place for addicts in any city. As bad as the DTES is, at least there's a lot resources there for them. If the city decides to spread them [the addicts] all over the city then they won't have those resources available to them and it will be even worse if everyone gets kicked out and moved farther east....They actually advertise these new condo complexes in the DTES and I remember one that said, "get a loft in the real world [chuckles]." I imagine the people coming down to have a look while stepping over piles of human shit. Their cars would get broken in to three times a week and I guess they would say, "Oh, this is the real world."

It's that real world that attracts myself and others to you, or Bukowski, or to George Orwell's *Down and Out in Paris and London*. The rest of the world seems so contrived, so fake on so many different levels that the agony, the pain, and the loneliness that openly exists in a place like the DTES is a fading glimmer of what is real.

Yeah, and another thing about the DTES is that everybody knows everybody. Everyone knows your name and your game. It's like a tight small town. I still see that when I go to volunteer at that low-barrier shelter.

What's your feeling about the police officers that are working the beat down there?

The cops we see are generally a pretty decent bunch. There are cops I know that are assholes, just abusing their authority, but most of them are okay. Of course some of them don't really have a brain—those are the assholes. But the ones with half a brain can see that this is an example of how drug prohibition doesn't work. They know that if they actually took everyone into booking for all that shit then the system would be so jammed up. They realize the logistics of it, like busting people for pot—isn't that insane!

Yeah, it really surprises me that a lot of people still don't understand that.

The general public doesn't have a clue about what it's like down there, about what addiction is actually like. The only time they ever get the smallest glimpse is if a friend or family member becomes addicted. And while they might not catch on at first, then things start going missing, and then comes the weird behaviour, and then the person either OD's or goes to jail, or becomes homeless, and then the family realizes, "Holy fuck, so that's addiction."

How was your party scene and your drug abuse connected to music?

Well, there are a lot of punk rock junkies and a lot of them come from a place where they want to be a rebel and break rules. Of course some of their idols were addicts that used all that stuff. I mean, if you use Sid Vicious as a role model then you're going to wind up in trouble.

Have relationships with your friends changed because of how you've portrayed them in your narratives?

I don't really take one person and put them in a book. I think all my characters are an amalgamation—a bit of this person, a bit of that person. None of my friends or my ex-friends would be able to recognize themselves. I wouldn't do that to them; it just wouldn't be cool. And anyways, a lot of the people that I used to use drugs with have either cleaned up or are dead. Some of them are on methadone and just coasting along. Very few of them are still in pieces when I see them down at the shelter, but they really are in terrible shape. And that's such a strong motivation for me to not get high because then I'd be on the other side of that window, with shoes that are falling apart in November, and looking and smelling like shit.

What about writing as therapy?

Oh, for sure! It keeps me busy, it makes me happy, and it provides money too [laughs]. I did start writing just before I cleaned up and I even used my first laptop as collateral with the dealer. I'd say "keep this and when I get some money then I'll come back and get it."

Chris Walter's publications can be found on shelves in independent music and book stores across Canada, or they can be ordered through his website, punkbooks.com

A photograph of Grimes lying on her back in a forest. She is wearing a dark floral top and a green jacket. Her hair is brown and she has a red ring on her finger. She is surrounded by green foliage and a wooden stump. The lighting is dramatic, with strong shadows and highlights.

GRIMES

It wasn't so long ago that Claire Boucher—a.k.a. Grimes—released a miniscule run of 30 cassettes for her breezy electro-goth debut *Geidi Primes*.

Just over a year ago, the Vancouver-born, but then Montreal-based artist played to a modest crowd at the Astoria with the help of local jack-of-most-trades, Cameron Reed.

“Cam set up my first show in Vancouver, which was really nice of him,” Boucher recalls of the de facto show promoter, who also crafts glitchy atmospherics under the banner Babe Rainbow. On the line from her parents' place in town, Boucher reflects on how far she's come. “I think it was last Christmas—sometime back in the day before I was a real musician, or something.”

Since then, the “realness” of Boucher's career has undeniably rocketed skyward. For starters, she recently signed with the esteemed English imprint 4AD. Though she'll stay on Montreal's Arbutus Records within Canada, the international distribution deal places her in the past and present ranks of St. Vincent and the Cocteau Twins. Boucher's also coming off a well-received tour with Lykke Li, and her upcoming record, *Visions*, is enjoying critical adoration from all corners of the indie music blogosphere. And with good reason. The album's airtight production allows Boucher's signature falsetto to soar over each curious arrangement of vintage hip-hop loops, dancing Casio synths, occasional Nintendo chimes, and ever-breathy harmonies. As her third solo release, *Visions* marks a graduation from bedroom composing into the world of avant-pop tastemaking. It's realer than real, you might say.

Since her return to Lotusland in November, Grimes has immersed herself in the sushi and musical scenery she left behind in 2006. Reached a few days before playing a collaborative DJ set with Reed at the Waldorf, Boucher reflected on the hippy vibes, potential alien correspondence and chemically-induced all-nighters she's experienced on the West Coast. →

by SARAH
BERMAN

photos by
MICHELLE FORD



“We did a bunch of Dexedrine and drank a bunch of gin and made the sleaziest pop song of all time,” Boucher recalls of a very recent collaboration with Blood Diamonds’ Mike Tucker. The resulting track, “Phone Sex,” will be released later this year.

“It’s like a K-pop version of ‘We Found Love’ by Rihanna,” Grimes says, adding that the all-night creative burst escalated into absurdity pretty quickly: “It’s kinda psychedelic and has really weird lyrics that maybe imply an incestuous relationship, or something.”

It’s with this tongue-in-cheek deadpan that Boucher seems to chide all of her accomplishments and tastes. Whether we’re discussing a teenage obsession with Tool or her skyscraping vocal range, Boucher bookends her replies in self-deprecating humour.

“I think people think I’m much more serious than I am,” she muses. “Most of the music I’ve ever made, I’ve been so baked when I made it. Like, really stoned.”

Perhaps for similar self-preserving reasons, Boucher doesn’t get too personal in her song lyrics. While a spare few phrases can be deciphered, most Grimes songs are comprised of wordless flowing vocal hooks.

“I just don’t listen to lyrics much myself,” she explains.

Instead, Boucher finds herself emulating TLC and Mariah Carey-style R&B singing techniques (“Maybe that’s totally taboo or not cool, but the idea of combining R&B and goth is like everything I could ever want,” the vocalist gushes), but without the straightforward romantic plotlines. “I don’t want to evoke anything super specific,” she says. “If I’m writing about something sensitive to myself, I don’t want it to be cheesy, or something. I feel like being abstract is a little more tasteful and less embarrassing.”

Without earthly lyrics to pin down, Grimes tunes are repeatedly branded “ethereal” and “spacey”—the latter being a descriptor Boucher both enjoys and embraces. “I’m really into sci-fi; I’m really

into space,” the musician exults. “I believe in aliens.”

One might even guess her otherworldly style of art-pop is an attempt to connect with other planets. “Circumambient” begins with spacey digital transmission, and album closer “know the way” offers another round of buoyant, celestial echoes.

“I would send this record to aliens,” she says. “But I don’t know if I was trying to speak to aliens on this record.”

Conversely, Boucher says Vancouver has also brought out her grounded, nature-loving side. “It’s a little weird but kind of refreshing,” she says of the familiar landscape. “I think I’ve become more of a hippy since I’ve returned. I’m appreciating nature I think for the first time.”

In her formative years, Boucher says she wasn’t too concerned with Vancouver’s natural assets. “I feel like I never looked at the mountains and felt like ‘those are really beautiful’ or anything. As a kid, I was just like ‘oh, I hate my parents’ or something.”

If you missed Grimes’ DJ set at the Waldorf in January, fret not. Before she embarks on a solid year of touring, Grimes will headline the Fortune Sound Club later this month. But when asked if the West Coast will be her creative destination once the promotion cycle for *Visions* winds down, Boucher was quick to suggest otherwise.

“I think I want to move to Berlin or Shanghai,” she says, describing the latter as “the Montreal of Europe.” The German capital has swiftly become a mecca for creative Canadian ex-pats looking to escape the real estate market: “Super cheap equals a lot of art,” Boucher says, “because people can actually do shit and not work all the time.”

Though 2012 looks to be booked solid, it’s only a matter of time before we see Grimes’ next vision. Or something.

Grimes kicks off a world tour at Fortune Sound Club on February 18.

ROCOCODE GUNS, SEX & GLORY



by **JENNESIA
PEDRI**

photos by
ROBYN JAMIESON

About 10:02 a.m., Andrew Braun answers his phone: “Hello?” He’s sitting on the couch in his North Van living room wearing a Protest the Hero t-shirt, a pair of black jeans, and a cardigan. A few blocks away, I’m sitting in my living room with Braun on speaker phone—until now we hadn’t realized we’re practically neighbours. We make small talk about the neighbourhood, compare experiences commuting and laugh about the number of times we’ve been stranded at Phibbs Exchange waiting for the #212. Then I say, “So you must be excited about the album.”

Rococode does not seem the least bit nervous about their anticipated debut LP, *Guns, Sex & Glory*. “It’s been a long time coming,” guitarist/vocalist Braun admits. The album, which comes out February 7, has been ready for a year,

but the group—Braun, vocalist/keyboardist Laura Smith, bassist Shaun Huberts and drummer Johnny Andrews—have been waiting for the right time, he explains, waiting diligently for their hard work to pay off.

Throughout the last year, the indie pop-rock quartet have toured almost all of Canada, including a week’s worth of dates opening for Mother Mother. But their list of accolades doesn’t stop there—the four are like the dream-team of the Vancouver music scene. Having spent years performing with Tegan & Sara, Hannah Georgas, Said the Whale and Dan Mangan, their resumes collectively read like a who’s who of the Canadian music scene. Clearly, the foursome are no strangers to being on the road and performing live; this time though, the stage will be all theirs. →



Smith, Braun, Huberts and Andrews came together as Rococode over a year ago, but there was one last person that came in to complete the equation: Mother Mother frontman Ryan Guldemon. A chance encounter with the fellow scene vet outside a Vancouver recording studio had Guldemon jump on board as co-producer, helping re-build the existing tracks. Braun graciously credits Guldemon for helping tweak the group's sound, "I think a lot of people can hear that for sure; the Mother Mother comparison comes up a lot."

Certainly lines can be drawn between the up-tempo tracks, quirky hooks and layered vocals characteristic of Mother Mother's most recent album *Eureka*. Influences aside, the mission for *Guns, Sex & Glory* was to take traditional ideas and mess with those templates. The resulting songs are essentially very simple, with "the occasional music school nerd moment."

"We took every opportunity to bend something or add a weird sounding guitar instead of conventional sounds," Braun allows. "I hope that was a mission we accomplished."

The group masterfully challenges expectations by juxtaposing sweet melodies and up-beat tempos with oddities, including a subtle drum beat that sounds like a door knock, the unusual sounding guitar chords that flood "Empire," and the transition from soft cello to gunfire that appears on the album's title track. Meanwhile, the dueling boy-girl vocals throughout give the full-length its rock/pop split-personality.

Of his bandmates, Braun says Smith is exceptionally great at being the business person in the band. When Braun was writing songs in his basement, Smith was making calls and booking studios. Huberts is the creative jack-of-all-trades, "writing books, making videos, taking photos, playing bass." Braun describes Andrews as the quintessential drummer, known for playing only in flip-flops and "keeping a monkey in his bass drum." "He's a quirky guy and a fantastic drummer," the guitarist confirms.

"What about you?" I ask. "I'm kind of umm....I don't know..." I hear a small voice offer a suggestion in the background, then Braun tries again. "I'm sort of the director of this project. I

run the rehearsals, I make sure people are doing things they should be doing."

It's quiet for a moment, then I hear the tiny voice again, "Hi," Smith says. Her voice is so sweet it's hard to believe it's the same sultry voice that belts the powerful chorus on highlight "Death of a Payphone." After a quick chat and a "Nice to talk to you!" her voice quickly vanishes.

It's now 11:08 am. The whole of *Guns, Sex & Glory*, which quietly scored the conversation, has now officially reached an impressive 25 full cycles on my iTunes play count. Braun is now telling me that Rococode is ready to head back out on tour, which kicks off next month with two Vancouver shows. It's been a year of careful preparation, but with the LP's release date and a tour schedule looming, the group is ready to wrap up the waiting game. "Playing music together is kind of like the therapy at the end of all the other crap," he says.

Rococode plays both *Café Deux Soleils* and the CBC *Toque Sessions* on February 17th.

REDRICK SULTAN

by
JACEY
GIBB

Most bands are reluctant to slap a generic label on their sound, opting instead for a genre-defying title like “experimental” or “progressive.” But Redrick Sultan’s lead singer Spencer Hargreaves is even cautious to file his band’s music under the vaguest of categories. “They’re weird labels to me,” he tells *Discorder* from the comfort of Cafe Deux Soleils, where he’s seated with bassist Noah Jordan. “If I’m looking online for bands and it says experimental, it’ll often mean something like awful static sounds or just noises. Once that’s been done, it’s not really an experiment anymore. And progressive usually means, like, an overblown fairytale story with long boring instrumental sections. Nowadays, progressive rock means copying those [‘70s bands] sound. It’s not progressive at all; it’s regressive.”

Formed in Port Coquitlam eight years ago, Redrick Sultan have endured countless personnel shakeups and more name changes than a conman. Now, with a lineup that also includes Jarrad Lajeunesse smashing drum skins and Mike Spindloe on saxophone, the transition from high school prog-metal purists to adventurous sonic sailors seems complete.

So what happens when you have a band eager to defy any pre-existing genre tag? You get an album like *Trolling for Answers*, Redrick Sultan’s second LP and follow-up to 2010’s self-titled debut. “When we first started recording it,” Hargreaves explains, “I said ‘Let’s do an album where we’ll just record anything we can think of. We won’t think about how we’ll play it live at all, so that won’t be an issue. We’ll just record anything.’ So we did just that.” What resulted from said mindset is a chaotic cauldron of an album, with everything from space synths to sing-alongs stirred in, making for a more ambitious and broader album than their first.

The band recruited 14 different musicians to collaborate with them on *Trolling for Answers*, includ-



illustration by TYLER CRICH

ing local rapper Panax, whom the members met in high school. Panax’s presence undoubtedly changes the feel of several of Redrick Sultan’s songs, spicing up longtime live number “Giraffe Food” with rhymed verses that would have otherwise been left as instrumental passages. The rapping works as a wonderful change of pace from Hargreave’s otherwise dominating vocals.

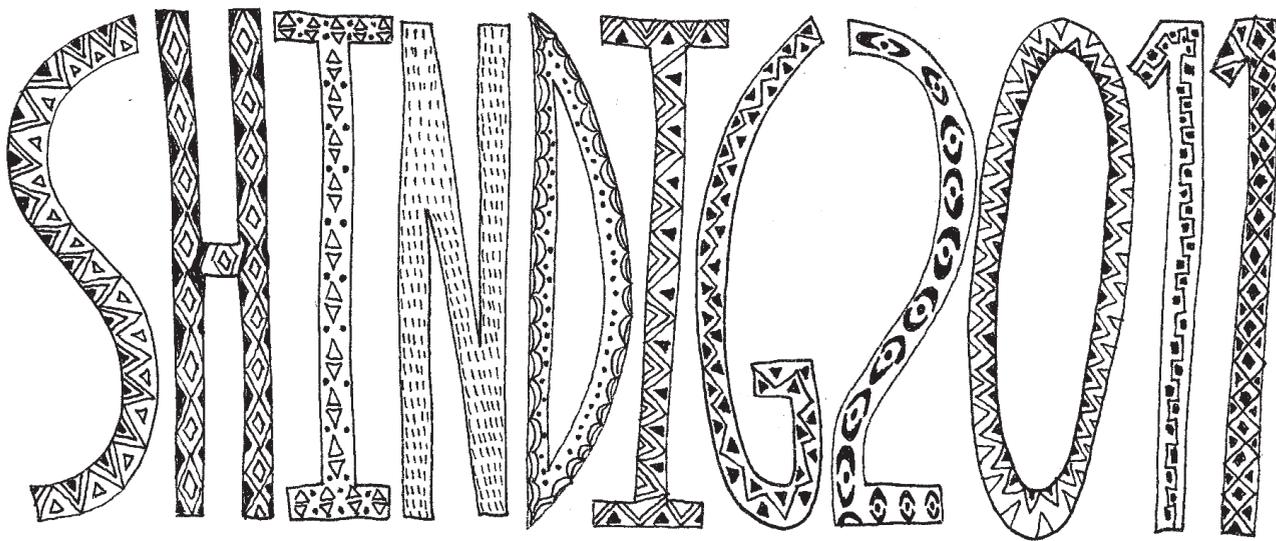
To say there’s diversity on the album would be like saying the sun is kind of hot. From dreamy instrumentals on “The Minckler” and “Clouds” to the seven-years-in-the-making gypsy jingle “Three Rabbis Walk into a Bar,” *Trolling for Answers* allows for the senses to depart into a realm of disorientating confusion. But Redrick’s chaos has a formula to it: the songs follow a chronological order. Jordan justifies the album’s hectic layout by describing it as “more of a movie that’s going from the beginning to the end. It makes more sense as a story or a complete work, as opposed to just a series of songs.” To which Hargreaves adds: “It just kind of developed that way.”

The band’s maturing sound can also be attributed to the recent changes within their ranks. Spindloe is new to the lineup, having just joined last October after original sax player Angus McKee, who had been with the band since high school, quit. It’s no wonder the album took almost 15 months to record, with the endless re-dubbing driving the already inherently insane group even more crazy.

“We were going to call the album *For Fuck’s Sake* because it seemed to sum up everything,” Hargreaves says. “We were just about the finish the album and then, for fuck’s sake, [our saxophone player] leaves the band. But we realized the music wasn’t angry enough to justify that title.”

But that doesn’t mean Redrick Sultan are hanging up their crazy pants just yet. “King Song” and “Trolling for Answers” have both recently spawned music videos oozing with the band’s signature zaniness, with the former featuring shots of the band dressed as jesters and the latter focusing on a troll struggling with the frustrating art of fishing. A video for “Morningwood,” an organ-heavy song rich with sexual innuendo delivered courtesy of Panax, was also recently filmed. An animated video for “Dinosaurs” is also on the horizon.

So what’s next for these sultans of swank? Well, the year is off to a promising start as the group was just named one of *VanMusic’s* Bands to watch in 2012. And with *Trolling for Answers’* recent release party at The Railway Club finally out of the way, the group are looking to take off and tour throughout the U.S. “We’d like to travel and gather inspiration for our next project,” Hargreaves predicts. “Hopefully we’ll get to share our music with as many people along the way.”



Winner Sleuth

by **FRASER
DOBBS**

As I'm sitting in the Brickhouse with Sleuth on an early Saturday night, patrons waiting in line give us and the three tables we've occupied dirty looks from time to time. Regardless, we and the microphone planted in the centre table are left largely to our own devices. Fish swirl in a tank next to where I meet the band: Julian Bowers (drums, guitar), Oliver McTavish (keyboards), Jesse Easter (bass), and Jainy Lastoria (guitar), who refers to herself as "The Lion In Love." Their names, staged or otherwise, are pretty indicative of the wealth of personality that lies bubbling on the surface of the rookie ensemble. The band, a distinctively jangly affair, have been floating in Vancouver's music scene since 2010, but they speak with an outsider's perspective. The emotions and energy that keep our conversation going into the night are things that I can sometimes forget live inside of most musicians—a genuine sense of innocence, like new skin being exposed to cold air, is a refreshing thing to feel during our interview.

The group is still reeling from their recent victory in CiTR's annual battle-of-the-bands, SHiNDiG. Though they took the top spot from Tyranahorse and From Birch To Yew,

the indie-popists didn't enter SHiNDiG to win it. As McTavish explains, "We never expected to make it past the first round. A chance to pick up a fan or two, that's it." The friends still sound overwhelmed and I can tell that the memory of their name being called by the judges is framed in their collective consciousness like a still from *Rocky III*.

Despite the win, the group took some flack post-SHiNDiG from critics who were unimpressed with their performance. "I'm not sure how receptive Vancouver is to our kind of music. I think we're more inside the indie-pop realm, which I don't think [is very popular] here," Lastoria muses. She speaks with a quavering confidence that the rest of her band doesn't emulate, which isn't to say that their sudden exposure has swelled their egos.

Easter, who speaks with level-headed sincerity, tries to elaborate on the last SHiNDiG performance: "If you were going to plan a gig with those three bands, you wouldn't put them in that order [with Sleuth playing last, after Tyranahorse]. If our job was to take what Tyranahorse offered and expand upon it, to be as high-energy, as aggressive, to take their direction and move it further... if that's



lettering by
DANA KEARLEY

illustrations by
MARK HALL-PATCH

photo by
VICTORIA JOHNSON

came out on cassette tapes. “It’s admittedly an odd decision because not many people have tape players, but they’re neat little objects.” relates McTavish, and neat little objects they are. Of the 66 copies printed (including a 16-copy reissue), each one is hand-crafted with love and attention to detail. Copies of *Brave Knew Nothing* come with a hand-coloured sleeve, are individually numbered and worded and (according to their Bandcamp, anyway) include “a drawing of some kind.”

“We want to refer to ourselves as an art collective as much as a band,” McTavish continues. “We wanted to make each cassette tape be individual so listeners would have a more personal connection to the item itself, as a work of art, as well as an EP.”

“And,” Easter pipes in happily, “as long as they come with download codes, there’s no risk of it seeming contrived! In a culture of copying, personalizing the experience is really important. There’s something really nice about creating something so personal.”

Part of Sleuth’s band-battle plunder is 20 hours of recording time, and the group wants to waste no time getting into a local studio. “We’re probably going to do a single. I’ve already contacted Colin Stewart at the Hive,” Lastoria explains, but putting tracks down isn’t the only thing keeping these young pop artists busy in the new year.

A potential shot at the North By Northeast music festival in Toronto, as well as a confirmed spot at the NYC Popfest, are big gigs for a band that have only released one cassette. That said, those tapes have been shipped all around the globe, according to The Lion In Love. “Our initial run of cassettes sold mostly outside of Canada: Japan, Germany, a couple in England. We even sold a tape to Singapore. Longest address line I’ve ever seen!”

Leaving the now-crowded bar to say our farewells, I feel like I’ve glimpsed exactly what the judges liked so much about Sleuth: a strong, charismatic yet oddball group of musicians with a growing idea of what they’re doing and how to go about doing it. As Easter told me in parting, “a band is a cross between a polygamist relationship and a sports-team: it’s goal-oriented but very emotionally volatile. Learning how to run a business, and setting aside your egos, is hard. But we have what it takes to prioritize. Being your own harshest critic is bad for your stress level, but really good for your creative output.” While I don’t think this description suits all bands, it fits Sleuth like a glove.

what we’d needed to do in order to win, then anybody that believes we failed in that would be justified in thinking we shouldn’t have won. The criteria [for the judges] was a bit different.”

“The whole idea of a battle-of-the-bands is really uncomfortable anyways, because you get hostile towards each other,” Lastoria adds. “I’m more interested in a musical community, where you have shows together and you can be friends with people, but during a competition you get into that spirit and people become jerks.”

Sleuth’s first EP, *Brave Knew Nothing*, is an interesting outing. Packed with a respectable six songs and filled to the brim with jangle-pop and shoegaze hooks, the instrumentation stands in stark contrast with most of the lyrical content, delivered alternately by Lastoria and Bowers. “Apocalypse, Please Sign The Release Form First” couples

a cutesy hummed pre-chorus with dark talk about the end of the world, while “We’re Not Friends Yet” delivers bright, twangy guitar-plucking and a cautionary ode to new acquaintances.

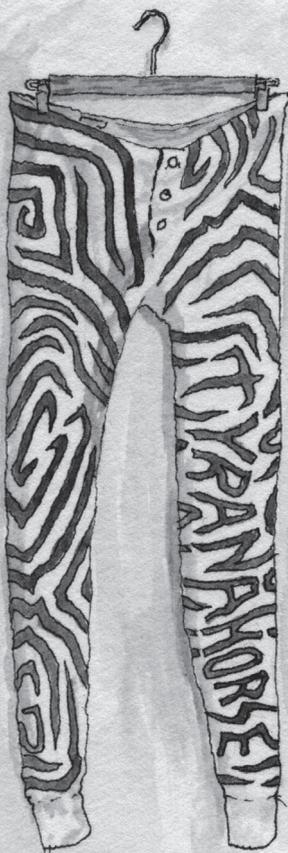
“Brit-pop has a lot of melancholy—sad lyrics alongside bright, unapologetically happy instrumentation. It’s a good juxtaposition,” Easter says of Sleuth’s influences, while Lastoria adds, “It’s one of those specifically British pop tropes. It’s just what I grew up listening to.”

Brave Knew Nothing is a smirk of an album, with The Lion In Love’s beautiful voice dealing equally in cute doo-wop choruses and dour apocalyptic prophecies. The mixed messages are definitely intentional, and tend to leave listeners stuck somewhere between swing-dance and moody contemplation.

While available on their Bandcamp page, the EP also

Second Place

Tyranhorse



by PYRA
DRACULEA

2011 was a big year for Tyranhorse. Though online copies of their debut album, *ghostwolfmotherhawk-prairieunicornlionness*, surfaced in late 2010, the full-length was officially released last June. Since then, the set has experienced chart love on college radio across Canada, and helped earn the band—singer Prophecy Sun, bassist Jero Welz, drummer Brent Glasgow Brown, guitarist/vocalist Darren Fleet and keyboardist/guitarist Max Stockholder—a spot in VanMusic.ca's *Best 10 Indie Vancouver Bands of 2011* list. Tyranhorse also shot and released four quirky and fun videos that suited their experimental art-punk sound, including the planking-heavy video for "Keep It Together" that hit right at the height of the fad last summer.

All the while, they built their local following playing lots and lots of shows, particularly in the fall. Three of those were for CiTR's SHINDIG, where Tyranhorse eventually placed second (behind Sleuth and ahead of From Birch To Yew).

The placing was a shock for some in attendance at the Railway Club who felt Tyranhorse should have won. When Disorder met up with the band a few weeks after the finals around Glasgow Brown's dining room table, they admitted their surprise as well. "It was tough to finish second," Fleet explains. "You try not to take it too seriously, and then you're in the final so you start taking it seriously, but obviously only one can win."

Not that anyone begrudges Sleuth their win. "Sleuth played a really great set," Glasgow Brown said.

"SHINDIG was a crazy experience but it was also really rad," frontwoman Sun offered of the contest. "Each night

we'd end up meeting other bands that we'd love to run into again. Like From Birch To Yew [a.k.a. Norika Yue]—what a great guy! Total sweetheart. He was helping us with amps and set-up."

In the midst of the competition, the quintet headed into the studio to record a new four-song EP they'll be releasing this spring called *Garbage Bears*. According to Fleet, "The name comes from one of the songs ["Alice"] which traces the philosophy of a series of fairy tales and blends in modern concepts: 'Alice is feeding the garbage bears.'"

"Alice" is a brooding piece that ebbs and flows in three main sections, bursting out into punkish defiance at some points while settling down upon layers of delayed whistling, evoking a forest full of chirping birds, on others. It even paraphrases one of Friedrich Nietzsche's more obscure poems with the line "Go on and let the stupid people go on screaming." Fleet feels the message can be summed up as "Don't allow people to make you afraid of discovery."

The songs on the new EP arose out of jamming together and capture the energy Tyranhorse brings to their live shows. "I think our best songs have come out of jams, because it cannot help but have an authentic feel," says Fleet. The goal was to have a more organic flow and get away from tired "verse-chorus-verse-chorus-bridge-chorus" structures.

"Everyone comes from such different music backgrounds," Glasgow Brown offers of the band's make up. "People are hearing things that are totally different from one another. Which is fascinating, the way it always works out."

Unsurprisingly, Tyranhorse are involved in many side projects. Sun has her hand in many different avant garde and experimental ventures, from her electroacoustic solo project to playing with the Vancouver Electronic Ensemble, Her Jazz Noise Collective and more. Fleet used to be "that guy in the coffee house" with a folk-rock singer-songwriter vibe and he also plays in The Adulthood with Sun. He's also "done the hardcore thing," as has Glasgow Brown, who currently plays with punk rockers Vacant State.

Somehow, chatting about Vancouver's varied music scene brought up mention of that local band everyone loves to hate, Nickelback; Welz sarcastically said they were the best thing to ever come out of the city. After everyone had a good laugh, Stockholder admitted that he's on board with the Brothers Kroeger these days. "I used to hate 'em but now I think Chad Kroeger is kinda coolest guy in Vancouver and you can quote me on that!" the keyboardist chuckles. "I also react to the fact that there's this holier than thou attitude against them now, which is ridiculous."

While the debate on the 'Back rages on, Tyranhorse agreed that Vancouver's indie scene is overwhelmingly supportive and positive. "It's thriving here!" Sun says excitedly. "I feel like there are so many bands, it's a really active music scene. It's pretty cool that people are exploring the music scene and people go out to other people's shows."

Third Place From Birch to Yew

by ANGELA
YEN

Norika Yue is the one-man band behind SHiNDiG 2011's third place act, From Birch to Yew. Though just 18-years-old, it was surprising to observe how grounded and confident Yue is in his music, despite feeling like he doesn't deliver what people may initially expect from him. Due to his young age, being a one-man band, and playing soft indie-folk tunes while in the midst of the music scene's tilt towards electronic/dance music, Yue finds himself head on with a few extra hurdles that other artists may not have to deal with. He's an artist against the odds. But, after talking to Yue for a couple of hours at Mink Café, it was obvious that this was exactly what makes him unique.

Yue goes to school in Calgary but constantly travels back to Vancouver to visit family, friends, and to promote his music. He missed two weeks of class just so that he could participate at SHiNDiG. While it may feel like a hassle to most, Yue said it was fun. It's a perfect example of his optimism and charisma. However, when asked about the competition he said he felt like his chances weren't so good. Yue reveals that he almost didn't even make the cut to be a competitor.

"I came into SHiNDiG as an underdog because I was a replacement," he explains. "Another artist dropped out and that's why they contacted me late."

He also felt uneasy being a one-man band up against full groups that played upbeat rock and dance numbers

that easily got the crowd moving. That's something he feels is more challenging for a guy who plays simple and low-key indie-folk songs.

"I really want a band though," Yue confesses. "But all the people I've played with wanted to change the sound ... make things way more poppy or make it, like, electro pop! And that's something I really don't want to do."

Yet, from listening to From Birch to Yew's tracks you would never guess there was only one member in the band. The multi-instrumentalist blends a soundscape of piano, harmonica, acoustic guitars and soft tambourines all on his own. The track "Dear Zoe" demonstrates the seamless layering and transition from soothing vocals and slide guitar to a gentle build up of harmonica and hand-claps. It's no wonder that playing the tracks live would be a whole lot easier with a band. Still, Yue handles the different parts with ease. He makes excellent use of a loop pedal and even straps a tambourine to his foot to get all the desired results. Though disguised as a problem, part of the bonus of being a one-man band is showcasing how one guy can accomplish all those different layers. It's mesmerizing to watch, in the tradition of solo artists like Owen Pallett and Andrew Bird.

There is something old school and organic about the way Yue approaches music. There are no filters, vocoders or simulated beats to gloss over the raw sounds of his

guitar picking or husky vocals. "I guess music to me has always been about the acoustic essence. I'm just not a fan of synth sounds or whatever," Yue offers. And though he feels this works against him since it's what is popular nowadays, Yue's sort of "anti-technology" view is refreshing. He even admits that he sucks at just using social media to promote his music.

"It moves so quickly!" he laughs, "I feel really old and out of the loop, even though I'm, like, 18!" He grins and just sort of shrugs. Yue knows the genre he wants to make without being effected by what sounds are trendy. And thankfully, his persona isn't convoluted by tweets, status updates, and profile pics. It's what stood him apart at SHiNDiG—so perhaps being "out of the loop" isn't so bad after all.

From Birch to Yew will be back in Vancouver in February and we'll be sure to keep you posted on upcoming shows!



SIZZLE TEEN RECORDS

by TERRIS SCHNEIDER

illustration by PRISCILLA YU

New local record label Sizzle Teen Records will be celebrating their launch with a show at the Railway Club on Saturday, February 11.

Started up by indie musician Richie Fudalewski (Diamond Dancer), Sizzle Teen Records evolved out of his dislike for the greedy nature of major record labels. "Being a touring musician that had been signed in the past to some pretty big indie labels, I learned a lot about what I disliked about labels," Fudalewski said,

outlining experiences with his old bands Jakartah and Yell at Birds. "After hearing these same types of stories from my friends in bands about record labels they were signed to, I realized that this wasn't an isolated incident. This was a general problem that was ongoing. Labels becoming out of touch, desperate and greedy."

Before Fudalewski moved to the West Coast in 2006, he spent time working at Sonic Unyon Records as an assistant marketing manager. It was here that he saw how significant it was to build a fan base by promoting their bands throughout high schools and colleges, and how much this market helped the bands. Major

labels tend to neglect bands unless they are meeting their sales quota, and Sizzle Teen wants to give local bands the attention and promotion they deserve.

Another focus of the new label is to keep up with the ever-evolving record industry and to put out LPs and digital releases—Sizzle Teen will not be putting out any CDs, considering sales are declining as time goes on.

So far only two bands are currently signed to the label, Previous Tenants (ex d.b.s., Operation Makeout, the Doers) and Fudalewski's own Diamond Dancer, but Sizzle Teen aims to put out four brand new LP's by the end of 2012.

Fittingly, the Railway Club event will feature sets from Diamond Dancer and Previous Tenants, as well as Man Your Horse and We Are Gaze.

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- Fathoms, From Birch to Yew, Rec Centre
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- Conspiracy Farm, The Population Drops, Synthcake
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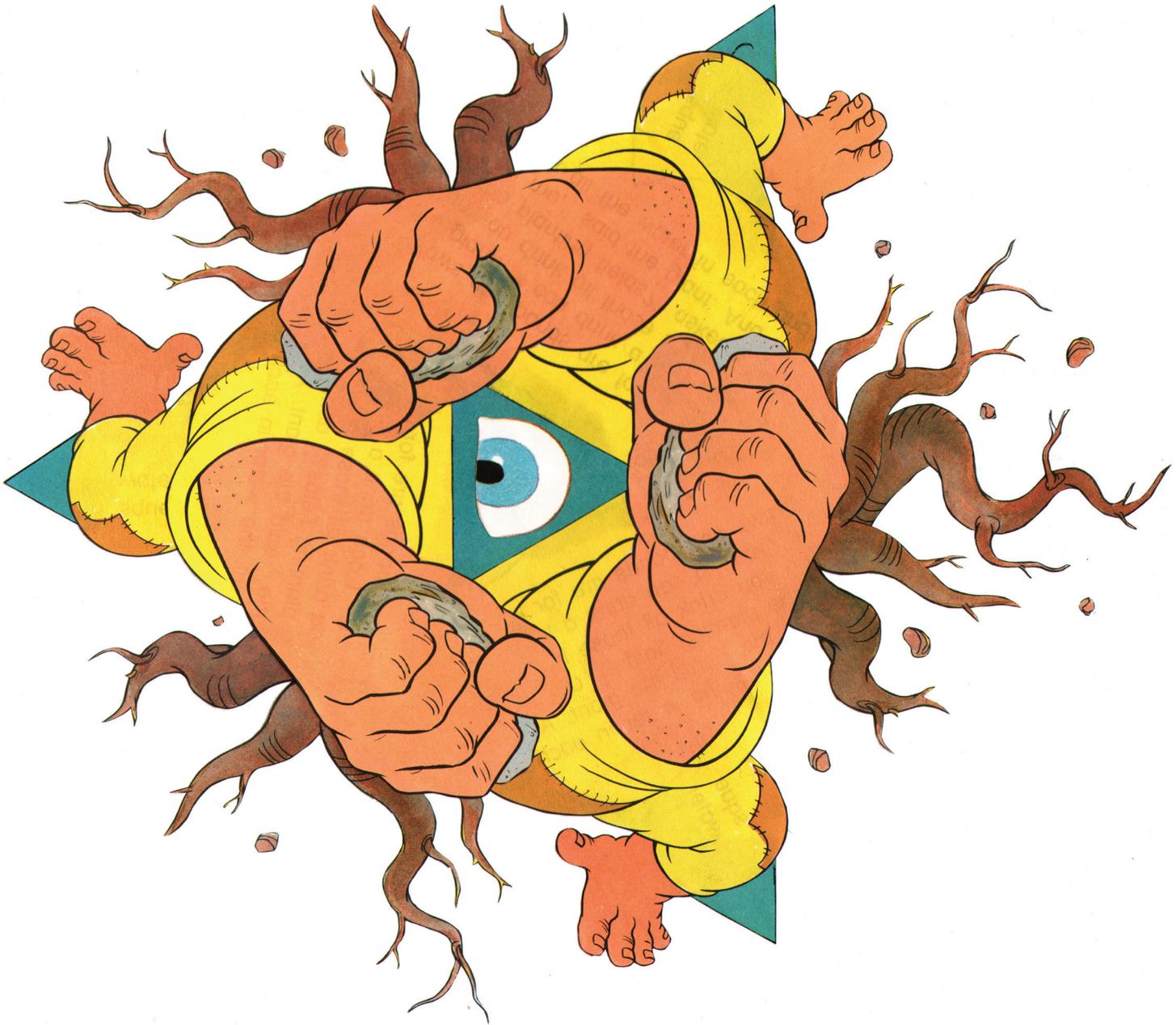
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SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

5 Sleuth, Fall Fair Car,
Lion in Love
@Media Club

6

13 HHK
@Fortune

14

The Toasters
@Iron Road

15

I Can't Keep All Of Our
Secrets, Tender Forever,
E.S.L
@Biltmore

16

Chains of Love,
the Lost Lovers Brigade,
Ville Kulla, Slim Fathers
@Biltmore

17

Bleating Hearts, Korean Gut,
Shawn Mrazek
@Waldorf

18

Grimes, Born Gold
@Fortune

20

Die Antwoord
@The Commodore Ballroom

21

Veronica Falls, Bleached
@The Media Club

22

23

Skins & Steel
@Vancity Theatre

24

The Feeling of Love,
Meercraz, Little Queenie,
Sex Church
@Waldorf

25

Sinned,
Ancient Obliteration,
Abriosis,
Witch of the Waste
@Funkys

26

The Mighty Jerome
(screening)
@Vancouver Public Library
(Georgia Branch)

27

28

Atlas Sound
@Biltmore

29

Trevor Hall
@the Media Club

30

Yacht
@Media Club

31

COLD CAVE
@Electric Owl

32

Man Your Horse,
Diamond Dancer,
Previous Tenants,
We Are Gaze
@Railway

33

Supernatural, Young Liars, Facts
@Chapel Arts

34

David Choi @Rio

35

The Godmother of Rock &
Roll: Sister Rosetta Tharpe
(screening) @Vancity Theatre

36

Los Campesinos!,
@Electric Owl

37

No Sinner, Capitol 6
@Biltmore

38

Slow Learners, Sightlines,
Jelly Boyz, Dweeb Z
@zoo shop

39

Grave Babies, Perpetual
Ritual, Battle Stations,
Student Teacher
@360

40

NEEDS, real boys, Eeek!
@Biltmore

41

Graves, Born Gold
@Fortune

42

The Fresh & Onlys,
Disappears, Mode Moderne
@Biltmore

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Blackie Leblanc and the
Triumphs, Mete Pills,
the Throwbox
@Funkys

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Wintermitts,
Aunts & Uncles,
The Kingsgate Chorus
@Interurban

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Meercraz, Little Queenie,
Sex Church
@Waldorf

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Sinned,
Ancient Obliteration,
Abriosis,
Witch of the Waste
@Funkys

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Yacht
@Media Club

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Supernatural, Young Liars, Facts
@Chapel Arts

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David Choi @Rio

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The Godmother of Rock &
Roll: Sister Rosetta Tharpe
(screening) @Vancity Theatre

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// CiTR 101.9 FM PROGRAM GUIDE

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

	SUN	MON	TUES	WED	THURS	FRI	SAT	
6am		CiTR Ghost Mix	Pacific Pickin' (Roots)	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	6am
7	CiTR Ghost Mix							7
8			Sounds of Africa (World)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Friday Sunrise (Eclectic)		8
9	Classical Chaos (Classical)	Breakfast With The Browns (Eclectic)	Queer FM Arts Xtra (Talk)			Alternative Radio (Talk)	The Saturday Edge (Roots)	9
10	Shookshookta (Talk)		Sup World? (Eclectic)	Pop Drones (Eclectic)	Student Fill-In	Sounds of the City (Eclectic)		10
11		Ska-T's Scenic Drive				Student Fill-In		11
12	The Rockers Show (Reggae)	Synchronicity (Talk)	Morning After Show (Eclectic)	Student Special Hour (Eclectic)	Duncan's Donuts (Eclectic)	It Ain't Easy Being Green (Eclectic)	Generation Annihilation (Punk)	12
1		Parts Unknown (Pop)	What Pink Sounds Like (eclectic)	Tery Project Podcast (Talk) Democracy Now (Talk)	We All Fall Down (Punk)	Hugo (Eclectic) Student Fill-in		1
2			Give 'Em the Boot (World)	Extraenvironmentalist (Talk)	Ink Studs (Talk)	Radio Zero (Dance)	Power Chord (Metal)	2
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	Student Fill-in slot	ProfTalk	Student Fill-in slot	Programming Training		3
4		The Rib (Eclectic)	Radio Freethinker (Talk)	Mantis Cabinet (Eclectic)	Thunderbird Eye	Nardwuar Presents (Nardwuar)	Code Blue (Roots)	4
5	Chips (Pop)	Queer FM QMUNITY (talk)	News 101 (Talk)	Student Fill-in slot	Arts Report (Talk)	Mantra (Eclectic)		5
6		Sore Throats, Clapping Hands (Rogue Folk, Indie S/S)		R.T.R. Discorder	Are You Aware (Eclectic) Peanut Butter 'n' Jams (Eclectic)	Butta on the Bread (Eclectic)	News 101 (Talk)	The Leo Ramirez Show (World)
7	Queer FM (Talk)	Exploding Head Movies (Cinematic)	Flex Your Head (Hardcore)	Sam-squantch (Ecl)	Shameless (Eclectic)	Stranded (Eclectic)		7
8	Rhythms (World)	Techno Progressive	Inside Out (Dance)	Folk Oasis (Roots)	Stereoscopic Redoubt (Experimental)	African Rhythms (World)	Student Fill-In	8
9	Bootlegs & B-Sides (Dance/Electronic)		Crimes And Treasons (Hip-hop)		Live From Thunderbird Radio Hell (Live)	The Bassment (Dance/Electronic)	Synaptic Sandwich (Dance/Electronic/ Eclectic)	9
10	Transcendence (Dance)	The Jazz Show (Jazz)		Sexy In Van City (Talk)		Student Fill-In		10
11			CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)	Funk My Life (Soul/Dance)		Randophonic (Eclectic)	11
	Student Fill-In	Canada Post-Rock (Rock)						
1						The Vampire's Ball (Industrial)		1
2	CiTR Ghost Mix	CiTR Ghost Mix			Aural Tentacles (Eclectic)			2
3			CiTR Ghost Mix	CiTR Ghost Mix			CiTR Ghost Mix	3
4						CiTR Ghost Mix		4
5								5

SUNDAY

CLASSICAL CHAOS

(Classical) 9-10am

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

SHOOKSHOOKTA

(Talk) 10am-12pm

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

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays

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

SHAKE A TAIL FEATHER

(Soul/R&B) 3-5pm

Alternating Sundays

The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays

British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge.

QUEER FM QMUNITY (TALK)

(Talk) 5-6pm

Alternating Sundays

An expose of the arts & culture scene in the LGBTQ community.

QUEER FM ARTS XTRA

(Talk) 6-8pm

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

RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays

Featuring a wide range of music from India, including popular music from the

1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

TECHNO PROGRESSIVO

(Dance) 8-9pm

Alternating Sundays

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

BOOTLEGS & B-SIDES

(Dance/Electronic) 9-10pm

TRANCENDANCE

(Dance) 10pm-12am

Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.

trancendance@hotmail.com

MONDAY

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

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

breakfastwiththebrowns@hotmail.com

SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

SYNCHRONICITY

(Talk) 12-1:00pm

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

PARTS UNKNOWN

(Pop) 1-3pm

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

THE RIB

(Eclectic) 4-5pm

Explore the avant-garde world of music with host Robyn Jacob on the Rib. From new electronic and experimental music to improvised jazz and new classical! So weird it will blow your mind!

NEWS 101

(Talk) 5-6pm

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

SORE THROATS, CLAPPING HANDS

(Rogue Folk, Indie S/S)

6-7:30pm

Lyric Driven Campfire Inspired: new and old tunes from singer / songwriters with an emphasis on Canadian music.

Find us on Facebook!

EXPLODING HEAD MOVIES

(Cinematic) 7:30-9pm

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

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm.

Feb. 6: "Jazz with John Handy III." The great alto saxophonist, playing mostly original compositions with a solid rhythm section.

Feb. 13: Vibraphone and marimba master Bobby Hutcherson and his great band and a classic, "Waiting."

Feb. 20: Of the many albums by the tenor saxophone master, one recording stands tall: "Joe Henderson in Japan."

Feb. 27: TBA.

CANADA POST-ROCK

(Rock) 12-1:00am

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

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am

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

SOUNDS OF AFRICA

(World) 8-9:30am

Showcasing music, current affairs & news from across the African continent and the diaspora, you will learn all about beat and rhythm and it will certainly kick-start your day.

QUEER FM ARTS XTRA

(Talk) 9:30-10:30am

SUP WORLD?

(Eclectic) 10:30-11:30am

Fuzzy and sweet, a total treat! Tune in to hear the latest and greatest tracks from independent and Vancouver bands.

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. Hosted by Oswaldo Perez Cabrera.

WHAT PINK SOUNDS LIKE

(eclectic) 1-2pm

Celebrating women in music and media who truly kick ass. Join host Ashly Kissman as she increases feminist content on the airwaves one song at a time.

GIVE 'EM THE BOOT

(World) 2-3pm

Sample the various flavours of Italian folk music from north to south, traditional to modern on this bilingual show.

givetheboot@gmail.com

<http://giveemtheboot.wordpress.com>

PROF TALK

(Talk) 3-3:30pm

Bringing UBC's professors on air to talk about current/past events at the local and international level. Aiming to provide a space for faculty and doctoral level students to engage in dialogue and share their

current research. <http://ubc-proftalk.wordpress.com>
proftalk@gmail.com

RADIO FREETHINKER

(Talk) 3:30-4:30pm

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

FLEX YOUR HEAD

(Hardcore) 6-8pm

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

INSIDE OUT

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm

crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12:30am

For the world of Cabaret. Tune in for interviews, skits, musical guests and more. It's Radio with sass!

WEDNESDAY

SUBURBAN JUNGLE

(Eclectic) 8-10am

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

POP DRONES

(Eclectic) 10-11:30am

STUDENT SPECIAL HOUR

(Eclectic) 11:30-1pm

Various members of the CiTR's student executive sit in and host this blend of music and banter about campus and community news, arts and pop culture. Drop ins welcome!

TERRY PROJECT PODCAST

(Talk) 1-2 pm

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

DEMOCRACY NOW

(Talk) 1-2pm
Alternating Wednesdays

EXTRAENVIRONMENTALIST

(Talk) 2-3pm
Exploring the mindset of an outsider looking in on Earth. Featuring interviews with leading thinkers in the area of sustainable economics and our global ecological crisis.

MANTIS CABINET

(Eclectic) 4-5pm

ARTS REPORT

(Talk) 5-6pm

REEL TO REAL

(Talk) 6-6:30pm
Alternating Wednesdays
Movie reviews and criticism.

DISORDER RADIO

(Talk) 6-6:30pm
Alternating Wednesdays
Discorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!

SAMSQUANTCH'S HIDEAWAY

(Eclectic) 6:30-8pm
Alternating Wednesdays
All-Canadian music with a focus on indie-rock/pop.
anitabinder@hotmail.com

SHAMELESS

(Eclectic) 6:30-8pm
Alternating Wednesdays
Dedicated to giving local music acts a crack at some airplay. When not playing the PR shtick, you can hear some faves you never knew you liked.

FOLK OASIS

(Roots) 8-10pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997.
folkoasis@gmail.com

SEXY IN VAN CITY

(Talk) 10-11pm
Your weekly dose of education and entertainment in the realm of relationships and sexuality.
sexyinvancity.com/category/sexy-in-vancity-radio

HANS KLOSS' MISERY HOUR

(Hans Kloss) 11pm-1am
Pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

DUNCAN'S DONUTS

(Eclectic) 12-1pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.
duncansdonuts.wordpress.com

WE ALL FALL DOWN

(Punk) 1-2pm
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd.
www.weallfalldownctr.blogspot.ca

INK STUDS

(Talk) 2-3pm
Underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

THUNDERBIRD EYE

(Sports) 3:30-4pm
Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

MANTRA

(Eclectic) 4-5pm
Playing various Mantra music, this show is about personal and global transformation through chanting and utilizing sound vibration for the development of higher consciousness. Hosted by Raghunath with special guests.

BUTTA ON THE BREAD

(Eclectic) 5-6pm
It's like mixing unicorn blood with Christopher Walken's tears, and then pouring it into your ears.

ARE YOU AWARE

(Eclectic) Alternating Thursdays 6-7:30pm
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

PEANUT BUTTER 'N' JAMS

(Eclectic) Alternating Thursdays 6-7:30pm
Explore local music and food with your hosts, Brenda and Jordie. You'll hear interviews and reviews on eats and tunes from your neighbourhood, and a

weekly pairing for your date calendar.

STEREOSCOPIC REDOUBT

(Experimental) 7:30-9pm

LIVE FROM THUNDERBIRD RADIO HELL

(Live Music) 9-11pm
Featuring live band(s) every week performing in the CiTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

FUNK MY LIFE

(Soul/Dance) 11pm-12am
Grooving out tunes with a bit of soul and a lot of funk, from the birth of rhythm and blues to the golden age of motown, to contemporary dance remixes of classic soul hits.

AURAL TENTACLES

(Eclectic) 12-6am
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.
auraltentacles@hotmail.com

FRIDAY

FRIDAY SUNRISE

(Eclectic) 7:30-9am
An eclectic mix of indie rock, hip-hop and reggae to bring you up with the sun.

ALTERNATIVE RADIO

(Talk) 9-10:00am
Hosted by David Barsamian.

SOUNDS OF THE CITY

(Eclectic) 10-11 am
Promoting upcoming live concerts and shows in Vancouver, be they local, national, or international acts.

IT AIN'T EASY BEING GREEN

(Eclectic) 12-1pm
CiTR has revived its long-dormant beginner's show It Ain't Easy Being Green! With the support of experienced programmers, this show offers fully-trained CiTR members, especially students, the opportunity to get their feet wet on the air.

HUGO

(Eclectic) 1-2pm
Alternating Fridays

RADIO ZERO

(Dance) 2-3:30pm
An international mix of

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

NARDWUAR

(Nardwuar) 3:30-5pm
Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo...doot doo!
nardwuar@nardwuar.com

NEWS 101

(Talk) 5-6pm
See Monday for description.

STRANDED

(Eclectic) 6-7:30pm
Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

AFRICAN RHYTHMS

(World) 7:30-9pm
www.africanrhythmsradio.com

THE BASSMENT

(Dance/Electronic) 9-10:30pm
The Bassment is Vancouver's only bass-driven radio show, playing Glitch, Dubstep, Drum and Bass, Ghetto Funk, Crunk, Breaks and UK Funky, while focusing on Canadian talent and highlighting Vancouver DJs, producers and the parties they throw.

THE VAMPIRE'S BALL

(Industrial) 12-4am
Industrial, electro, noise, experimental and synth-based music.
thevampiresball@gmail.com
thevampiresballonctr.com

SATURDAY

THE SATURDAY EDGE

(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits!
stevedge3@mac.com

GENERATION ANNIHILATION

(Punk) 12-1pm
A fine mix of streetpunk and old-school hardcore backed by band interviews, guest speakers and social

commentary.
crashnburnradio@yahoo.ca
generationannihilation.com

POWER CHORD

(Metal) 1-3pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff, Marcia and Andy.

CODE BLUE

(Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul.
codeblue@buddy-system.org

THE LEO RAMIREZ SHOW

(World) 5-6pm
The best of mix of Latin American music.
leoramirez@canada.com

NASHA VOLNA

(World) 6-7pm
News, arts, entertainment and music for the Russian community, local and abroad.
nashavolna.ca

SYNAPTIC SANDWICH

(Dance/Electronic) 9-11pm
If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you!
www.synapticsandwich.net

RANDOPHONIC

(Eclectic) 11pm-1am
Randophonic is best thought of as an intraversal jukebox programmed by a vast alien living intelligence system which has no concept of genre, style, nation states or even space-time relevance.

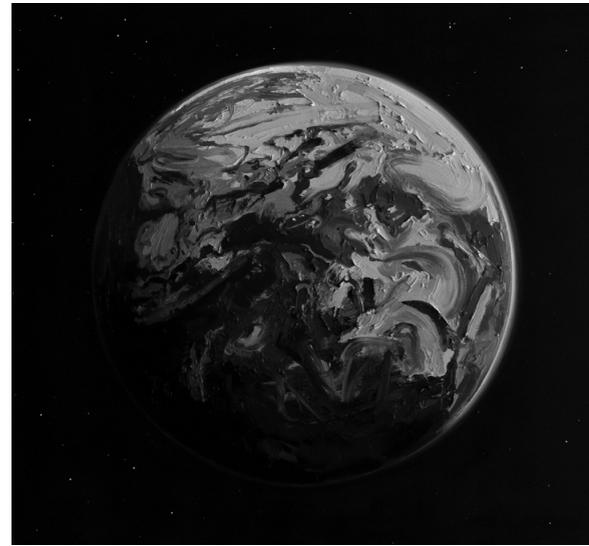


ART PROJECT

Erik Olson is a graduate of the Emily Carr University of Art and Design (2007). He has participated in residencies at the Banff Centre, Emma Lake and the Sanskriti Centre in New Delhi, India. His work has been exhibited at the Art Gallery of Calgary, The Skew Gallery, The Cheaper Show and the University of Milwaukee. → erikolson.ca

ERIK
OLSON

↑
Holy Ghost (Nebula) (2011)
6" × 4"
oil on panel



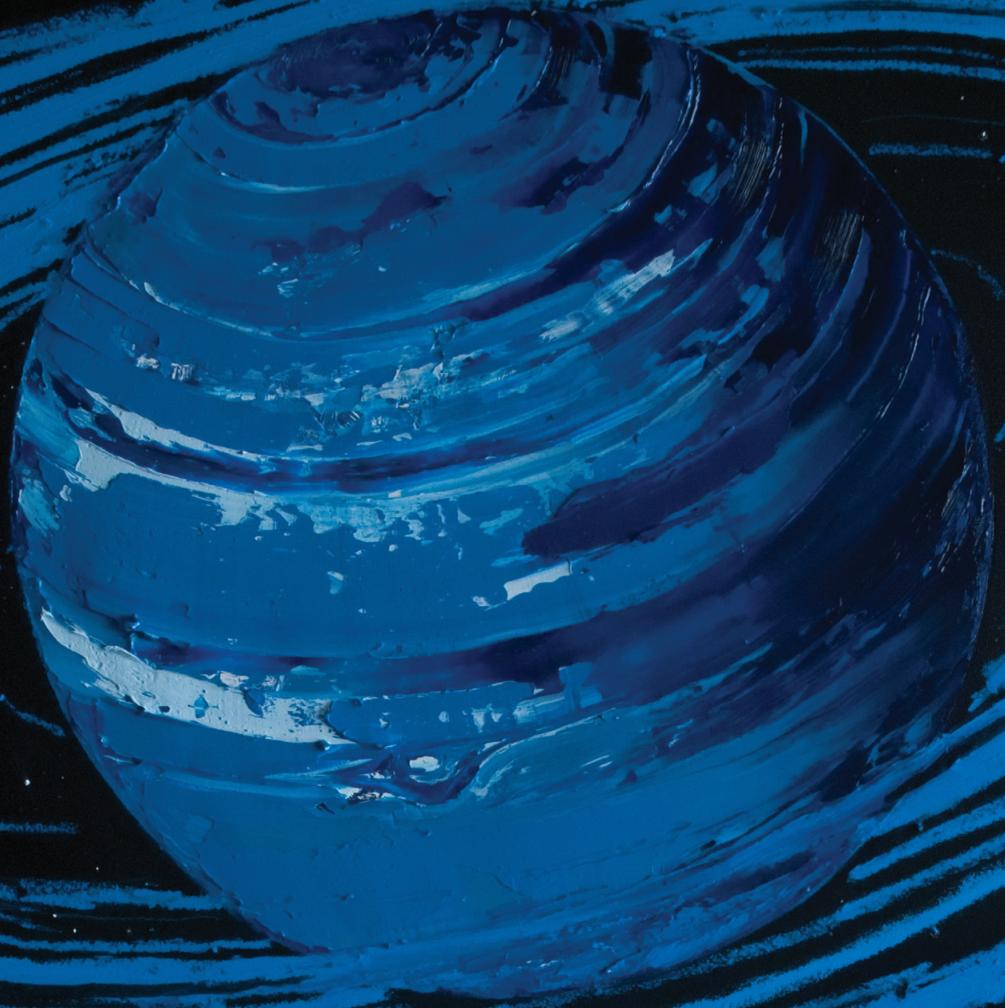
↑
Earth (2011)
72" × 84"
oil on canvas



↑ ERIK OLSON
Love Space (2011)
48" × 36"
oil on panel

→ ERIK OLSON
Neptune (2011)
48" × 36"
oil on panel

P. D. S. E. I. D. O. N. K.





CHAINS OF LOVE

UNDER REVIEW

ANIMAL BODIES

KISS OF THE FANG

(Sweating Tapes)

The duo behind Animal Bodies' latest album couldn't have come into being anywhere other than Vancouver's DTES. The six-song 12" pervades with the semi-lucid noise of addicts and wanderers.

Kiss Of The Fang plays largely within the darkwave genre, mixing cold post-punk synths and cakey '80s drum machine repetition, but these tropes are only responsible for the base layer of each track. Bleak field recordings mix up the colour palette by injecting the unfriendly kind of East Van sounds into each track— heavily distorted seagulls squawking, and a woman smoking crack in the rain are more thematic touches than musical ones, but add a much-needed dimension.

Even though much of the content is harsh, the delivery is usually spot-on enough to make it work. "Jungle Cathedral" combines a remarkably catchy, dirty bass line with ethereal, haunting chanting that scratches the inside of your head like a bad drug trip must do. Some of the synth work, especially on the last three tracks, can get repetitive, but the chilly guitar riffs sprinkled throughout the album give a good *Joy Division* head-rush. If you already live on Hastings, this record might be a little much, but if you've never had it rough these dirty songs might be a good way to grime yourself up.

—Fraser Dobbs

ASTROLOGICAL

FLUX

(Jellyfish)

Can you imagine a calm night being preyed upon by an overwhelming and particularly glistening sky? If you can, you already know the deal; if you can't, listen to AstroLogical's (a.k.a. Nate Drobner) *Flux*, and you will understand. The Vancouver-based multi-instrumentalist/producer dreamy eight-track album diffuses a manifesto through retro spoken vocals fused with a chillwave-jazz feel and psychedelic beats, as on opener "Delirium." As the album continues, tracks dive into deep textures and heavy drums with the use of an open high-hat. The softness of "Why?" has the ability to put one into a relaxing trance with a sleepy and mesmerizingly progressive sound. The album takes the listener through a circling saunter, much like a trip-hop version of *Ratatat* (minus the guitars) and closes with my personal favourite, "Diamonds In Your Eyes." All tracks were produced by Astro himself and mastered by the genius Patrick Haggart. After listening to *Flux*, it's apparent that Vancouver's instrumental lovers are in store for a unique and inspirational experience.

—Josefa Cameron

THE BALLANTYNES

"THE MESSAGE" /

"THE RAILTOWN ABBEY"

(La-Ti-Da)

If you want to get those dancing shoes on then look no further. East Vancouver's Ballantynes have released their first seven-inch single, featuring the incredibly addictive songs

"The Message" and "The Raltown Abbey." Considering it was recorded at Little Red Sounds Studio—which recently brought you the retro magic of Chains of Love—it's no surprise that the Ballantynes tout a similar blend of mid-sixties beat, soul and garage rock. But rather than pulling from the charming girl groups of the era, you get influences from blue-eyed soul groups like the *Young Rascals* or the *Animals*.

"The Message" features Jarrod Odell on lead vocals, not to mention a delicious Hammond organ. The vocalist's deep and bluesy pipes are drenched in echo, contrasting the light female backup vocals that provide breezy call-backs. The thumping beat and fun stops and starts will have you bobbing your head whether you're conscious of it or not.

B-side "The Raltown Abbey" is just as impressive. Its explosive intro, which has Vanessa Dandurand belting out its opening lyrics, is reminiscent of the *Shangri-Las* version of "Shout." Once drums and handclaps kick in, you start to imagine an entire gospel choir working their way onstage. Odell takes the second verse and from there it becomes an exhilarating duet. What a treat to have a band that consists of two show-stopping vocalists.

The Ballantynes have a whopping seven members. They're a big band, but they sure have the big sound to back it up.

—Angela Yen

BEHIND SAPPHIRE

DIAMONDS

(Independent)

After a big year of overseas touring, and garnering much acclaim (including being selected as one of B.C.'s top 20 artists in the Peak Performance Project and receiving video spins on *Much Music*), Vancouver's Behind Sapphire are set to take their success even further with the release of the *Diamonds* EP and a soon-to-be-released full-length follow up.

At first listen, what grabs my attention most is Grant Cassell's voice, which is strong, clean and lilt-ing, at times bringing a bit of *Patrick Watson's* croon to mind. And then there is the music, which is rife with warm string arrangements, chiming bells and chug-along rhythms. *Diamonds* starts off wonderfully with its title track and then it's on to "Black Ties," a sweet, straight ahead pop song that makes some good use of auto-tune, despite Cassell sounding as if he'd been possessed by a dirty old singer from a twisted '40s jazz bar in New Orleans.

There's an ode to our fair city called "Vancouver, Baby!" complete with shout-out gang vocals and some inspired name-dropping that would make any local proud. The inspirations of living well, relationships and marriage steam this ship, and the rich melodies reverberating throughout keep energy high. Between the punchy and immediate music with cool singing, interesting time changes and the production to back it up, it's no wonder this band has been having so much luck as of late.

—Nathan Pike



CHAINS OF LOVE

"BREAKING MY HEART" /
"IN BETWEEN"

(Dine Alone)

Chains of Love, the brainchild of local producer Felix Fung, is a five-piece of talented musicians that celebrate the soul singers of the '70s with a modern garage feel. Following last spring's "You Got It" / "Black Hearts" single, the band has given us another two-song EP that continues their tradition of crafting super catchy melodies. Their sound teeters on the edge of nostalgia, while still producing a modern lo-fi groove that satisfies both the bedlam palette and the tooth constantly in search of sugary hooks.

"In Between" steals the show with an ultra-catchy chorus and a crescendo of *ba da da das* that incite a spontaneous sing-along opportunity, which is a bit surprising considering the song speaks of heartbreak and loss. Regardless of the lyrical content, the rather cheerful mood of the band is simply contagious as they forge a soul-sister-meets-surf-sex vibe. The urge to include this track on every playlist is hard to resist.

"Breaking My Heart" is another stellar track. While it shares a similar lyrical theme, the song explores different musical territory, conjuring images of great spy movies from the '70s with its groovy bass line that is played on a seemingly endless loop. The vocal treatments by Nathalia Pizzaro and Rebecca Marie Law Grey leave a welcomed smokey-sugary residue and the whole package comes together in a seemingly effortless manner. There is one major complaint with this latest release and their previous two songs (which are equally impressive); enough with the teasers, when does the full-length come out?

—Slavko Bucifal

CŒUR DE PIRATE

BLONDE

(Grosse Boîte)

Coeur de Pirate is the musical alias of 22-year-old Montreal-based chanteuse and piano prodigy Béatrice Martin. *Blonde* is her second album as a solo artist. One must admit that on first listen, the extremely polished, saccharine pop is almost too much to bear. It feels like drinking a pint of maple syrup. This is unabashedly CBC-ready, foot-tapping CanCon, sounding like a less-snotty Quebecois version of Amy Winehouse; it will be gobbled up by a large number of people who are into that kind of thing, as the millions of hits on her YouTube videos will attest. Whatever makes pop music popular, *Blonde* is totally full of it.

Blonde is predominantly a break-up album. Martin has not-so-subtly hinted that the album's creation was largely fueled by the disintegration of her short-lived and well-publicized relationship with *Bedouin Soundclash*'s Jay Malinowski. The lyrics (all in French) come across like a personal folded-up note from Martin to Malinowski that the teacher reads to the whole classroom. There are a lot of vague references to other girls, being lied to, and so on. The lyrics are best when exhibiting Martin's canine teeth, as in the pricelessly brutal line from the single, "Adieu": "You make love in two thrusts."

Martin is undeniably a skilled (and extremely photogenic) songwriter and performer, but her performance on *Blonde* feels restrained and pent up like a fake smile. One wonders how she would sound if she delved into the raw nerve-endings of her heartache and anger and unapologetically released it upon her unsuspecting pop audience.

—Andrew Reeves

DON L'ORANGE

DON L'ORANGE

(VidKid)

If you grew up in the time of analog radio, you'll remember those long, late night road trips caught in a dead zone filled with static and incoherent off-air messages interspersed between frequencies. You knew if you searched long enough, you'd find some cheesy country ballad or an apocryphal backwoods broadcast discussing the importance of metallic hats the Devil's frequency can't penetrate. Don L'Orange's experimental album release on VidKid Tapes brought me right back to that place.

Explaining this album away in an attempt to analyze its worth would be a nightmare. I can't listen to it without being thrust into a state of unease. Throughout the seamless soundscape, you're enamoured with a frantic struggle in search for the proper frequency that never quite comes in full.

Side B nearly gets you there with an increased use of percussion that gives a sense that you've found what you've been searching for, but the frequency coaster continues as the sound plunges into a low-end synth before the percussion once again takes hold in the final track.

There's no romanticized sense of wonder that keeps you awestruck

the whole way through. Some of the tracks are genuinely hard to listen to from start to finish. But the goal of an experimental album is to put out tunes that spark something in the listener, and Deon L'Orange has certainly accomplished that.

Whether the entire analog frequency spectrum that has been faded out with modern digitization has decided to take the form of Don L'Orange to remind us all of what we've given up, is yet to be seen.

—Chris Adams

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JUVENILE HALL GOT CAUGHT

(Independent)

Juvenile Hall *Got Caught* first entered the CiTR charts in the number 2 position—and for good reason. The second release from the Vancouver trio picks up where their debut seven-inch left off, making for a hard hitting affair with some serious attitude. When Juvenile Hall first tested the relationship between amps and speakers, the girls suggested we should “Eat Shit and Die,” all the while loosely interpreting the idea of musical timing. Their raw energy and spirit was instantly endearing. On their second EP, Juvie successfully compete with any other tunes that might be vying for air time in your inner ethos. Maintaining some of that gorgeous in-your-face energy with a healthy dose of refinement, the group have crafted three songs which are absolute diamonds in the rough.

From the opening seconds of *Got Caught*, it is clear the girls like it fast, heavy and catchy. There is nothing innately difficult with their songs. The band prefers to use a minimum amount of chords to convey their punk poetry, and they do it well. “Doctor Says” flirts with substance abuse—or is it substance under-use?—but the frantic jabs of Sadie Olchewski’s guitar, not to mention its great chorus hook, make it a highlight. The girls invite us all to a “House Party” on the second track, continuing their tradition of letting loose and making music suitable for any get together involving a potential whiplash. “Magazine Collage” offers a social commentary on fake women created by the fashion media while Juvenile Hall demonstrates an unorthodox beauty themselves by smashing their cymbals with relentless passion. Hurried, raw and minimal, *Got Caught*’s growth is obvious.

—Slavko Bucifal

NUN UN NUN UN II

(Independent)

The chainsaw guitar tone and demonic back up vocals of “Lineage” thrust up through the mud like an

undead hand, gripping your ankle and pulling down into a sludgy, dark underworld where “Bone Tribunal” is waiting to crush your ears with primitive beats and desperate vocals. You try and gasp for breath, but “Recognition Blues” swarms in and smothers you in a stinging cloud, leaving you swollen and battered but just conscious enough for the taunting “Dredge” to penetrate your skin. Sweat drenched and panicked, you look at your watch, and shockingly, barely eight minutes have passed. Finally, the brazen “Straight Laced” comes in, claws bared, ready to finish you off, but takes mercy mid-mulling and thrusts you out of the darkness, sending you drifting back into consciousness.

Was it a horrible dream or an exhilarating nightmare? Possessed, you turn up the volume, press play again and eagerly wait for *Nun Un II* drag you back into the frantic void between no wave and hardcore.

—Mark PaulHus

PANTHER & THE SUPAFLY NKAZI

(Independent)

If you’re a regular on the Vancouver live music circuit you may recognize a few faces in Panther & the Supafly, Panther (real name Josh Matumona) has been playing guitar locally for years, and the Supafly is built up of several talented musicians who have also been plying their trade all over town. A hard working group for sure, and it shows in this surprisingly solid, if sometimes lackluster, debut EP *Nkazi*.

Everything from the thumping bass and power chords of the opening song “Swaggapuff” to the ‘70s funk influence of the Mary Jane love song “Chronicles” and the thoughtful “Diamond in the Africa Rough” are well crafted and show that they can run the gambit of genres without trouble. In fact, none of the songs really resemble each other, perhaps showing that Panther & the Supafly are going out of their way to keep from being pigeonholed into one genre or another. The group’s sound seems

built around mashing together genres to create something that sets them apart, but in the process of showing off their range they fail to build any sort of consistent sound that would hold together a full album.

Nothing about *Nkazi* is groundbreaking, and the unfortunate part about having a rapper as the frontman is that the band can go underappreciated on the recording. Still, the choice of live performers rather than endless sampling is novel at least, and is a good compliment to Panther’s creative and smart lyrics. The result is an EP that sets the stage for a lot of future success once they find their own groove.

—Tristan Koster

VINCENT PARKER RESPECANIZE PART ONE

(Independent)

This album is dirty. Proverbially dirty, of course—Vincent Parker’s newest release is oozing with style, substance, and sheer electronic filth. *RESPECANIZE part one* is a haunting and volatile journey through some perverted ethereal synthetic machine, twisting and churning the ears of any listener into a fuzzy, discordant mess.

Parker makes some dark, deep, ambient techno that screeches and burns yet soothes and sings. It’s an interesting clash of nonsense and fantastic rhythm—a successful *tour de musique*—without forming a “niche” group of listeners. The album’s opener “Cyrilian” may deter certain listeners with its initial fluctuation of heavy bass and perfect percussion, but those who venture further into *RESPECANIZE* and its mysterious nature will surely be pleased by the sheer variety of tones and arrangements Parker puts out in his step sequencer of choice.

The album’s final two tracks, “Slither” and “Live No Lie,” are the album’s high point, perfectly closing the effort with an undeniable catchiness. Despite being generally slower on the front-half of the release, Parker packs a punch for the last stretch of the album with a far more satisfying array of synthetic squeals.

Parker’s outdone himself with this

RESPECANIZE part one. For those looking to grind their ears with assaulting bass, or those simply wanting to dance and transcend into an electronic abyss, it’s a fantastic example of ambient and experimental techno done right.

—Kamil Krawczyk

THE PASSENGER

└┐

(Independent)

Not to be confused with the English hardcore act, Vancouver’s version of the Passenger subscribes to a chill electronic vibe that, for a brief moment, delivers *Eno*-esque sounds; the key word is brief. The album, awkwardly named *└┐* (not sure how you even begin to say that), rotates between electro-spasms and ambient unconsciousness resulting in a sort-of restlessness throughout the ten-song affair.

└┐ lacks unity, but it makes up for it with some interesting impressions—though you might have to skip the first track to get there. The opening seconds of the album are announced with a lazy but brash synth horn similar to something you might hear in a sci-fi movie filmed in the early ‘70s. Before boredom sets in, “Mr. Similar” presents us with a series of rather random bits, bytes and beat pops before re-connecting with the original theme, which feels a bit worn by the time it makes a reappearance.

The awkward start might otherwise cast a shadow on the rest of the album; however, what follows are two tracks that are in complete contrast to each other, yet represent the best elements of the album.

“Planetarium” is a warm excursion into space travel, with its big square-waves and consistent groove lines making this track very accessible. “Rainy” relieves the crisp synth edges and replaces them with piano sounds subtly blurred together to create a gorgeous, downtrodden tone perfect for commiseration during the rainy season.

The Passenger gives us randomness, danceable moments and ambient musings all in the first three

pieces. Unfortunately, this triumvirate continues for the duration of the album and even surfaces in a single track. There are moments on “Shirt” that are reminiscent of **Eno’s** *Music for Airports*, which are combined with the classic sound of an Electro Harmonix pedal (or something similar) providing an ultra fast delay effect. While this is usually a good recipe for ear candy, the song—like the album—loses in its hyperactivity or inability to settle.

—Slavko Bucifal

SEAN NICHOLAS SAVAGE FLAMINGO

(Arbutus)

Composing and recording music for most of his young life, gathering a rather diverse songbook, Montreal resident Sean Nicholas Savage averages about three albums a year. *Flamingo* is his latest and continues in the flow of simple songs that sometimes borrow from the Motown handbook of smooth romance, hippie freak-folk and ‘80s disco beats, but with a more eccentric bent. If this is your first foray into Savage’s strange musical world, it is suggested that you dig up a few of his previous albums like *Movin’ Up in Society*, *Won Ton Jaz* or *Tripple Midnight Karma* before holding judgment. They may offer a broader idea of what this kid is up to and might make it easier to appreciate this latest output of oddball tunage.

Throughout *Flamingo* there is a continuous crackle and warp in the mix, giving these already old-school sounding songs more authenticity and intrigue, as if you’re listening to some old vinyl or a ratty cassette tape. Tunes like “Spotted Brown” and “Days Go By” have an easy listening, almost disco-funk feel while “Catch the Quick Fish” is like an old **Dylan** tune with a **Cat Stevens**-like essence. Boyishly charming without being naïve and unapologetically sincere, Sean Nicholas Savage has a sound and delivery like no other and if you’re a fan of d.i.y. folk and cheap-sounding Casio beats played with style, then this music ought to tickle your fancy.

—Nathan Pike

VARIOUS ARTISTS

NITE PRISON: STUDIO OUTTAKES AND DEMOS

(Independent)

When the phrase “outtakes and demos” comes to mind, it tends to favour the connotations “less than desirable” or “not good enough for the album.” But Jesse Taylor, producer, engineer, and founder of Nite Prison recording studio, denies these stereotypes and gives these orphaned tracks a home on his latest release *Nite Prison: Studio Outtakes and Demos*. A diverse sampling of his work since early 2010, the 18 tracks clamber in at just over 40 minutes to showcase an assortment of Vancouver punk, no-wave, lo-fi, and noise musicians.

Taylor’s impressive technical abilities allow him to seamlessly transfer the stage energy of bands that have earned a reputation for their deafening and sweaty live performances, such as **White Lung**, whose opening track “Rats” summons an unrestrained fury found only at a d.i.y. punk show. Continuing on fierce and relentless, the record pummels listeners with a diverse selection of tracks, from trashy skateboard anthems by all-girl **No L.A. Kill** to **Ahna’s** murky crust. And of course, this collection wouldn’t be complete without the disaffected abrasion of local favourites like **Nü Sensae** and **Shearing Pinx**. However it’s the more accessible side of Vancouver’s scene that stands out on this recording. Rendering ‘80s nostalgia, the three-chord “Landlines” by **Hari Legs** is a return to simplicity that would fit just as easily on an early Punk-O-Rama compilation, while the punk ballad “California Cutoffs” by **Juvenile Hall** is a biting and sarcastic dream about easy livin’.

Studio Outtakes and Demos displays the diversity at Nite Prison and will be appreciated not only by collectors and punk enthusiasts but also those looking for an introduction to Vancouver’s punk scene.

—Robert Catherall

ZZBRA

THE ORIGINAL MOTION PICTURE SOUNDTRACK

(Camobear)

ZZBRA: The Original Motion Picture Soundtrack is the latest conceptual release from Vancouver rap duo **Moka Only** and **Evil Ebenezer**. The inside cover of the album contains a note from the “director” (producer) of ZZBRA, Stuey Kubrick telling how he dumped the film deep into the jungle following its completion. This tongue-and-cheek, playful attitude—aided by the goofy sleeve artwork portraying the two rappers running from animated jungle creatures—pervades the music itself. This works towards the group’s detriment; I had difficulty taking anything on the record seriously enough, and could not respect it as a genuine hip-hop effort.

The mood is set quickly in the “Intro,” a medley of sounds interspersed with meta comments such as “a good intro needs...” so and so. “Green,” the first real song, whose title seems to hint at the two primary inspirations of hip-hop—money and marijuana—is instead taken in the

direction of listing various eclectic green objects such as the jungle or extra-terrestrials, with only one reference to “ganja” and none to money. “Raisins” promotes some sort of inside joke which the listener is unfortunately not let in on. The repetitive chorus: “Did you get the ‘effing raisins I sent you?” leaves the listener frustrated with the rappers’ insistent stupidity rather than laughing along with the joke. These factors combine to undermine several other tracks on the album which aren’t so blatantly absurd, such as “Number One,” a song about losing a girl.

The rest of the album flows by without much standing apart. It was challenging to remain focused upon subtle differences, unique rhymes or beats.

Instead of being comic and clever, the album is amateurish and infantile at points. The ability is nascent, but before it will be able to develop, this duo needs to become something genuine rather than an act.

—Andy Resto

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REAL LIVE ACTION

**BEL RIOSE /
MAN YOUR HORSE /
THE BARCELONA CHAIR**

The Biltmore / January 11

I get the feeling from talking to Vancouver natives that the Barcelona Chair don't exactly maintain a consistent lineup—the last time I'd seen them was as a four-piece, so it was an initial disappointment to learn that their violinist had moved back to Hamilton, ON. I was skeptical that their brand of mathy post-rock could survive as a trio, but I was blown away by the sounds that persevered. Their guitarist can seriously shred, and the rhythmic convulsions of his body as he played was like a weird conductor's dance. The trio conjured a lot of Japanese shoegaze like Sgt. and Mass Of The Fermenting Dregs, but the overall

sound was rooted firmly in atypical time signatures, stop-start rhythms and dissonant chord structures. The dozens of pedals strewn about the stage made each song stand clearly on its own with thick delays leading into heady fuzz-based jams, and not once did my head stop to think about the fact that they were “down” a man.

Man Your Horse didn't waste much time between songs, rarely stopping for more than a moment before launching into yet another high-energy tune. Their tracks didn't really feel like complete, thought-out structures—more like loose jams organized around a batch of complicated riffs. Guitarist Julian Marrs gets bonus points for playing through both guitar and bass amps, creating a

funky low-end harmonic that helped provide substance to his performance alongside bandmate and skinsman Scott Petrie. Rarely have I seen someone as excited as Marrs to be behind a six-stringed instrument, so I felt a little disappointed whenever he let his hands fall to deliver uninteresting lyrics caked in echo.

On the advice of a friend, who described closers Bel Riose as coming across “like icicles being driven into your eardrums by sheer volume” (in a good way), I took a defensive stance half-way to the back of the cabaret before they began. I was a little let down, then, when my ears didn't start to bleed half-way through their “rock concert.” I really, really wanted to like Bel Riose, who are an unapologetically

straight-forward rock 'n' roll duo, but I just couldn't get into the traditional verse-chorus-bridge structure that all of their songs adopted. After the previous guitar-wizard-driven bands, seeing frontman Ryan Dolejsi pound out relatively simple songs on a supremely overdriven bass guitar was somewhat of an anti-climax. The brother outfit (sibling Geof plays drums) were sweating bullets by the end of their set, but I was still left scratching my head as to why they were playing with bands that had such a strong focus on technicality. I'd love to see Bel Riose again, but on a bill better-suited to their hard-up crunchy tones.

—Fraser Dobbs

BLOUSE / MODE MODERNE / STUDENT TEACHER

The Waldorf | January 13

Student Teacher's knack for folding distorted, heavy guitars drenched in reverb was noticeable at their opening set at the Waldorf Hotel. The band's penchant for underground echoes was apparent in "Left For Dead", a ten-minute dirge blending solid drums and gritty guitars. Needless to say, the set felt as if it should have been performed in a basement, as the room didn't lend itself to the band's thick rumble and fuzz. Despite this, a cover of Black Tambourine's "Throw Aggie Off the Bridge" was without a doubt one of the highlights of the night.

Steeped in new wave signifiers, Mode Moderne were next to take the stage. Their performance communicated gloomy and melancholic tones while Clint Lofkrantz's pacing bass and Rebecca Law Gray's synths led the crowd into an absorbed and drifting state. Though for the first few songs, Mode Moderne seemed to lack solidity, "Radio Heartbeat" eventually showcased the outfit's echo-driven sound. Singer Phillip Intile, sporting a black, short-sleeved shirt, blended the focus of his deep, commanding voice with the bleak gothic undertones of the band. Between the retro-futurist currents of their sounds, Mode Moderne's set became one of sincerity and surreality.

Recent Captured Tracks signees Blouse took the stage while snow fell outside. Like labelmates Soft Metals and Cosmetics, Blouse balances soft-focus synths sounds from the '80s with a ghostly modernism. Charlie Hilton's vocals were intimate and haunting atop the group's heavy dusting of drums and pulsing bass lines. The Waldorf's deep red curtain backdrop somehow lent itself to the heavy tonal landscapes of "Time Travel." "I was in the future yesterday/ But now I'm in the past," Hilton sung on the atmospheric track. Other highlights included "Firestarter" and "Into Black," two tracks that spiraled outwards from the band, swathing the room in a gentle blanket of fuzz.

That said, Blouse's set occasionally

seemed tense and rushed, especially during "Videotapes," but despite this, their music evoked a trance-like state within the audience.

—Dorothy Neufeld

SYNTHCAKE / THEE AHS / THE LASER LOVE CATS CULT

The Zoo Zhop | January 14

By the time the Laser Love Cats Cult burst into their first song, at least 30 people were already crowded into the cozy, dark room of Vancouver's favourite d.i.y. venue, the Zoo Zhop. The five-piece have roaring guitar solos and sweetie pie lyrics (including one song where lead singer, Peter Volbek, professes his love the way only an awkward poet could: "If I was a vampire, I'd suck all your blood"). Accompanied by, ahem, laser projections, L.L.C.C played grungy, mid-tempo psych rock songs that were either driving instrumentals or tunes with catchy, though often indecipherable, vocal melodies.

When the next band, Thee Ahs, took the stage, the venue was almost jam-packed. Though probably too often described as "cutesy", it's impossible to not understand why—Thee Ahs have been gaining a reputation as one of Vancouver's best bubblegum pop bands.

Singer Sarah Lowenbot's delicate voice is reminiscent of songbirds like Leslie Gore or Peggy Lee, and she engaged the audience full of fans between every song. Before breaking into a brand new number, later revealed as "Hockey," the vocalist implored, "See if you can hear the lyrics and try to guess what it's about." Thee Ahs' endearing slow-paced songs often gained momentum plying spooky harmonies with simple song structures, and despite a few technical difficulties, the outfit was well received. When the band announced, "Alright, this song goes out to everyone" and started into "To Laugh at Being Lonely", more than one person was singing along in the audience, which was pretty impressive.

The sounds in the Zoo Zhop shifted from sweet melodies to psychotic circus music once Synthcake's set be-

gan. Using synths (obviously), live drums and a trumpet, the quartet's performance felt like a frenzied video game competition. After one particularly zippy, drum-heavy song that had the crowd losing their shit, the group started offering free download cards, which had people pushing to the front to grab theirs.

Synthcake's dynamic sounds comes across like Amy Winehouse fronting a funhouse band, and singer Lana Pitre's sultry, velvety voice can make you forget all about that deranged clown that's after you. Perhaps in reference to the band's latest album, *Musicophilia*, Pitre asked, "Is anyone obsessed with music so much that it's, like, not a good thing?" The final number of the night, with its strange sound effects, vocal loops, haunting harmonies and a driving climax, had even the most jaded person in the crowd dancing. Despite Synthcake's bizarre Big Top vibe, they seemed to be exactly what everyone in the cold, wet little room needed. And nobody went home disappointed.

—Mel Zee

THE TRANZMITORS / MANIC ATTRACTS / THE WILD ONES

Pat's Pub | January 14

Those who braved the first snowfall of winter and made their way to Pat's Pub treated themselves to three groups that each put their spin on some good ol' fashion punk rock. The Wild Ones kicked off the night and won over the crowd with their girl-group charm. Sporting matching gold dresses, tattoos and Marianne Faithfull hairdos, the Wild Ones proved you can look good and rock out without sacrificing one for the other. California surf and '60s rock/pop influences seeped their way into the Santa Cruz band's sound, but the Wild Ones have a punk rock edge to them.

The haphazard vocals and crunchy distortion made the otherwise gentle "oohs" and "sha la las" a bit more unkempt and unpolished. Guitarist Rachael Chavez can really rip it up and played some sweet but brief, surfy guitar solos. A fun little cover of April

March's "Chick Habit" (itself a cover of France Gall's "Laisse Tomber Les Filles") ended the set and got the night off to a pretty good start.

Vancouver locals Manic Attracts were up next. The trio was a bit one-note, with little dynamic variation in their set list. Lead singer/guitarist Clint Lofkrantz delivered some rough vocals that were a tad off, even for a punk band—his vocals were borderline screamo. Luckily, the group had so much infectious energy that by the end of a song you actually didn't really give a shit about how bad the singing was. They were one-note, but that one note was a burst of energy and badass. Case in point, Lofkrantz rocked out so hard his guitar strap broke.

Lastly came Vancouver's best dressed group, the Tranzmitors. The band jumped right into "Glamour Girls" and immediately, you could tell this group has been together for a while. The act was tight and everything about their performance screamed precision. Since the Tranzmitors were promoting their new seven-inch on React! records, the crowd got a taste of some fresh material. The new songs still give the same nods to groups like the Jam, the Buzzcocks and other mod/punk revival groups.

But, to be honest, the audience was craving the tracks they already knew and could sing along to. During the encore, the already bouncing crowd became more jumpy once the band broke into "Dancing in the Front Row." As you may have guessed, the audience started dancing in the front row. And, with the catchy "Look What You're Doing to Me" closing off the night, Pat's Pub successfully broke out into a mini mosh pit. A clear sign of a good rock show.

—Angela Yen

ARE YOU THAT DJ?

photo by
JOSEFA CAMERON

Discorder Talks To CiTR's DJ Competition Winner Tim Fernandes

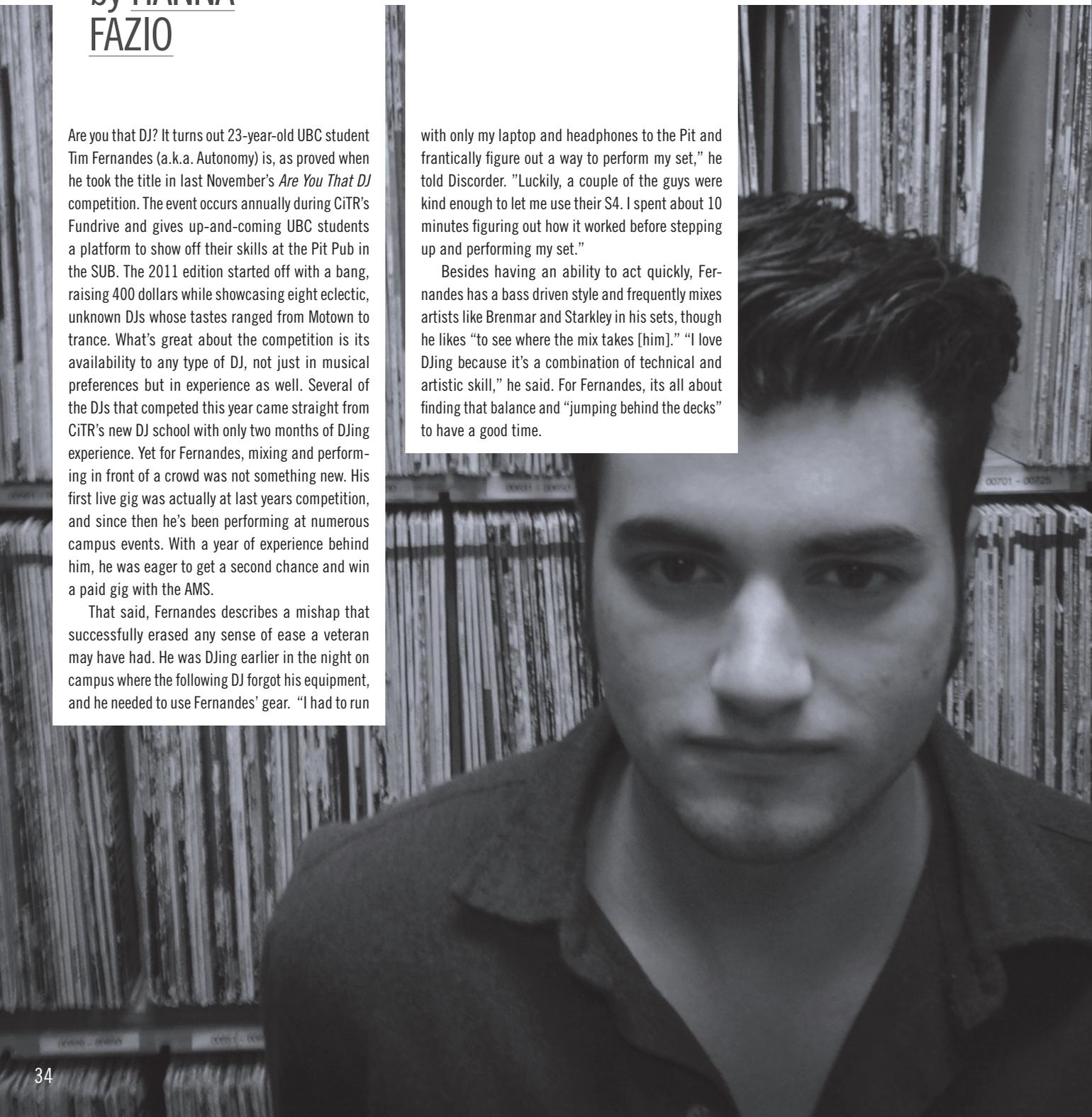
by HANNA
FAZIO

Are you that DJ? It turns out 23-year-old UBC student Tim Fernandes (a.k.a. Autonomy) is, as proved when he took the title in last November's *Are You That DJ* competition. The event occurs annually during CiTR's Fundrive and gives up-and-coming UBC students a platform to show off their skills at the Pit Pub in the SUB. The 2011 edition started off with a bang, raising 400 dollars while showcasing eight eclectic, unknown DJs whose tastes ranged from Motown to trance. What's great about the competition is its availability to any type of DJ, not just in musical preferences but in experience as well. Several of the DJs that competed this year came straight from CiTR's new DJ school with only two months of DJing experience. Yet for Fernandes, mixing and performing in front of a crowd was not something new. His first live gig was actually at last year's competition, and since then he's been performing at numerous campus events. With a year of experience behind him, he was eager to get a second chance and win a paid gig with the AMS.

That said, Fernandes describes a mishap that successfully erased any sense of ease a veteran may have had. He was DJing earlier in the night on campus where the following DJ forgot his equipment, and he needed to use Fernandes' gear. "I had to run

with only my laptop and headphones to the Pit and frantically figure out a way to perform my set," he told Discorder. "Luckily, a couple of the guys were kind enough to let me use their S4. I spent about 10 minutes figuring out how it worked before stepping up and performing my set."

Besides having an ability to act quickly, Fernandes has a bass driven style and frequently mixes artists like Brenmar and Starkley in his sets, though he likes "to see where the mix takes [him]." "I love DJing because it's a combination of technical and artistic skill," he said. For Fernandes, it's all about finding that balance and "jumping behind the decks" to have a good time.



BLACK HISTORY MONTH



CiTR commemorates Black History Month all February long with specialized programming, from PSA's on countless compelling members of our local community, to airing music documentaries and campus lecture series. Stay tuned to 101.9 FM all month long to join in on the cultural celebration.

Also, be sure to check out other Black History Month events, from film screenings to live concerts, that will be running across town. Check our calendar listings for more info.

Image: film still from *The Godmother of Rock & Roll: Sister Rosetta Tharpe*, screening at 7pm, Thursday February 9 at Vancity Theatre.

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-LIVE SHOW-

JUNIOR HIGH
A 90s DANCE PARTY!
+ THE GAL PAL Djs

JAKALOPE
LEFT SPINE DOWN
+ STIFF VALENTINE
+ Djs Pandemonium & Evelyn 13

SEALED WITH A KISS PRESENTS:
NO SINNER
+CAPITOL 6
with Djs Tyler Fedchuk and Justin Gradich

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THE BILTMORE PRESENTS:
REAL BOYS + EEEK!

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COLOR MAGAZINE & ANTISOCIAL PRESENT:
GLORY DAYS
WITH MYGAY(HUSBAND!)
+ SINCERELY HANA
+ RICO UNO

JODY GLENHAM
+ THE BUTTERFIELD REVUE
and OLD MARE

RAE SPOON
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ATLAS SOUND
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\$4 HIGHBALLS

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VALENTINES DAY EDITION!
THE BALLANTYNES
+ PLEASURE CRUISE
THE TEENAGE LIFESTYLE Djs
\$2 COVER

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DJs: NO DIDDLEY, SKELETONS + BIG CAT
\$2 COVER!
\$4 DRAFT BEER
\$4 HIGHBALLS

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LOST LOVERS BRIGADE
VILLE KULLA
+ SLIM FATHERS

THE BILTMORE AND BEATROUTE MAG PRESENT
HOWLIN RAIN
TWO TOWNS
+ WAYFINDERS

ICE CREAM SOCIAL
50s + 60s DANCE PARTY

CRADLE TO GRAVE
+ THE JOINT CHEIFS
ENTROPIA

EARLY SHOW:
A SCREENING OF:
EVERYTHING IS TERRIBLE!
DOGGIEWOGGIES!
POOCHIEWOGGIES!

LATE SHOW:
COLOR MAGAZINE & ANTISOCIAL PRESENT:
GLORY DAYS
WITH MYGAY(HUSBAND!)
+ SINCERELY HANA
+ RICO UNO

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THE BILTMORE AND BEATROUTE MAG PRESENT
THE FRESH & ONLYS
DISAPPEARS
+ MODE + MODERNE

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BURGUNDY BRIXX
THE PURRFESSOR
WITH DJ TEDDY SMOOTH

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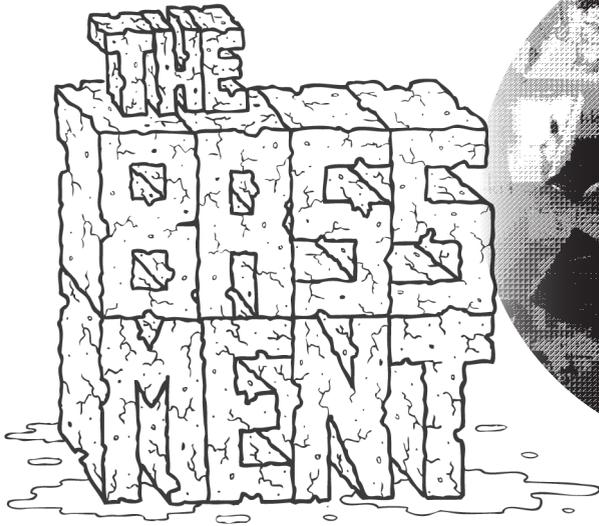
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Featured Shows:

- MARCH 3: 30-LIVE AND THE BILTMORE PRESENT: THE GROWLERS
- MARCH 23: SEALED WITH A KISS PRESENTS: WHITE RABBITS
- MARCH 24: TIMBRE PRESENTS: SHARON VAN ETEN
- MARCH 31: THE BILTMORE PRESENTS: JOHN K SAMSON AND THE PROVINCIAL BAND
- APRIL 5: THE BILTMORE PRESENTS: THE WEDDING PRESENT
- APRIL 6: THE BILTMORE PRESENTS: OBERHOFER
- APRIL 14: THE BILTMORE PRESENTS: BEAR IN HEAVEN





by CHIRAG
MAHAJAN

illustration by
ALEX STURSBURG

photo by
CHIRAG MAHAJAN

For some of us, there is no better time than the end of the week to turn up our untouched subwoofers and let loose a raging river of bass. Tune in to CiTR on a Friday night and you'll enter *The Bassment*, where Rhett Ohlsen lays down a playlist filled with the latest in local bass beats that give this radio river some mad flow.

Ohlsen started *The Bassment*, in August of 2011, and has since been exposing our listeners to many talented local DJs and new record labels—some of whom would otherwise be heard only at underground events, or be found lingering in the back alleys of our search results. It takes a lot of patience to search for these artists and to find the right vibe for a show, but with the way bass music is booming (pun intended) on the Web these days, Ohlsen must have a whole lot of love for the music and the community to give us a fresh playlist with such good vibes every week.

And as far as anyone can tell from Ohlsen's work with the *Vancity Drop* podcast, along with promoting local crews and labels, he will definitely be wherever the bass drops.

Discorder: What kind of music do you play on *The Bassment*?

Rhett Ohlsen: I play bass music. For those unfamiliar with that term, it's a fairly young label placed on the West Coast's unique style and approach to electronic dance music. Bass music can also be a blanket term that can encompass EDM sub-genres like dubstep, glitch, drum and bass, UK funky, electro, juke, future garage, breakbeat, or dub. It's music that's fast in tempo and beats per minute, and explores sub bass frequencies not generally heard in other dance music.

What made you want to have a radio show?

I've always been told I had a face for radio [laughs]. But seriously, I love how unique this music is and the energy it inspires in listeners. I especially love the community that's forming around this music. By hosting a radio show, I'm given the opportunity to share the future of music and bring light to what's happening in our city for others to find it and experience it themselves.

What has been your most memorable on-air moment?

I had two buddies of mine visit and say a few words on-air. I figured they'd have a lot to contribute because of their experience, not only as frequently-booked DJs, but as supporters of the scene. After the conversation, I addressed the mic alone, and, as I'm talking, one of my buddies threw a ball of paper at me. I completely lost my train of thought and froze for almost a minute. There was a patch of dead air until I zoned back in and turned on some music. It was a little embarrassing.

Do you also collaborate with local DJs and bass music promoters?

I'm involved with another music project called the *Vancity Drop*, which is a podcast that involves me and a DJ from the Suave Assassins [a crew supporting local and international dubstep and drum and bass]. Together, we contact emerging and unheard music producers and labels worldwide to gather forward-thinking music. At the end of each episode we have a DJ mix from a new artist. I'm also involved with the SHAH-djs [a drum and bass crew that organizes large-scale monthly events to showcase local talent and international artists] to spread word of their events, build support, and distribute tickets.

If you could only bring one album to a deserted island, which one album would it be?

I would bring *Bigger Fish Frying* by Longwalkshortdock. LWSD has found a unique style that combines the analog sounds in techno and video games with the heavy bass drums, synths, and horns of bass music in a way that makes it impossible not to stay still. He has surpassed any boundaries of EDM and has taken music production past the software by incorporating numerous pieces of hardware to manipulate the sounds.

What is your favourite CiTR radio show, besides your own?

I like [DJ Cyber's] *Synaptic Sandwich*. Very unique style of show, and I love the tune selections.

What does the future hold for *The Bassment*?

I eventually want to create a blog-style webpage or join forces with a current heavy-traffic bass music blog in the country to have a central spot for resources, must-hears, local events, and a place to show support, interesting news, and so forth. I also want to start having a guest come in for 20 minutes of live mixing, and possibly start hosting interviews with international talents who frequent our city. Our local talent specifically is exceeding all of my expectations with new tunes forthcoming on national and international labels.

The Bassment airs Fridays from 9-10:30 p.m.

// CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF JANUARY

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Dixie's Death Pool*+	The Man With Flowering Hands	Drip Audio	26	Hospitality	Hospitality	Merge
2	Animal Bodies*+	Kiss of the Fang	Sweating Tapes	27	Portage & Main*+	Portage & Main	Independent
3	Great Aunt Ida*	Nuclearize Me	Zunior	28	Redrick Sultan*+	Trolling for Answers	Independent
4	Coeur de Pirate*	Blonde	Grosse Boite	29	Sleuth*+	Brave Knew Nothing	Independent
5	Phonecalls*+	Regrets	Independent	30	Grass Widow	Milo Minute	HLR
6	Grimes*	Visions	Arbutus	31	Honheehonhee*	Shouts	Independent
7	Summer Camp	Welcome to Condale	Moshi Moshi	32	Juvenile Hall*+	Got Caught	Independent
8	Moist	Temporary Arrangements	IO	33	Psychic Ills	Hazed Dreams	Sacred Bones
9	Yamantaka // Sonic Titan*	YT//ST	Psychic Handshake	34	Said the Whale*	New Brighton	Hidden Pony
10	Bleeding Knees Club	Virginity	Iamsound	35	Scars & Scarves*	Chimes At Midnight	Independent
11	Charlotte Gainsbourg	Stage Whisper	Because Music	36	Schomberg Fair	Mercy	Independent
12	Kate Bush	50 Words for Snow	Noble & Brite	37	Skjølbrøt	Maersk	Independent
13	Duchess Says*	In A Fung Day T!	Alien8	38	Talkdemonic	Ruins	Glacial Pace
14	Gross Magic	Teen Jamz	Fat Possum	39	Various*+	Nite Prison	Independent
15	Hindi Zahra	Handmade	EMI	40	Various*	Folk Songs of Canada Now	Label Fantastic
16	John Cale	EP: Extra Playful	Double Six	41	Zola Jesus	Conatus	Sacred Bones
17	Thee Ahs*+	Ahs Nation	Independent	42	Adeline*	Modern Romantics	Light Organ
18	Rae Spoon*	I Can't Keep All Your Secrets	Saved By Radio	43	Atlas Sound	Parallax	4AD
19	Brian Eno and Rick Holland	Panic of Looking	Warp	44	D.O.A.*+	Hardcore 81	Sudden Death
20	Kathryn Calder*	Bright and Vivid	File Under: Music	45	Exitmusic	From Silence	Secretly Canadian
21	Elizabeth*+	Hazards, Horrors & Liabilities	Independent	46	Florence & the Machine	Ceremonials	Island
22	Lost Lovers Brigade*+	Little Skeletons	Independent	47	Ivardsensphere	Apok	Metropolist
23	Barmitzvah Brothers*	Growing Branches	Label Fantastic	48	Mundo Muerto	Entre El Kaos	Charged//Distorted
24	Crystal Stilts	Radiant Door	Slumberland	49	Silver Dapple*	English Girlfriend	Independent
25	David Lynch	Crazy Clown Time	Sunday Best	50	Slight Birching*	Apostrophe	Independent

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

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