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EDITOR'S NOTE: ON GARAGE BANDS, DJs, & MUSICAL TWITTERPATION

My first band was called Lobster Stew. It was a garage band (location-wise, not genre-wise) formed in spring of '98, a duo with my eighth grade best friend. I played drums and yelled. She played guitar and workbench. After two jams, things like rowing or swim practice, drinking slushies after school, and our general musical inability set in, and we fizzled. 15 years later, I'm in my second-ever band with my present roommate/platonic life partner (PLP). We haven't practiced yet, but we have a few whiteboards worth of ideas, a bitchin' band name, and I'm slowly learning to play glockenspiel and a mini Casio to catch up with her violin and button-pushing skills. We'll keep you posted.

I've never played a show in a band, but in March, said PLP and I had a DJ night for the first time. I know people often slog on DJs, but hear me out. We rounded up our favourite vinyl from our collection and played records-only for four hours at a local pub: anything we wanted, from Robert Palmer to Joan Jett to Beastie Boys to Nick Cave to David Byrne to New Values to Black Eyes and so on. It wasn't so technical that we had to beat match, but we got the fade down pat by the end (!), and even turned the grimacing face of a twentysomething fellow—clearly forced there with his family for a meal—into a chipper smiling one through great tunes over the course of their visit. Buttons and T-shirts were made in honour of the night. Bands and “real” DJs might guffaw, but I had the most fun day of my life.

My point is that playing music for people is awesome, whether it's a syncopated cacophony of sound in your garage to nobody, or playing other

people's music to a bar full of friends and strangers. I'm overwhelmed with emotions and memories tied to songs and their settings, for myself and the bar patrons, whether they were even listening or just yelling in conversation with their friends over beers, or more interested in the TVs and the street folks that stumbled in every so often. That feeling when someone approaches you and asks, “Who is this?” with intrigue, because they're hearing someone new who they like and want to know more.

That's our goal at *Discorder* every month. We encourage you to explore live and recorded music on your own terms, but there's so much music to hear and artists to see that it's close to impossible to discover everything on your own. If you leaf through this issue or scroll down these pages and are intrigued enough to say, “Who is this? I want more!” we're doing something right.

We've focused a lot of content on the heart of music this month. From the D.I.Y. process of making music on page 18, to the places people practice, in our new column *Jam Space* on page 11, to the then-and-now of *Record Store Day* on pages 9 and 19, and heaps more, we hope to stoke the embers in your musical soul, whether it be as an enthusiastic participant or bashful spectator. Spring is in the air. Shake off those dull grey cobwebs and get musically twitterpated. April is on.

Read on and stay rad,
Laurel Borrowman

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By Discorder Staff

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HERE'S THE THING...

FOR LOVE & MONEY

by **BOB
WOOLSEY**

illustration by
DANA KEARLEY

ON BOXING DAY, 2004, I PACKED MY LIFE into the back of a U-Haul truck and travelled south to what was then the third largest film production centre in North America. My mother wept as she watched me leave. My father worried that my chosen path wouldn't support me. I had no idea what I was doing but I knew I had to go try it out despite the misgivings of my family. There was a clear moment when I realized that my parents didn't quite fathom the idea of me going to school to learn how to write creatively, much less actually finding a job that would support me. My dad sat me down one day as I applied for student loans, looked at me compassionately and said, "Maybe you should just get your electrical and, you know, have that as a backup."

One year later I graduated from the screenwriting program of a pretty decent institution. I was instantly unemployed and wandering from coffee shop to coffee shop with my resume in hand. This was during the pre-2008 boom for pretty much everyone in Vancouver—except newly graduated writers looking for someone to hire them on the strength their epic sci-fi space opera script. I did finally find gainful employment. Yes, it was removed from my chosen profession, but it was money and I've been supporting myself ever since.

All the while I've been hustling any way I can to keep my dream of being a professional writer alive. It's been a tough and winding road. As much as I like to whine about how hard my magnificent life free of war and poverty has been, there are a lot of Vancouverites just like myself who are magnificent artists be it written, musical, film related—the list goes on and on—who serve you coffee every

morning just so they can pay the rent on their shoebox and buy ramen noodles to sustain themselves. So why do we do this?

I believe the answer is rooted, as are many awesome things, in the '80s. To say that I'm a product of this decade would be an understatement. I own He-Man toys, *Star Trek: The Next Generation* shaped me in a fundamental way, the Challenger disaster was etched upon my toddler brain, and I believe, above all else in this world, that I can be anything I want to be so long as I put my mind to it. Because I was taught that. In the '80s.

I've had my mind set on this writing thing for a long time now and I still don't make any money off of it. In fact, it costs me money to continue to do what I want. My financial advisor tells me that paying a large chunk of my income to a "job" that's doing nothing to pay my bills is a bad idea. He says I'll never get rich this way. He stops short of telling me I should pick up a

trade, but I can see it in his eyes. They are the same compassionate eyes my father had: they care, but they don't quite understand.

While a good chunk of the population is spending their weekends getting drunk at clubs and watching mindless TV about catty housewives from all over the place, my artistic barista brethren and I are out there trying to make stuff. Good stuff that has a chance to effect an audience. Here's the thing about trying to make a go of it in any artistic profession: at the end of the day, it's about communication. I like expressing myself through stories about other people. It's how I process my life and all the crazy stuff in this world. If I wasn't trying to make a real writer out of myself, I don't know what I'd get out of bed in the morning for. It sure as shit wouldn't be to fix the wiring. Even if that does pay significantly more than my current rate of zero dollars per hour.

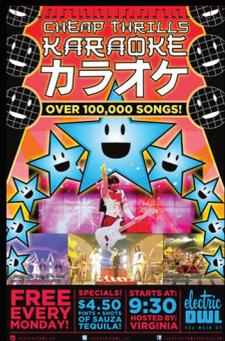




APRIL 2013

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(AND NOT NECESSARILY IN THAT ORDER)

- 2 CARIBOO PRESENTS: FREE SHOW
- 4 TIMBRE PRESENTS: DAEDALUS w/ TWO FRESH, RYAN HEMSWORTH, SAMO SOUND BOY
- 4 FUNFUNFUN w/ SLEEPY TOM
- 5 ELECTRIC OWL & INTIMATE PRESENTS: CHRISTIAN MARTIN & SMALL TOWN DJS w/ RYAN WELLS
- 6 COSMONAUTS // THE GARDEN // HALLOW MOON // + GUESTS
- 9 GREY EMPIRE // WHATS WRONG TOHEI // FUTURE TITS
- 10 SHEREE PLETT // VIPER CENTRAL
- 11 FUN FUN FUN W/ SLEEPY TOM & GRIZZANDOLE
- 12 THE DIRT // THE GRIZZLED MIGHTY // THIS IS THE SHOES
- 13 FU MUSIC - OLD TIME MACHINE // CORBIN MURDOCH // DAVID NEWBERRY
- 16 STUART DAVIS -ZACK DAVENPORT - DINNER SHOW
- 17 BLUE MORRIS ROCK & ROLL BURLESQUE
- 17 STOLEN ORGAN FAMILY BAND // BEACH DAY // CHAINS OF LOVE
- 18 CHI SUN COMEDY // SHERLEE GNOME
- 18 FUN FUN FUN PRESENTS: HUMANS // SABOTA // MAX ULIS // LADYFRIEND
- 19 SWAK PRESENTS: THE VEILS
- 20 NOSCHMO JAZZ DINNER CLUB w/ SQUAREHEART
- 23 TIMBRE PRESENTS: FAMILY OF THE YEAR w/SPECIAL GUESTS
- 24 DOM FRICOT // JP HOE
- 25 GOOD HOUSE KEEPING - PRINCE CLUB w/ SLOW DJS & FUNFUNFUN
- 27 MARY LAMBERT



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SOUND CITY

(2013) directed by DAVE GROHL

by ANGELA ESPINOZA

illustration by
MARK HALL-PATCH



EVERYBODY LOVES AN UPLIFTING RAGS-TO-RICHES story, where the impossible becomes possible. In the case of *Sound City*, there are many instances of the staple underdog tale, but the reality is that life is like a roller coaster. To say the legendary Sound City Studios had its ups and downs is an understatement, as we see in Dave Grohl's directorial debut, *Sound City*.

Sound City summarizes the rises and falls (you bet that's plural) of the Van Nuys, California, recording studio. To quote the film, it was best described as a "dump." Empty beer bottles were strewn about, chunks were missing from the walls, and floor tiles were shattered. This, we quickly learn, was part of its charm: Sound City Studios wasn't some glamorous high-end establishment. It was a place of raw honesty and the home of a literal one-of-a-kind model of "the Neve Console," a very expensive, custom Neve 8028 mixing board. This console was the studio's livelihood and brought the likes of Fleetwood Mac, Tom Petty and the Heartbreakers, Charles Manson (yup!), Nirvana, Weezer, Rage Against the Machine, Johnny Cash, and dozens of other artists through the doors.

Opened in 1969, Sound City Studios had some of modern history's greatest albums recorded there in its four decades of existence. *Fleetwood Mac* (1975), *Holy Diver* (1983), and *Nevermind* (1991) all were recorded at the studio, and we hear the stories of these

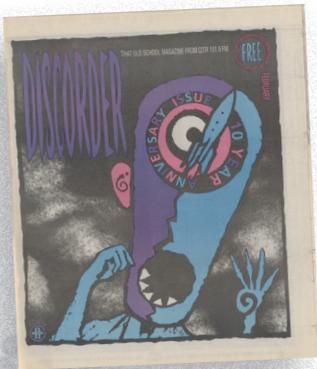
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albums from the living owners and artists who worked at Sound City. The emotional, sometimes intense stories—particularly those of Rick Springfield—from those who were there, shed light on the studio's importance.

However, those illuminating interviews span about 70 minutes of the film's 108-minute run-time. The next 40 minutes follow Grohl and several key interview subjects (Stevie Nicks, Tom Petty, Rick Springfield) gushing over each other while recording songs dedicated to the establishment. The problem here is that all this occurs in Grohl's own Studio 606, not at Sound City Studios. What makes the scene's sincerity more questionable is that Grohl, as filmed, purchased Sound City's signature Neve Console for 606 studio in 2011, thus bringing Sound City Studios to a close.

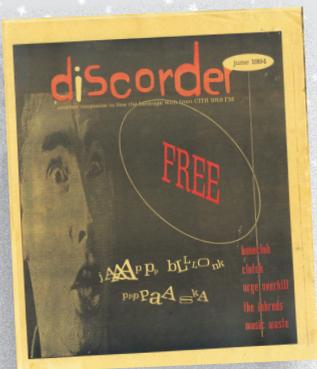
There's a lot tackled in *Sound City* that often feels jumbled and unbalanced. That said, the studio's history and the effect modern technology has had on the recording process are important topics the movie covers. Grohl's directorial debut is, like Sound City Studios' own endeavours, an honest effort meant to encapsulate great moments in music history and music's future. Unfortunately, the disconnect between the two suggests Grohl should have considered making two separate movies.

As a music enthusiast but non-musician, I recommend *Sound City* for those who have been (or hope to be) involved in the recording process. The film is a great introduction to the art of recording and inspiring in terms of musical development. If you're looking for a film just to pass some time, *Sound City* might be the history lesson you didn't ask for.



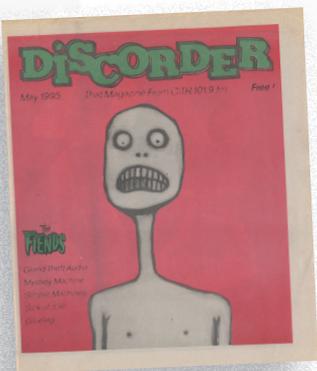
† The February 1993 issue marked the tenth glorious birthday of *Discorder* magazine. There was chocolate cake and goodie bags for everyone.

Give birthday bumps to this cover and 29 others in *Discorder's* 15-month wall calendar.



† The June 1994 issue featured Boneclub, the Inbreds, Music Waste, and Urge Overkill. *Discorder*, you'll be a woman soon.

Serenade this cover and 29 others in *Discorder's* 15-month wall calendar.



† The May 1995 issue featured Simple Machines, Mystery Machine, Glueleg, and cover illustration by I, Braineater. No cats were harmed in the making of this issue.

Gently pet this cover and 29 others in *Discorder's* 15-month wall calendar.

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THE EVOLUTION of RECORD STORE DAY



by **ALEX
DE BOER**

lettering by
KIM PRINGLE
illustration by
OLA VOLA

THE LINEUP OF DENIM-CLAD DUDES, HIP, STROLLER-PUSHING PARENTS, and dreadlocked twentysomethings clog the sidewalk, the mismatched crowd eagerly anticipating something. Judging by the varied demographics, maybe it's customer appreciation day at the coffee shop. Maybe the latest iPhone is finally available. Or maybe it's April 20 outside the local independent vinyl joint, and music lovers from miles around are flocking to take part in Record Store Day's sixth year.

Happening on the third Saturday of every April, RSD is known for its vinyl sales, live in-store performances, and limited edition album reissues. Since 2007, it has grown from an American grassroots movement into an international event. RSD has become a global celebration and local pulse-check of community and culture.

Independent record stores align themselves with community through their business approach, amongst other things. RSD is often a record store's most profitable day of the year and the special releases significantly contribute to the influx. Snatching up one-time reissues is a major priority for many collectors, just as selling them is a →

“WE USED TO JOKE THAT RECORD STORES WERE THE FIRST PLACE YOU CHECKED INTO IN TOWN TO FIND OUT IF THERE WAS SOMETHING GOING ON.”

crucial source of revenue for many struggling stores. Unfortunately, they also have Craigslist profiteers to compete with, who often buy and resell records online for a higher price. Still, business is business right?

Not for most independent record stores in Vancouver. Rob Frith, owner of Vancouver’s oldest surviving record store, Neptoon Records, addresses this issue by explaining the allotment and selling procedure of RSD releases. After placing orders on desired records for the day, the actual percentage of those that arrive is always a surprise. “You can order 25 and only get 2,” he says. This potential shortage is only exacerbated by those who buy multiple copies of limited supply records just to resell them.

Caring more for real music fans than making a buck, Frith explains that Neptoon will hold orders for neither their staff, nor their best customers. Instead, they honour the sacred justice of being first in line. As part of this dedication to fairness, Neptoon also limits sales to one copy of each limited release per person. Most RSD releases end up selling out either way, but implementing these rules still risks sales losses. Maybe it’s rock ‘n’ roll capitalism. Maybe it’s the bonding of art and business. Either way it proves independent record stores side with culture over commerce.

Zulu Records manager Nic Bragg recalls how, “We used to joke that record stores were the first place you checked into in town to find out if there was something going on.” According to Bragg, in both the early days and now, record stores have always functioned as “cultural ambassadors.” Despite their declining urban presence, Bragg has noticed a revival in their overall importance in the past few years. Working at Zulu, he’s seen how people tend to “burn out on streaming music” and accidentally remember what it feels like to interact with a physical piece of music. Since it began in 2007, RSD has helped those people stumble in the right direction.

Although Zulu Records also puts a cap on the number of records customers can buy on RSD, Bragg says over-commercialization is still an issue. He explains, “It’s always hard to measure when something’s too commercial, because everything about Record Store Day is commercial,

whether it’s indie commercial or major label commercial.” Some of the day’s corruptions, however, are more obvious than others. Bragg discusses how some releases are made for RSD, specifically to be sold on RSD, for RSD-inflated prices. “They’re usually rare, impressive collectors’ style products. They sometimes fall into real fans hands and sometimes they end up on eBay.” The recent piggybacking of RSD onto Black Friday is also a contentious issue that Bragg likens to “arbitrarily deciding to have a Boxing Day in the middle of the year.” Although clearly instigated by major labels, Bragg isn’t too quick to judge. “The record business is tough, so this is just another opportunity to survive.”

The goal on RSD, and perhaps the industry’s implicit survival tactic is, as Bragg says, “to remind people what role music and record stores and brick-and-mortar kinds of businesses have in the community.” Frith’s opinion is similar and both men recall stories of how over the years, customers have become friends, with some of those friends now bringing their kids into the stores. A record store is “kind of a fun meeting place,” Frith summarizes lightly and the relationships that result are perhaps the most sincere example of the importance of record stores.

Although Frith thinks an improvement on the day might come from local bands releasing their own limited edition albums, he’s generally pleased to leave RSD just the way it is. And as our interview concludes, a man comes to the till at Neptoon to buy a Solomon Burke record. The financial transaction ignites a discussion about the soul elements of Burke’s voice. Frith points out his favourite song on the album, and this over-the-counter exchange evolves into far more than just the purchase.

Check out local record stores like Scratch, Highlife, Audiopile, Redcat, Zulu, Zoo Zhop, and Neptoon, on April 20! Like last year, the day will be packed with in-store performances from local bands, such as the Evaporators at Neptoon, and crazy album reissues from the likes of Bob Dylan, Elliott Smith, Built to Spill, Titus Andronicus, R. Kelly, Destroyer, and many, many more.

TOO HIGH CREW

by ALEX DE BOER

illustration by
MICHAEL SHANTZ
photo by
RYAN WALTER WAGNER



Who: Vancouver 25-person rap gang, Too High Crew. **Where:** A roof.

On a Fraser Street rooftop, above the Fray and across the road from a giant joint-shaped shrub, I chat with five members (Chris van der Laan, a.k.a. Chrissy; Highchair Shorty, a.k.a. Jenya Patrief; Cody Fennell, a.k.a. Brodie Michaels; Ryan Wagner, a.k.a. RyRy; and Stephen Hardie, a.k.a. Pussy Pete) of Vancouver's 25-piece rap ensemble, Too High Crew. The subject at hand is their jam space. The object in hand is weed.

Brodie moved into the apartment above RyRy, and discovered a hole in his closet, which led to an abandoned ladder, which led to their present practice spot. A short climb later, these guys were on the roof of their apartment building, and what is now their jam space. Spacious, free, and ideal for a band with no equipment, this crew only has to deal with soft spots in the wood.

Discorder: How long have you practiced on the roof?

Chrissy: Dunno about practiced...

Pussy Pete: We rapped.

RyRy: Two years on the roof.

Brodie Michaels: Two years.

What do you do when it rains?

RR: We still go up there. Snow, sleet. We're like mailmen.

Highchair Shorty: We have friends that live up there sometimes.

BM: Sometimes we rap to make it rain.

PP: Yeah, we rap to make it rain.

How does the roof compare with other spaces you've jammed in?

RR: It smells the best.

HC: And you also get that deep fryer smell wafting.

RR: That's true. It's like the best of both worlds.

Have you done anything to

personalize the roof?

C: No, not really.

HC: We did have the bleachers up there at one point.

RR: We pee up there a lot.

BM: Fraser Street is just perfect the way it is, you know. We just kind of embrace it and let it be.

C: We feel like a moon landing.

We'll leave our footprints there, our flag flying...

PP: One of those special flags.

So you guys don't really care about the aesthetic of a jam space?

C: Well, at our Donkey Party [the studio space] we have the giant painting of Darth Vader. So we care a little bit.

HC: At our inside jam space.

RR: We only hang up stuff that Chris is paying for.

So you never looked for another space?

BM: I think just being rappers we have the luxury of not having to worry.

RR: Our jam space used to be on top of the Bloedel Conservatory.

HC: Until you fell through.

Everyone: (Laughs)

RR: Yeah, the floor kept breaking so we had to switch, but we like to rap on top of things. So after that fell through...

Everyone: (Laughs)

RR: Luckily Brody moved into that place up there and the plumber or electrician left a ladder behind.

BM: And that's where we started meeting and where we really honed our craft.

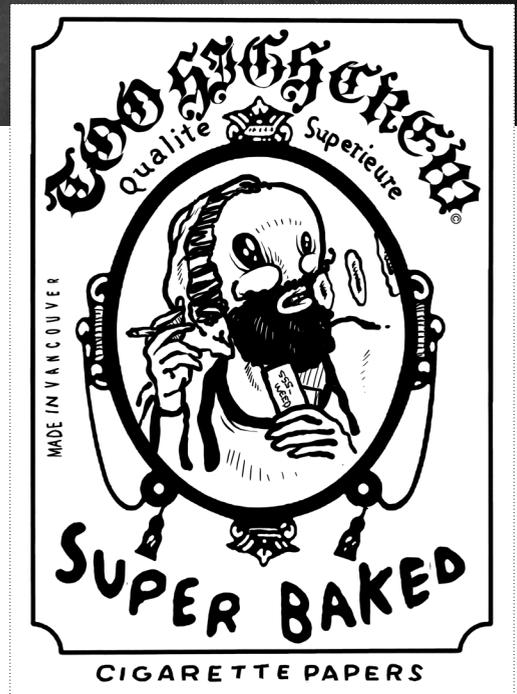
C: That's where we induct new members into the group. It only happens on the roof.

HC: And we throw the old ones off.

Can you each say your favourite thing about the roof?

PP: Gravel. The gravel.

RR: I think I like the skylights.



HC: I like the fans. The exhaust fans.

C: The floor lighting.

BM: Just being one with nature.

Everyone: (Laughs).

HC: And you get a good tan in the summer.

BM: Many red faces have come down from there.

Are there any rules on the roof?

RR: Watch where you step.

What are you watching out for?

RR: Falling through.

HC: Yeah, we learned that at the last jam space.

RR: Soft spots.

HC: And some skylights.

BM: And it's just dangerous getting up and down that thing, and like 90 percent of accidents happen on ladders.

HC: And there's usually drugs and alcohol involved.

90 percent of all accidents happen with ladders?

BM: Yeah, I read that.

HC: Look it up. Wikipediabitch. com

Too High Crew celebrate 4/20 with their next show at Zoo Zhop on April 20.

by JACEY
GIBB

illustration by
TYLER CRICH
photos courtesy of
STUBBORN BLOOD



IF I MAY, I'D LIKE TO TAKE YOU ALL ON A TRIP back to 1986: Vancouver has just turned the ripe age of 100-years-old, the Lower Mainland is a-scrabbling to prepare for the upcoming Expo '86, and folks over at CiTR had just put a wrap on their third-ever SHINDiG competition, crowning local rockers Stubborn Blood as the best up-and-coming alternative band in Vancouver. Everything's looking up for everyone.

"When we were asked about playing SHINDiG, we had two questions," singer/guitarist Dan "Danger" Campbell recalls to me over a few pints at Hops Pub in New

Westminster. "How much do we get paid and what's the guest list situation like?"

It's okay if the name Stubborn Blood doesn't stimulate any memory muscles. Despite winning SHINDiG 27 years ago and enjoying the successes that came with it, the group was never able to make that leap from local favourites to mainstream

recognition. But that never stopped the musicians before; and now, after a 25-year hiatus, Stubborn Blood is reuniting for a show at the Railway Club on April 10.

The show has been about a year in the making. Peter Curtis, who also played guitar and sang vocals, explains over email how the event manifested. "Plans were being hatched for my high school reunion. Because playing in Stubborn Blood was such a big part of my high school experience, I started thinking about the band reuniting for a gig as well." After a bit of back-and-forthing, the stage was set.

Curtis and Campbell were the forefathers of Stubborn Blood, with Darrell Stables (drums) and Clint Murray (bass) filling out the rest of the roster. The two founders met when they were 15 and 19, respectively; Campbell was already playing in a band when he was approached by another musician, Curtis, while in a bar in Gastown. "He saw something in me, and I saw something in him." Campbell remembers quitting his band at the time and lugging all his equipment across the city to practice with Curtis for the first time. "I showed up and asked, 'Where's everyone else?' and he said 'It's just me!' and there he is with his crappy acoustic guitar."

During Stubborn Blood's heydays of the mid '80s, the Vancouver music scene was bolstering, full of youthful bands driven by a "We can do it! We can take on the world!" mentality. Clubs in downtown Vancouver like the Town Pump, the Venue, the Arts Club Lounge, and the Commodore made sure there was always a stage to perform on, band lineups (like Hip Type and Pointed Sticks) were a revolving door of local musicians, and a group's name changed on a

CAMPBELL GIVES PARTIAL CREDIT FOR THEIR VICTORY TO PERFORMING AT THE END OF THE NIGHT. "USUALLY THE LAST BAND PLAYED THE BEST BECAUSE EVERYONE WAS SO DRUNK."

monthly basis—though Stubborn Blood, for some unexplainable reason, managed to retain its title.

The name came from a sign Campbell saw in a hospital, informing how to remove stubborn blood stains. Curtis thought the name was too harsh, prompting them to drop the "stains" and just go with Stubborn Blood. "Everyone who could ever move our career forward told us to change our name," Campbell says, with even Paul Westerberg of the Replacements telling them to go with something else. "Maybe it was innocence. Maybe it was stupidity. There was no good reason not to."

While the Internet now reigns as the juggernaut of music distribution, spreading the word about a band wasn't always as easy as signing with Bandcamp and getting Twitter. CiTR was, and still is, a launching pad for local musicians to gain a following and be a part of the community. "CiTR, it was like fresh air coming out of the radio," Campbell recalls fondly. "When I heard those bands, I wanted to be a part of them ... CiTR was the medium to hear music you wanted to hear—especially on Sunday night."

Performing gigs like UBC frat parties also played a big part in drawing Stubborn Blood to CiTR. A show on Sunday night's called *Demo Listen* gave their demo a healthy amount of radio play, with Stubborn Blood claiming the show's number one spot for 22 weeks.

SHiNDiG '86 was divided between two bars in Vancouver: the now extinct Savoy, and the Railway Club. "Back when we were in it, SHiNDiG gave Vancouver bands a boost in terms of local recognition and bookings," says Curtis about the impact the showcase has on the local music scene. The main prizes for the winning



band that year were 24 hours of recording time, which Stubborn Blood used to record a four-track demo at Mushroom Studios, and a music video with Shaw, which was shot, but was neither edited nor ever aired. Even now, Campbell is in disbelief that the top honour ended up going to Stubborn Blood. "We went to Round Two, then went to Round Three, then to the Finals. And then we won ... I thought us winning was a fluke." While the competition was tough, Campbell gives partial credit for their victory to performing at the end of the night. "Usually the last band played the best because everyone was so drunk."

The reunion show on April 10 isn't about kickstarting a comeback or making a quick million dollars; instead, Curtis is just glad to be doing the gig: "We hope to have a good time.

We're doing this to have fun and to indulge in a little nostalgia." Campbell hopes to give people a taste of what music was like in Vancouver during the '80s, even if the environment has changed since then. "If people wanted to know what it was like, this is what it was like."

After enjoying mild success post-SHiNDiG, Campbell left the group and eventually formed the band Danger Company with Stables and Murray. The band played together for a few years, but other life commitments led the members to drift apart. Memories from the experience haven't faded though. Campbell still believes to this day, "I'm a better person for having stood in front of a microphone, singing a song that you wrote in your bedroom from when you were 16."



TOBEATIC by COLEMAN INGRAM

photos by JONATHAN DY
illustration by MARK HALL-PATCH



“WE TRIED OUT THREE DIFFERENT SINGERS BEFORE WE FINALLY CAME BACK TO GORD,” SAYS GITTENS, AS THE REST OF THE BAND JOKES ABOUT ONE DUBBED MR. ENTERTAINMENT.

THE REVEREND AL GREEN IS NOT THE SORT OF MUSIC ONE WOULD expect to hear in the East Vancouver jam space of the six-headed beast that is Tobeatic. The group—Gordon Smith on vocals and guitar, Mike Gittens on keyboard, Rick O’Dell on bass, Joel James Lowen on drums, and Troy Horton and Broc MacInnes handling guitar duties—describe themselves simply as “a rock band,” which is both reductive and expansive, depending on how one views it. Though prone to the heavier end of the spectrum, Tobeatic’s sound runs the gamut of rock ‘n’ roll, producing music that’s sludgy yet upbeat, devastating yet melodic. The Sabbath influence is clear, but here it sounds mixed with equal parts Thin Lizzy and Motörhead, raising the band to Corrosion of Conformity or Clutch territory.



So it might be surprising that the gang is jamming out to *Shaolin Soul*, a Wu-Tang Clan-arranged oldies compilation, as they set up their massive amount of gear for the evening's practice. It seems to be this open appreciation of music that helps define Tobeatic's sound. "We listen to all different kinds of music," says Smith, with MacInnes adding "It's how we end up playing with bands like 3 Inches of Blood and then opening for Howlin' Rain, who sound totally different."

It was Smith and MacInnes who jammed together first before Smith met and recruited the other four over the next year. "We tried out three different singers before we finally came back to Gord," says Gittens, as the rest of the band jokes about one dubbed Mr. Entertainment.

"He bailed; said he was following a trail of panties to California," says Lowen, laughing. The six members that became Tobeatic formed later in 2011 from other bands, like *Cooked and Eaten*, Smith's death-grind project with Dan And (Bison BC), who are wrapping their jam as Tobeatic begins.

"Sometimes that's how it goes, one right into the next," says Smith, smiling with a half shrug. "I'm actually down to one band now," says Gittens, laughing. "It can be tough

with all the other bands, but as long as we all show up here Thursday nights, it works." Work is precisely what Tobeatic has been doing a lot of.

All to Hell, their debut full-length, took three different recording sessions to reach its current incarnation. "First we had someone come in and record us here in the jam space. Then we spent a bunch of money recording at Mushroom Studios and the songs still didn't really sound right. So we went to work with Jesse [Gander] at the Hive," says Gittens, to which the band all agree was an obvious and rewarding choice. "We recorded it pretty much live off the floor," says Horton.

With that, in a swift and speedy four-day session last November, the record was finished. When asked about the ease of working at the Hive, Gittens adds with a laugh, "Well we better have known the songs by then!" The seven songs, like the band's name, are inspired by the Tobeatic Wilderness Area in Smith's native Nova Scotia, where he spent a lot of time before moving west.

Now that Tobeatic has released *All to Hell* digitally (February 11), next is the physical edition planned for June. "It's just easier sometimes to do it yourself. You don't have to wait on anyone," says Gittens about the self-releasing route the

band chose. They're hoping the second release date coincides with a short tour through Alberta, including Calgary's Sled Island Festival, if all—show booking, festival applications, and above all, coordinating the schedules of six band members—goes accordingly.

"It's a miracle just getting us all in this room once a week," says Gittens with a grin, "but as long as we're getting together and making music, that's all we care about."

As we wrap up and they get ready to rip, Gittens asks, "Do you want earplugs?" and with that the beast called Tobeatic awakes from its slumber. The group forms a semi-circle in front of me and plays 11-minute epic *All to Hell*-closer, "Frozen Ocean," followed by the bluesy dirge of "That Boy's Got the Devil In 'Em," crushing me in my seat with waves of sonic heaviness. As they kick into uptempo head-banger "The Axe and the Fire," one thing is certain: they definitely don't suffer from a lack of volume.

Catch Tobeatic decimating eardrums with *Ancients and Wiser Fool* at the Astoria on April 19.

SARA BYNOE



SARA BYNOE

BY EVAN
BROW

photos by
VICTORIA JOHNSON
lettering by
GINA MACKAY

ON DISCOVERING HER COMEDIC MINDSET:

"I was a punk rock kid, wore a lot of black for a while, and then as I got older I got into the rave scene, and just thought, 'I want to dance!' Maybe that was the shift, when I started to have more fun with what I did. But the comedy thing kind of came later. I was 19 when I came up with the idea for Teen Angst Night. It was more a way for me to stand out of acting, and I thought, 'Well, this is fun. Let's read bad poetry and it'll be funny.' And I slowly started to realize that it was kind of a stand-up show."



FOR VANCOUVER "FUN FACILITATOR"

Sara Bynoe, comedy and art are D.I.Y. projects. "A lot of my own stuff is me just going, 'Well, no one else is casting me in anything, so I'll just create my own work.'" In the 13 years she's been producing shows, she simply does what she wants, striving for what she describes as verbatim humour. The feeling of openness and emotional honesty a performer reveals on stage is what Bynoe is most interested in.

"When people are earnest, you know, even those moments on stage when a performer is bombing and they don't know what to do? Sometimes that's my favourite part of the show. It's kind of painful and mean, but it's a real moment." While she doesn't consider herself a comedian in a traditional sense, Bynoe acknowledges the comedy she produces, as well as her comedic mindset. "I like to just look at something and go, well, here's 50 Shades of Grey, and I like to get at the truth of it and highlight its absurdities. [For example] where she's a 21-year-old virgin who's never masturbated. What? And there's this whole thing, in the first two chapters, where she doesn't own a computer. She's a university student in 2011. How the fuck can't she own a computer?"

Bynoe, Studio 58 graduate, is perhaps best known for her Teen Angst nights, a performance in which people share their embarrassing writings that include poetry, journals, letters, songs,

or anything so long as it was written as a teenager. "I always say that every time someone does a reading, I fall a little bit in love with them," says Bynoe. "It's sort of a slumber party feel. I get a lot of audience interaction at my shows, but it's never mean-spirited. It's just that people are so engaged with what's going on that they have their own punchlines, and I'm totally fine with

that." And as Bynoe states, "The more embarrassed you are, the better it is for the audience." Teen Angst Night began in 2000, when Bynoe was just 19. "It was in Calgary at a restaurant called The Newt in Kensington," she says. "There were maybe 35 to 40 people there and it was friends and friends of friends and we laughed so hard we cried. I was so horrified by what I was reading, and mostly embarrassed within a safe zone, and couldn't believe I wrote it. And it was so funny. One of my friends literally peed herself. You can see it through the audience's eyes the first time you're reading it, and I'll never again experience that sheer embarrassment that was hilarious."

In a similar vein, Bynoe began *Say What! Readings of Deliciously Rotten Writing* in 2010, a performance where people take the worst writing they can find and read it on stage, providing it the love and laughter only Tommy Wiseau's *The Room* can sympathize with. "Everything is covered. Self-published books, self-help books, genre fiction, romance or mystery novels, and celebrity-penned books," says Bynoe. "My favourite titles have included *How to Good-bye Depression: If You Constrict Anus 100 Times Everyday*, *Malarkey?* or *Effective Way?* and a title I read called *How To Pick Up Topless Dancers*. That was pretty good. Oh, and a book called *Wet Goddess: Recollections of a Dolphin Lover*, about a man who fucked a dolphin." Performers for

the show have included Tig Notaro, Cameron MacLeod, Ivan Decker, Caitlin Howden and Taz Van Rassel of The Sunday Service, as well as Chip Ellis, who deconstructed the oedipal complex in a Caillou book.

On top of these two shows, Bynoe decided to create a weekly dance class called *Dance Dance Party Party*, where there is no leader or, essentially, structure. "The official trademark is 'No booze. No boys. No judgment.'" It's just a dance class for anarchists or a dance class for girls who like to dance, but don't want to go to the club and get hit on." The class reflects a lot of what Bynoe appreciates in terms of humour, the vulnerability of a crowd and its "safe zone" mentality, even fostering Bynoe to adopt the name DJ Haute Couture.

"The moments I enjoy the most in that class are when we have impromptu choreography," says Bynoe. "Girls are going nuts and rapping along with the song, or we're booty shaking and just acting ridiculous. Just being care free and not worrying about anybody judging, and being silly and joyful is what I enjoy the most."

From what it seems, Bynoe has no shame, but she also seems to elude being identified as any particular genre of work. "I straddle high and low art a lot and I still feel not quite part of the comedy scene. There's a lot of times when I'm emailing the *Georgia Straight* and asking, 'Yeah, can you put this in the comedy listings?' because literary people fucking hate me." But regardless of how Bynoe defines herself, she will continue doing whatever she so pleases, seeing as, ultimately, it works.

For more information, visit sarabynoe.com. *Say What! Readings of Deliciously Rotten Writing* is on the third Wednesday of every month at Cottage Bistro, 4470 Main St.

Dance Dance Party Party is on Tuesdays from 8:45 to 9:45 pm at Mount Pleasant Community Centre.



IT'S AFTER 10 P.M. ON A SNOWY NIGHT IN DECEMBER. I'm in the old Ted Harris paints building on Hastings Street, clapping into a microphone with John Collins (New Pornographers). This is JC/DC studios, run by Collins and David Carwell. We're almost done recording my EP, but one track is missing something. That something is claps.

Collins asks me why I've burst into giggles. If someone had told me two years ago that I'd be recording an album, here, like a real musician, I'd have screamed, sat on them, and demanded they told me how. It never occurred to me that you can just do that.

Mostly, I still have no idea how it all works, but for a couple years I've been playing shows, writings songs, and making records under the name Young James. I've been able to do these things because my musician friends offered helpful tips that every fledgling like myself should know.

1. MUSIC IS D.I.Y.

It's easy to think of musicianhood as either something that just happens, à la Canadian Idol, or as something that comes from taking your first instrument lesson alongside your first steps. For years, that's how I saw it.

But when I first met my roommate Ryan Boeur, he was hand-gluing CD cases for **Fish and Bird**, his indie-folk band that successfully tours for over six months every year. As I wrote an essay for school, he was emailing venues in Calgary. He

showed me that you can just do that. It's just a lot of work.

All you have to do is find and schedule a recording studio; find and schedule someone to mix and master the album; press it, digitize it, and send it to every media outlet available; book a tour, venues, and accommodations; make and sell merchandise; save your receipts for tax time; and finally, practise and play music.

If you don't want to live out of a tour van, you'll be busier. Veda Hille teaches piano lessons and collaborates with the Leaky Heaven Circus, the Folk Fest, and the City of Vancouver. Jenny Ritter teaches guitar and banjo, and leads two choirs. Barry Mirochnick—drummer for Hille, Neko Case, and Jacob Dylan—hires himself out as a studio musician. (Lucky for me, also on my EP.)

2. DON'T EXPECT TO "MAKE IT" AS A MUSICIAN.

I put my student loans into recording this winter so I'd have something to submit to music festival applications, so that they'd book me to play next summer, bringing me fame and fortune. Friend and fellow songwriter, David Newberry, tells me that's not how it works and I'm missing the point.

Newberry has been touring Canada off and on for years, so he knows how to prioritize the doing of music. Recording is fun and fulfilling in its own right and having an album forces you to find ways to sell it.

It doesn't have to lead to a "big break." In fact, years into a career, even your most dedicated fans may still flake on your shows. But if they don't, music might put some food on your table. That's success, as far as he sees it.

3. BE NICE.

No one likes an ass-hat. When you make your living being the centre of attention, it's easy to forget that you're no more special than any other person there. If you're just as glad as they are to be there, everyone wins.

I funded my album in part through an old fashioned music show fundraiser at the Artbank. The event relied on people showing up and spending money, and on professional musicians (like Newberry and Ritter) singing for free, not to mention the last-minute volunteers who worked the door and sold raffle tickets—something I expected to do myself. The night was fabulous and raised over half of what I spent on recording. It would have been impossible if it weren't for the relationships I have with the people who helped.

4. BE GOOD.

Being friendly doesn't make you talented, so practice a lot. If you want it to pay your bills, spend money on lessons and gear, then practice some more. Take it as seriously as you want to take it, and as you want people to take you, and you might make back in cash what you spent in time and effort.

5. HAVE FUN.

Have fun and your audience will have fun and your gas station ham sandwich will taste better. This is a job, but if you really want to do it, it'll be the best job you ever had.

Jaimie Kendall-Ward, a.k.a. Young James, releases *We Don't Know Anything* this May. Until then, visit youngjames.bandcamp.com, [Facebook](https://www.facebook.com/youngjames), or youngjames.com for tunes.

by **JAIMIE
KENDALL-WARD**

illustration by **GINA MACKAY**

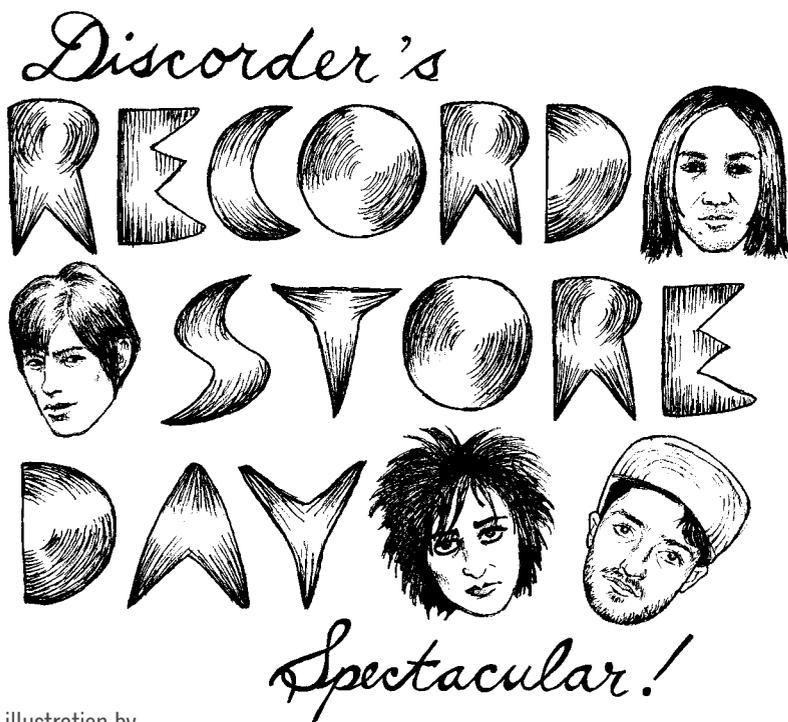


illustration by
BRITTA BACCHUS

FAIR FRIENDS! MUSIC MANIACS! VIVACIOUS PURVEYORS OF TUNES of all sorts! Pluck the headphones from your aural canals, log out of your streaming Internet radio station, and listen up! Record Store Day 2013 is nigh, the day dedicated to good old-fashioned physical music and the people that make it. It's one of our favourite days of the year in this fair city of ours, and we at *Discorder* are here to broaden your horizons for what can be new, overwhelming, and/or uncharted territory. It's our Record Store Day Spectacular and you are invited.

JORDAN ARDANAZ, UNDER REVIEW EDITOR

WHERE: Definitely Neptoon Records on Main St. It's a hub for vinyl culture in East Van, and the owners always put together an amazing lineup of bands for RSD. If you're lucky, you'll get to peek their incredible vinyl-stacked green room.

PICK 1: This year's Hendrix re-release, of course.

I'm kidding. That's awful. The Jesus and Mary Chain, *Psycoandly* paint-splattered re-release is obviously going to be gone before I get there. Who wants to hold one for me?

JOSEFA CAMERON, CONTRIBUTOR

WHERE: Neptoon Records. It is cozy in there.

PICK 1: Tame Impala, *Tame Impala* EP.

I love Tame Impala, I am pretty confident that they are a major gem of this generation, one of the best. I haven't heard much of their EP but I have both *Lonerism* and *Innerspeaker* on vinyl and listen to them all the time. They are one of those bands that you put on and dance on your bed to.

PICK 2: David Bowie, "Drive-In Saturday" / "Drive-In Saturday" (Russel Harty Plus Pop Version)" 7-inch picture disc.

I am obsessed with everything Bowie and always have been.

ALEX DE BOER, CONTRIBUTOR

WHERE: Neptoon Records and Red Cat to start, then hopefully all the other record stores I have the energy to bike to.

PICK 1: Ty Segall, *Ty Rex* 7-inch featuring new T. Rex covers (1500 copies).

Kind of just want this because the name "Ty Rex" is so damn great. Beyond that, the prospect of Ty Segall covering T. Rex tunes in his inventive rock howls seems like an ideal RSD outfit.

PICK 2: Nick Drake, *Nick Drake* LP.

A reissue of *Bryter Layter* is scheduled to be out on March 25, so it's hard to say what this RSD LP will entail. Whatever misery pop hides in these grooves, my nostalgic side is eager to hear.

FRASER DOBBS, CONTRIBUTOR

WHERE: Red Cat, by a landslide. Seeing Apollo Ghosts and Ladyhawk tear it up there last year was one of the defining moments of my summer.

PICK 1: Various Artists, *Drive* Original Soundtrack picture disc reissue.

That a soundtrack is being reissued for RSD makes me giddy inside; that it's Cliff Martinez' excellent score to one of 2011's best films makes me tremble with joy. 80s-flecked synth scores and quiet background harmony.

PICK 2: Brian Jonestown Massacre, "Fist Full of Bees" / "Food for Clouds Colored" 12-inch.

The fact that the Brian Jonestown Massacre hasn't thrown in the towel and died is cause enough for celebration. Bring on the overpriced limited editions to keep Anton Newcombe's heart beating.

COLEMAN INGRAM, CONTRIBUTOR

WHERE: If Interurban/Scratch Records does anything like the no-cover, 12-band, cheap beer and vinyl extravaganza they had last year, then I will most certainly be there. Then maybe check out K-Os's first gig at the Commodore as an official Vancouverite with the rest of the 420ers.

PICK 1: The Black Lips/Icky Blossoms, "Mamas, Don't Let Your Babies Grow Up to Be Cowboys" (Willie Nelson & Waylon Jennings cover) / "Arabian Knights" (Siouxsie & the Banshees cover).

There will only be 1000 pressed, so clearly I won't be able to get a copy, just being able to hear these covers will be enough for me.

PICK 2: The Genius/GZA, *Liquid Swords* chess box vinyl edition.

Not only is it a re-release of a classic hip-hop album from one of Wu-Tang's alumni, but it's also a version that comes with special liner notes, artwork, and an actual chess set you can play on the inside of the box.

JORDAN WADE, CONTRIBUTOR AND DISCORDER RADIO CO-HOST

WHERE: As a proud Discorderian and Kitsilano-ite, (I don't know if either of those are actual terms, but) I am most excited about going to Zulu Records this April 20.

PICK 1: The Velvet Underground & Nico, *The Velvet Underground & Nico* acetate version (green vinyl).

The releases I am most looking forward to are from two NYC bands that helped define new territory in rock music. First, this now iconic 1967 album with the yellow banana cover art is seen by many as the first ever "alternative rock" album.

PICK 2: The Strokes, *All The Time* 7-inch.

It marks the brand new release from the band, who along with the Hives, Vines, and White Stripes, helped spearhead the commercial breakthrough of a post-punk/garage rock revival a decade ago, whose indie rock influence can still be felt today.

† Faces in the illustration, top to bottom: Kevin Parker (from *Tame Impala*), young David Bowie, Siouxsie, and a guy from the *Black Lips*.



Year of GIF, Paul Wong, 2013. GIF video installation, 5 min loop.

The everyday is captured in a series of GIFs. Over 350 Graphic Interchange Format files are mashed together in this visual party. Drawing from an archive of hundreds of smart phone GIFs made by the artist over a year, this new work commissioned for Surrey Urban Screen functions like a mosaic of virtual flipbooks simultaneously exploring themes of new media, the RGB colour model, colour bar test patterns, the formal shape of the circle,

architecture, art, and portraits of family and friends. Surrey Urban Screen is located on the west wall of Chuck Bailey Recreation Centre (13458-107A Avenue, in City Centre). It can be viewed from SkyTrain between Gateway and Surrey Central stations, and operates 30 minutes after sundown until midnight daily. surreyurbanscreen.ca. This is the largest GIF-art in the world at 120'x35' installed at Surrey Urban Screen.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
14 Woolworm, Sightlines, Jelly Boyz, Latcho Drom @ SASStorino's (2pm, all ages)	1 Lord Huron, PAPA @ The Biltmore Cabaret	2 Jamie Lidell, Ludwig Persik @ Fortune Sound Club	3 Lucy Rose @ The Media Club	4 Noble Oak, Young Braised, 41st and Home, Hooves, DJ BEE, SQRL @ the Upstairs Courtyard, SUB @ UBC	5 Black Wizard, War Baby, Astrakhan @ Interurban Gallery The Living Deadbeats, Durban Poison, Frank Love @ Zoo Zhop	6 Secret Pyramid, Waters, Aerosol Constellations, Anju Singh @ Remington Gallery & Studio The Tubuloits, Juvenile Hall, East Van Playboys @ Princeton Pub
7 Woolworm, Sightlines, Jelly Boyz, Latcho Drom @ SASStorino's (2pm, all ages)	8 Malcolm Jack, Johnny de Courcey @ The Biltmore Cabaret	9 NoMeansNo @ The Biltmore Cabaret	11 Discorder April Launch Party @ the Cobalt	11 Discorder April Launch Party @ the Cobalt	12 Terrorbird, Cowards, Animal Bodies, BitCh Moves and more @ Astoria Mongrel Zine #11 Launch Party: Organs, The React!, No-See-Ums @ Zoo Zhop	13 Girls Rock Camp Fundraiser: Anchors, Bend Sinister, Slow Learners, Vicious Cycles, and more @ the Rickshaw
14	15	16	17 Keys N Krates, B. Traits, HxdB @ Fortune Sound Lounge Say What! @ Cottage Bistro	18	19 The Men, Sex Church, Peace @ The Biltmore Cabaret Passenger, Von Bingen, Aerosol constellations, C. diab @ the New Red Gate Tobacac, Ancients, Wisser Fool @ the Astoria	20 Record Store Day @ various locations Real Problems, Car 87, Shockload, What's Hot @ Railway Club Too High Crew @ Zoo Zhop
21	22	23	24 Stefana Fratila, Fist Full O' Snacks, Praying for Greater Portland @ Rickshaw Theatre	25 Purity Ring, Blue Hawaii @ the Vogue Theatre Marne Stern @ The Media Club	26 The Thermals, Peace @ Fortune Sound Club	27 Cascadia, Pups, Chung Antique (Seattle), Fake Tears, Collapsing Opposites, Chrisariffic @ SASStorino's Vapid, Cowards @ Pat's Pub
28	29	30 Bonobo @ the Commodore Ballroom				

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								6am		
7	Bepi Crespan Presents... (Difficult Music)	Good Morning My Friends	Pacific Pickin' (Roots)	Tweets & Tunes	CiTR Ghost Mix	CiTR Ghost Mix	Radio Nezate (Eritrian)	7		
8			Queer FM Vancouver : Reloaded (Talk)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Moon Grok		8		
9	Classical Chaos (Classical)	Breakfast With The Browns (Eclectic)						9		
10	Shookshookta (Talk)		Mind Voyage (Ambient)	Pop Drones (Eclectic)	Rocket from Russia (Punk)	Sounds of the City (Eclectic)	The Saturday Edge (Roots)	10		
11		Ska-T's Scenic Drive			Relentlessly Awesome	Stereo Blues (Blues/Eclectic)		11		
12		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	The Rockers Show (Reggae)	Parts Unknown (Pop)	Mantis Cabinet	TerryProject Podcast (Talk) Democracy Now (Talk)	Definition Soundwave (Rock/Folk)	Skald's Hall (Drama/Poetry)	Power Chord (Metal)	1		
2			Give Em The Boot	Extraenvironmentalist (Talk)	Ink Studs (Talk)	Radio Zero (Dance)		2		
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	The All Canadian Farm Show	Programming Training	Butta on the Bread	Programming Training	Code Blue (Roots)	3		
4			The Leo Ramirez Show (World)	Radio Free Thinker	Sne'waylh	Mantra (Eclectic)		Nardwuar Presents (Nardwuar)	4	
5	Chips (Pop)	Student Fill-in Slot	News 101 (Talk)	The City	Arts Report (Talk)	Campus Lectures (Talk)	News 101 (Talk)	Simorgh	5	
6	So Salacious (Electro/Hip Hop)		Neil's Hidden Tracks (Korean Music)	Arts Project UBC Arts On Air	Are You Aware (Eclectic)	Peanut Butter 'n' Jams (Eclectic)	Stranded (Eclectic)	Nasha Volna (World)	6	
7	More Than Human (Electronic/Experimental)		Exploding Head Movies (Cinematic)	Flex Your Head (Hardcore)	Sam- squantch (Ecl)	Sup World?		La Fiesta (World)	7	
8	Rhythms (World)	Techno Progressivo		Inside Out (Dance)	Folk Oasis (Roots)		Stereoscopic Redoubt (Experimental)	African Rhythms (World)	Student Fill-in Slot	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	Trancendance (Dance)		The Jazz Show (Jazz)		Sexy In Van City (Talk)				10	
11			Student Fill-in Slot		Hans Von Kloss Misery Hour	Moon Grok	Canada Post-Rock (Rock)	Randophonic (Eclectic)	11	
12									12	
1	CiTR Ghost Mix	CiTR Ghost Mix							1	
2					Vampire's Ball (Industrial)	Aural Tentacles (Eclectic)			2	
3			CiTR Ghost Mix				CiTR Ghost Mix	The Absolute Value of Insomnia (Generative)	3	
4									4	
5									5	

SUNDAY

BEPI CRESPAN PRESENTS...

(Difficult Music) 7-9am
Bepi Crespan Presents... CTR's 24 Hours Of Radio Art in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general Crespan© weirdness. Twitter: @bepicrespan Blog: bepicrespan.blogspot.ca

CLASSICAL CHAOS

(Classical) 9-10am
From the Ancient World to the 21st century, join host Marguerite in exploring and celebrating classical music from around the world.

SHOOKSHOOKTA

(Talk) 10am-12pm
A program targeted to Ethiopian people that encourages education and personal development.

THE ROCKERS SHOW

(Reggae) 12-3pm
Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm
Alternating Sundays
Real cowshit-caught-in-yer-boots country.

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.

SO SALACIOUS

(Electro/Hip Hop) 6-7pm
Skadz and Sprocket Doyle bring you Electro Swing, Alternative Hip Hop, Dubstep, Acid Jazz, Trip Hop, Local and Canadian Content – good and dirty beats.

MORE THAN HUMAN

(Electronic/Experimental) 7-8pm
Strange and wonderful electronic sounds from the past, present, and future with host Gareth Moses. Music from parallel worlds.

RHYTHMSINDIA

(World) 8-9pm
Alternating Sundays
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

TECHNO PROGRESSIVO

(Dance) 8-9pm
Alternating Sundays
A mix of the latest house

music, tech-house, prog-house and techno.

BOOTLEGS & B-SIDES

(Dance/Electronic) 9-10pm
Hosted by Doe-Ran, the show was a nominated finalist for "Canadian College Radio Show of the year 2012 in the Pioneer DJ Stylus Awards". A complete mixbag every week, covering: Ghetto funk, Breakbeat, Hip-Hop, Funk & Soul, Chillout, Drum & Bass, Mashups, Electro House and loads of other crackin' tunes. Search 'Doe Ran' at percussionlab.com and on facebook.com

TRANCENDANCE

(Dance) 10pm-12am
Hosted by DJ Smiley Mike and DJ Caddyshack, Trancendance has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Onvymoon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platipus Records and Nukleuz. Email: djsmileymike@trancendance.net. Website: www.trancendance.net.

MONDAY

GOOD MORNING MY FRIENDS

(Upbeat Music) 6:30-8am

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights. breakfastwiththebrowns@hotmail.com.

SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

SYNCHRONICITY

(Talk) 12-1pm
Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun!

PARTS UNKNOWN

(Pop) 1-3pm
An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

THE ALL CANADIAN FARM SHOW

(Pop) 3-4pm
The All Canadian Farm Show cultivates new and old indie jams from across genres and provinces. Tune in to hear the a fresh crop of CiTR volunteers take you on a musical cross-country road trip!

THE LEO RAMIREZ SHOW

(World) 4-5pm
The best of mix of Latin American music. leoramirez@canada.com

NEWS 101

(Talk) 5-6pm
Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

NEIL'S HIDDEN TRACKS

(Korean Music) 6-7pm
Korea has had brilliant indie musicians since 1980s. However, we don't know who they are and what music they play. Also they have had no chance to be introduced overseas. With Korean DJ Neil Choi, on every Monday 6 p.m., we can find out many hidden musicians who are really awesome like famous world rock'n'roll stars.

EXPLODING HEAD MOVIES

(Cinematic) 7-9pm
Join gak as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting edge new tracks and strange old goodies that could be used in a soundtrack to be.

THE JAZZ SHOW

(Jazz) 9pm-12am
Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. April 1: A famous disc recorded on this date. The debut of multi-instrumentalist and legend Eric Dolphy. Eric with trumpeter Freddie Hubbard. "Outward Bound." April 8: A little known but excellent San Francisco based band led by saxophonist Mel Martin and featuring the great John Handy and others. "Bebop and Beyond." April 15: Two great Chicago-born players collaborate: Gene Ammons (tenor saxophone) and Bennie Green (trombone) and co. "The Swingin'est!" April 22: Earth Day marks the birthday of bassist/composer Charles Mingus. Tonight one of his best: "The Black Saint and The Sinner Lady." April 29: The birthday of Duke Ellington is honoured tonight with the playing of his "Far East Suite."

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman-pacificpickin@yahoo.com

QUEER FM

VANCOUVER: RELOADED
(Talk) 8-10:30am
Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human

interest features, background on current issues and great music. queerfmradio@gmail.com

MIND VOYAGE

(Eclectic) 10:30-11:30am
Mind Voyage presents cosmic tones of celestial counterpoint on CiTR! Experience weekly encounters of synth, ambient, witchy and new classical items in a one-hour with DJ Tall Jamal.

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.

MANTIS CABINET

(Eclectic) 1-2pm
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

PROGRAMMING TRAINING

(Talk) 3-3:30pm

RADIO FREE THINKER

(Tunes) 3:30-4:30pm
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

DISORDER RADIO

(Tunes) 4:30-5pm
Disorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!

THE CITY

(Talk) 5-6pm
An alternative and critical look at our changing urban spaces. New website: www.thecityfm.org. New twitter handle: @thecity_fm.

FLEX YOUR HEAD

(Hardcore) 6-8pm
Punk rock and hardcore since 1989. Bands and guests from around the world.

INSIDE OUT

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm
crimesandtreasons@gmail.com

WEDNESDAY

TWEETS & TUNES

(New) 6:30-8am
We practice what we Tweet! Showcasing local indie music and bringing bands, artists and fans together through social media. Website: tweetsandtunes.com Twitter: @tweetsandtunes.

SUBURBAN JUNGLE

(Eclectic) 8-10am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of

music, sound bites, information and inanity. dj@jackvelvet.net.

POP DRONES

(Eclectic) 10-11:30am

STUDENT SPECIAL HOUR

(Eclectic) 11:30am-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.

SNE'WAYLH

4-5pm
In many Coast Salish dialects, "sne'waylh" is the word for teachings or laws. The aboriginal language-learning program begins with the teachings of the skwxwu7mesh snichim (Squamish language). Originally aired on Coop Radio CFRO 100.5 FM in Vancouver, Tuesdays 1-2 p.m.

ARTS REPORT

(Talk) 5-6pm
Reviews, interviews and coverage of local arts (film, theatre, dance, visual and performance art, comedy, and more) by host Maegan Thomas and the Arts Reporters.

ARTS PROJECT

(Talk) 6-6:30pm
Alternating with UBC Arts On Air
Stay tuned after the Arts Report for Arts Project Interviews, documentaries and artsy stuff that doesn't fit into CiTR's original arts hour.

UBC ARTS ON AIR

(Talk) 6-6:30pm
Alternating with Arts Extra!
Ira Nadel, UBC English, offers scintillating profiles and unusual interviews with members of the UBC Arts world. Tune in for programs, people and personalities in Arts.

SAMSQUANTCH'S HIDEAWAY

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

SUP WORLD?

(Eclectic) 6:30-8pm
Alternating Wednesdays
Fuzzy and sweet, a total treat! Tune in to hear the latest and greatest tracks from independent and Vancouver bands.

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 VON KLOSS' MISERY HOUR

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

THE VAMPIRE'S BALL

(Industrial) 1-5am
Industrial, electro, noise, experimental, and synth-based music. thevampiresball@gmail.com the-vampiresball@ncitr.com

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

ROCKET FROM RUSSIA

(Punk) 10-11am
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. <http://www.weallfalldowncitr.blogspot.ca>

RELENTLESSLY AWESOME

11am-12pm
Vancouver's got a fever, and the only

prescription is CTR's "Relentlessly Awesome." Each and every week, Jason attempts to offer adrenaline-pumping, heart-stopping, hands-over-the-eyes suspense. He is a fan of various genres, and a supporter of local music.

DUNCAN'S DONUTS

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

DEFINITION SOUNDWAVE

(Rock/Folk) 1-2pm
The now of folk. The now of rock. The now of alternative. Join Evan as he explores what's new, what's good, and what's so awesome it fights dragons in its spare time. As always, Evan ends the show with a special Top 5 list that's always fun and always entertaining.

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) 4-5 pm
Kirtan, Mantra, Chanting and Culture. There's no place like Om. Hosted by Raghunath with special guests. Email: mantraradioshow@gmail.com. Website: mantraradio.co. Genre: World.

CAMPUS LECTURES

(Talk) 5-6 pm
Lectures on and around campus are recorded all throughout the year, bringing a wide array of topics and disciplines to radio.

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 CTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

MOON GROK

11pm-12am

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

MOON GROK

7:30-10am

SOUNDS OF THE CITY

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

STEREO BLUES

(Blues/Eclectic) 11am-12pm
Every Friday host Dorothy Neufeld sinks into blues, garage and rock n' roll goodies!

IT AIN'T EASY BEING GREEN

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

SKALD'S HALL

(Drama/Poetry) 1-2pm
Skald's Hall entertains with the spoken word via story readings, poetry recitals, and drama. Established and upcoming artists join host Brian MacDonald. Interested in performing

on air? Contact us: [@Skalds_Hall](https://twitter.com/Skalds_Hall).

RADIO ZERO

(Dance) 2-3:30pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood, and whatever else. www.radiozero.com

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.

CANADA POST-ROCK

(Rock) 10:30pm-12am
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.

SATURDAY

THE SATURDAY EDGE

(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin, and European music in the first half, followed by Celtic, blues, songwriters, Cajun, and whatever else fits! steveedge3@mac.com

GENERATION ANNIHILATION

(Punk) 12-1pm
On the air since 2002, playing old and new punk on the non commercial side of the spectrum. Hosts: Aaron Brown, Jeff "The Foat" Kraft. Website: www.generationannihilation.com. Facebook: www.facebook.com/generationannihilation.

POWER CHORD

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

CODE BLUE

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

SIMORGH

(Education) 5-6pm
Simorgh Radio is devoted to the education and literacy for the Persian speaking communities and those interested in connecting to Persian oral and written literature. Simorgh takes you through a journey of ecological sustainability evolving within cultural and social literacy. Simorgh the mythological multiplicity of tale-figures, lands-in as your mythological narrator in the storyland; the contingent space of beings, connecting Persian peoples within and to Indigenous peoples.

NASHA VOLNA

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

LA FIESTA

(World) 7-8pm
Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host GspotDJ.

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.synaptic sandwich.net

RANDOPHONIC

(Eclectic) 11pm-2am
Randophonic is best thought of as an intraversal jukebox which has no concept of genre, style, political boundaries, or even space-time relevance. But it does know good sounds from bad. Lately, the program has been focused on Philip Random's All Vinyl Countdown + Apocalypse (the 1,111 greatest records you probably haven't heard). And we're not afraid of noise.

THE ABSOLUTE VALUE OF INSOMNIA

(Generative) 2-6am
Four solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.

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Canada, V6T 1Z1

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320 Cambie St.
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www.bandmerch.ca
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10% off

Banyen Books
3608 W 4th Ave.
10% off

Baru Latino
2535 Alma St
10% off

Beatstreet Records
439 W Hastings St.
10% off used vinyl

BigMama Textbooks
1100-1200 West 73 Ave
10% off

The Bike Kitchen
6138 SUB Blvd.
10% off new parts and
accessories

Bonerattle Music
2012 Commercial Dr.
10% off

The Cove
3681 West 4th Ave.
10% off food

Dentry's Pub
4450 West 10th Ave.
10% off regular priced
items

Devil May Wear
3957 Main St.
10% off

Displace Hashery
3293 West 4th Ave.
10%

**Dream Apparel +
Articles for People**
311 W Cordova St.
10% off

Dunlevy Snack Bar
433 Dunlevy Ave
10% off

The Eatery
3431 W Broadway
10% off

The Fall Tattooing
644 Seymour St.
10% off

Fortune Sound Club
147 East Pender St.
No cover Saturdays (ex-
cluding special events)

Fresh is Best Salsa
2972 W Broadway
10% off

Gargoyles Tap+Grill
3357 W Broadway
10%

Highlife Records
1317 Commercial Dr.
10% off

Hitz Boutique
316 W Cordova St.
15% off regular priced
clothing and shoes

Limelight Video
2505 Alma St.
10% off

Lucky's Comics
3972 Main St.
10% off

Nepton Records
3561 Main Street
10% off used, \$1 off new

**Pacific
Cinémathèque**
1131 Howe St.
1 free bag of popcorn

**People's Co-op
Bookstore**
1391 Commercial Dr.
10% off

Perch
337 East Hastings
10% off

Project Space
222 E Georgia St.
10% off

Prussin Music
3607 W Broadway
10% off

Red Cat Records
4332 Main St.
10% off

**The Regional
Assembly of Text**
3934 Main St.
1 free make-your-own but-
ton with purchases over \$5

R/X Comics
2418 Main St.
12% off

Rufus' Guitar Shop
2621 Alma St.
10% off everything but
instruments and amps

**Scratch Records
shows at Interurban
Art Gallery**
1 East Hastings
20% entry discount

**Temple of the
Modern Girl**
2695 Main St.
15% off vintage, 20%
off new

UBC Bookstore
6200 University Blvd.
10% off clothing, gifts,
stationery

**Vancouver Music
Gallery**
118 Hanes Ave, North Van
12% off

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↑ Aja Rose Bond, *Quilt of Mirrors*

→
Rua Minx,
Untitled (Hippyshit),
textiles, wood, metal
160 × 60 × 50 cm, 2012

Donna Huanca's (a.k.a. Rua Minx) artistic practice investigates aesthetic rituals, arrangements, and displays to construct hyper-real narratives. Her installations, sculptures, and collages compose multiple simulacrum with discarded materials such as clothing, shoes, and ephemera. Huanca conveys distinctive and precise observations on the function of the garment, as an ever evolving manner of language production and a traditional form of cultural transmission. Aja Rose Bond is an intermedia artist with background in music, craft, and fashion respectively, drawing from the deep influence of D.I.Y. punk, feminism, and magick.

BRAIDS: Co-residency and Collaborative Installation
by Rua Minx and Aja Rose Bond
March 4 to April 27, 2013
Access Gallery (222 E Georgia St)



**ART
PROJECT**

**RUA MINX &
AJA ROSE BOND**



↑
Top: Rua Minx,
Untitled (Fire),
textiles, wood, metal
160 × 20 × 20 cm, 2012

Bottom: Rua Minx,
Untitled (Dragon),
painting on canvas
120 × 140 cm, 2012

→
Right: Rua Minx,
SADE ON DMT, 2012
installation view



ART PROJECT

RUA MINX & AJA ROSE BOND



↑ Aja Rose Bond, *Giant Macrame*



↑
Rua Minx,
SADE ON DMT, 2012
installation view
→
Rua Minx,
Untitled (shirt for body),
textiles on wooden frame
160 × 140 cm, 2012

UNDER REVIEW—APRIL 2013

BESTIE PINEAPPLE EP

(Independent)



It seems as though this summer's tropical shabop is last summer's surf punk. So Shalom to the noisy mess of double snare taps, cheap cigarettes, and grainy vocals: this year's heat wave is awaiting the flushed bobbing of pigtailed girls in bathing suits, with handsome boys lucidly playing their instruments. It's as if the city has agreed, with locals BESTiE spearheading the metamorphosis by leaning towards the charm of **Elvis** over the sweat of **Dick Dale**. The four-piece band bounces through its fresh and polished EP, *Pineapple*, with a cool vibrancy that makes you want to get up, put some coral lipstick on, and twirl about in a linen dress.

Having recorded at the Greenhouse with Digory Smallz, the sound comes across as eager and glossy. *Pineapple* carries you through a carefree, colourful trip of **Cobrasnake**-esque neon bracelet party passes, and pink straws sticking out of half cut coconuts. Tristan Orchard's voice pierces through like a less intense version of **Woodkid**, in the EP's single, "Pineapple," accompanied by Jamaican-esque yelps, African-styled drum rolls, and ultra-surfy guitar riffs. It's like the younger, newer cousin of Izabo's "Summer Shade," fitting in flawlessly with the sunny radio waves.

A less epicurean, "Asleep on the Bus," is reminiscent of **Family of The Year**'s "St. Criox." Echoey guitar picks graced by drum tottering comparable to early **Strokes**, smoothly carry the listener to a drifting utopia invested with palm trees and oleanders.

Both **Tribe of Zebras** and the **Slow Waves** remixed chilled out versions of "Foolish Hearts," the original being my personal favorite on the

EP. The track consists of a blend of snazzy guitar tricks similar to the band **Body Language**, and raw passion like **Young Galaxy**'s "Fall For You." It's not often a band sounds like they are made up of mermen, so I'd advise you to soak up BESTiE as a fun gem of a band. Put on your pretty bathing suits and lean towards their charm, even just for the summer months.

—Josefa Cameron

GAL GRACEN BLUE HEARTS IN EXILE

(Green Burrito)



While it's not totally out of sync with Patrick Geraghty's other outfit, **Role Mach**, Gal Gracen feels like a bit of an anomaly on the local scene. Instrumentals alternate with songs on this seven track release, the common thread being shimmering guitars and simple beats very reminiscent of **Vini Reilly**'s *The Return of the Durutti Column*.

The instrumentals are exotic and dreamy, and that side of things takes on a more dramatic dimension on stage with the help of Jay Arner and Adrian Teacher. But it's the four songs that get me. Passionate and longing R&B-tinged ballads that bring to mind **George Michael**, **Prince**, and even throw back to the soulful pop of **Tommy James and the Shondells** on "Love Fantasy, My Beautiful Girl." Geraghty's soaring melodic hooks work particularly well against the ephemeral guitars. And he's not afraid to sing it out in falsetto, which sounds moving even on "Sylvan Tragedy," where it's hard to fathom what he's singing about. I'd love to hear a little more **Al Jackson Jr.** timekeeping lending the thrill of genuine soul in future recordings.

Nice cover photo on the Green Burrito cassette release, but the lack of an information insert is frustrating.

—Matthew Budden

HOOVES DEAR NEVADA EP

(Independent)



Hooves' first EP, *Dear Nevada*, is required listening for the edgier kids in high school. The ones whose younger siblings might overhear Hooves playing in the bedroom next door and dip-dye their Barbies in glitter glue along to it. If bands were people, Hooves would be **Madonna** and the **Yeah Yeah Yeahs**' youngest sister. Equipped with throaty vocals, fuzzed-out pop guitar, and effectively spare drums, the band's sound is already mature, delivering their complex dance songs with an assured ease.

The song lyrics drift through subjects like writing a diary, wandering away from school, the stars, **Rocky Horror Picture Show**, and knowing what you want. The song "Wolf Howl and the Church Bell" shows off the band's range, with spiky guitar riffs dancing over a shadowy bass line and winding around psych-rock vocals. The band's sound is consistently edged with a fun giddiness, which dissolves into almost 20 seconds of giggling at the end of the last track. On its Facebook page, Hooves has been spreading rumours of an upcoming cross-Canada tour, which will likely be the sassiest road trip ever.

—Penny Clark

JOYCE ISLAND JOYCE ISLAND EP

(Independent)

On her debut, *Joyce Island*, songwriter, guitarist, and vocalist Lisa Joyce assumes the confident swagger of **Tom Petty**-styled Americana before drenching it in blossoming female vocals that triumphantly stand their ground against a series of troubled experiences. Backed by the driving guitar



of Mikey Manville (of the now defunct Manvils) and rhythmic confidence of Chris Jagers and Flavio Cirillo, Joyce leads the quartet from heavy blues psychedelia to modern traditionals.

There's no filler on the Vancouver songstress' first effort, as Joyce's tenacity surfaces with raucous atonement on the opener, "Mercy on Me," while "World Full of Pain" explains her sordid relationship with spirituality through the simple yet poignant refrain, "I tried to love the lord / But he's a world full of pain."

Joyce uses a touch of southern grace to amplify her lush west coast charm on tracks like "Forgiven" and the album's final lament, "Ain't Got You," to transcend her contemporaries. Add this to the fact that she's downright cuter than hell, and Joyce's

aural tidal wave engulfs you, leaving you gasping for air. When you catch your breath you'll have a curious desire to continue tempting the oceanic ebb. It's an EP that harnesses the danger and unbridled energy of the raw elements of life before turning them into verses of self-reflection and doubt.

This album should be the soundtrack to summer evenings at the beach, where close friends pass around their vulnerable introspections with carefree exhilaration.

—Robert Catherall

REC CENTRE TIMES A BILLION

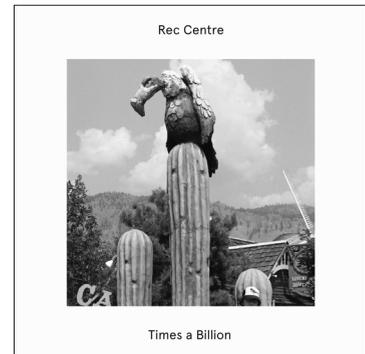
(Independent)

The bedroom recording project medium has been around long enough that it deserves its own genre, one often typified by hushed vocals, digital reverbs, electro flourishes, drum machines, and pensive lyrics. It could be yet another example of form influencing content. The process of composing, arranging, and performing in near solitude at a computer is conducive to these brooding and textural sounds.

Enter the Vancouver-based Rec Center, featuring Alex Hudson at the helm. Rec Center's full-length debut, *Times A Billion*, is easily categorized

as bedroom-pop (all the songs are worked around electronic drum samples from a Roland TR-707). However, at every other turn, it fights against this and aims towards anthemic pop. *Times A Billion* is a fitting title for the resulting expansive and ambitious tone of these songs.

"Let's Get Divorced!" demonstrates how Rec Center uses bedroom-pop tropes in big ways. Hudson's roommate/producer, Jay Arner, offers streaks of electronic texture to the propulsive drum machine beat, which stays basically the same throughout—but you wouldn't even notice. It's Hudson's keen sense of melody that guides the song around a couple of jangly guitar lines in and out of an ascending chorus. Textures and melodies slowly morph above steady rhythms, which give a



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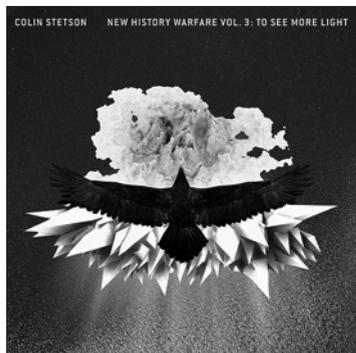
trancelike sense of fluidity to the song's pacing.

All the songs on *Times A Billion* are concise, catchy pop songs with distinct sonic fingerprints (see the nu-gaze krautrock of "Look Alive" or the muted synth-reggae of "It Won't Mean Anything"). Despite *Times A Billion's* relatively humble origins, it achieves a sense of grandeur (maybe because Hudson's voice sounds eerily similar to that of **Phoenix's** Thomas Mars). But it's this understated expansiveness that makes Rec Center's full length debut such a charm. It's like those films about the vastness of space projected on the ceiling of the planetarium. There's that impression of being dwarfed by something huge and mystifying, even if the reality is solely a well-executed spectacle.

—Max Wainwright

COLIN STETSON
NEW HISTORY WARFARE VOL. 3:
TO SEE MORE LIGHT

(Constellation)



"And In Truth" is one of the cheekiest opening tracks on any record in decades. There's no better setup for the practical joke Colin Stetson plays on the legions of casual **Arcade Fire** and **Bon Iver** fans out there who have probably sought out his solo albums based on the bands he's in. The bass saxophonist, whose remarkable jazz-inspired experimental composing borders on the insane, opens *To See More Light*, the conclusion to his *New History Warfare* trilogy, with a beautifully organic piece accompanied by Bon Iver's Justin Vernon. While Vernon contributes vocals to a number of tracks on *To See More Light*, "And In Truth" features his most recognizable, replete with the waves of multi-tracked harmonies that Bon Iver is so well known for. It's a genuinely stunning song.

It then will be no shock to new listeners when "Hunted" takes over and slues the record into brave new territory, mining a field of influences from sludge metal to industrial drone, to produce one of the most unique offerings Constellation Records has put out in recent memory. Stetson's amazing approach to recording might not be evident on first

listen; the only overdubs on the record are Vernon's vocals, for instance, and every other sound on the album comes, live and in one take, from Stetson's saxophone. But what is immediately obvious is that *To See More Light* is the work of a once-in-a-lifetime composer and virtuoso musician.

It's hard to fathom here just how each sound is created, and at once, by a single instrument, ranging from the jarring and synthetic to the lush and melodic; Stetson's work in exploring the limits of the bass saxophone are similar to his Finnish contemporary **Kimmo Pohjonen**, whose work in experimental accordion was the subject of the 2012 documentary *Soundbreaker*. While *To See More Light* may not be quite theatrical enough for a film crew, its scrutiny of music itself it is no less thorough. While the daring finale to Stetson's trilogy will not sit well with everyone, those that are able to find the beauty past its harsh exterior will be rewarded.

—Fraser Dobbs

VARIOUS ARTISTS
VANCOUVER POP ALLIANCE COMPILATION
VOLUME 3

(CiTR/Mint Records)



If you missed the release of the third volume of Mint Records/CiTR's *Vancouver Pop Alliance* and the Fundrive finale at Chapel Arts on March 8, you missed out on one good night. Masterfully compiled by Duncan McHugh and Shena Yoshida, the album has 14 fresh Vancouver- and Victoria-based bands, featuring a colourful array of *nuovo* disco, stoner rock, gypsy pop, and garage fuzz.

A precious "1-2-3-4 Get Fucked" by **Movieland** kickstarts the solid track list. The surfy girl group mimics a less intricate **Bleached**, with calm vocals and driving fuzz. And during **Peace's** "Your Hand In Mine," it's easy to imagine a heartbroken teenage boy, styling a Bowie lightning bolt across his moonlit face.

Jay Arner's "Bad Friend 2" follows, similar to **Peace**, with a **Sean Nicholas Savage** twist, and quiet **POND**-like vocals. The fourth track, from **Gal Gracen**, blends dreamy guitar riffs with a **Jesus and**

Mary Chain-esque vibe. Next, the soft doo-wop tune of **Pup's** "Cement" suddenly and unexpectedly transforms into a racing, surf punk tune.

After the alluring glam-wave melody of **Fanshaw**, the album dives into several stoner rock tunes hammered out by **Aaron Read**, **Korean Gut**, and **Needles//Pins**, thrusting the listener in and out of a noisy whirlwind which ends with "90210" by the lovely **Courtneys**.

A molding of '90s angst and apathetic '70s savviness trails out of the speakers throughout **Babysitter's** "Be Cool," followed by a catchy and fluid, "JD" from **Bankrobber**, a personal favourite. Its buttery orchestral sound lures the listener through tribal drum beats, drippy guitar riffs, and spastic, gypsy-like wails.

Finally, **Weed** bangs out "Even Black" with fuzz similar to Aaron Read, but with darker undertones and heavy effects, before the album concludes with "Apocalypse, Please Sign the Release Form First" by **Sleuth**, mixing *nuovo* disco with '60s inspired guitar, unimpressed vocals, and synths similar to **Molly Nilsson**.

It's clear the summer months will be flooded with good, solid music played by Vancouver's and Victoria's best.

—Josefa Cameron



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REAL LIVE ACTION

GALGAMEX
photo by
ARNAUD DE GRAVE

ANCIENTS / WITCH MOUNTAIN / TOBEATIC / GALGAMEX / ASTRAKHAN / HOPELEUS

March 1 / the Rickshaw Theatre

It was fitting for the Rickshaw to hail in the month named after Mars, the Roman god of war, with its March 1 show featuring Ancients, who towered over the crowd on a laser-lit stage like a psychedelic Pantheon. These crown princes of Vancouver's heavy metal scene were supported by great metal bands in their own right—Witch Mountain, Tobeatic, GalgameX, Astrakhan, and Hopeleus—but the stars of the show were clear. Featuring members of other local metal bands, such as Spredaeagle, Ancients must have felt that playing ass-kicking rock'n'roll was getting too easy, so they created this thundering, agile beast to destroy all in its wake.

Their sound is indefinable, even in the ill-defined realm of heavy metal's endless list of sub-subgenres. On "Falling in Line" they jumped from southern rock ballad to traditional rock guitar solo, then veered into raging speed-metal thrash-fury and off-kilter Mastidonian time changes that ended with a doomy coda. They accomplished this feat with gusto, making disparate sounds fit together throughout the set.

As quickly and cleanly as the group switched up their music, Kenny Cook's sweetly-sung vocals took a dark shift into a deathly scream without taking a breath. Their dense, complicated sound could have presented problems in the stonewalled Rickshaw Theatre, but the sound engineer drew the band's complexities from the venue's naturally muddy mix.

Ancients resembled an Opeth of our own: progressive extreme metal that maintained a scuzzy, Pacific Northwest vibe. No matter how out-of-left-field their ideas got, they maintained a stoner-metal-cool, making their website's tagline, "Smoking the Hashes of the Pharaohs," a fitting motto. Their love of melodic guitar harmonies, such as on "Overthroner," also placed them in the Vancouver scene with S.T.R.E.E.T.S., Bison B.C., Pride Tiger, and lovers of Thin Lizzy.

Ancients were on fire from beginning to end. Cook (lead vocals/guitar), Chris Dyck (guitar/vocals), Aaron "Boon" Gustafson (bass), and Mike Hannay (drums) played like a well-oiled killing machine—the Judas Priest kind—and the audience responded in kind, headbanging and moshing along, even after hours of intense crowd interaction. →

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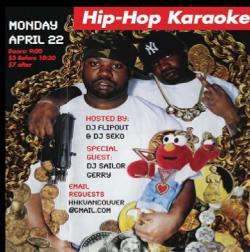
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WEDNESDAY, MAY 8
CiTR Presents
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w/ guests

If this show wasn't the crowning for these apparent heirs, Ancient's coronation as kings of Vancouver's metal scene may be only a few shows away.

—Brent Mattson

EVY JANE / ORA COGAN / NAM SHUB

March 5 / the Astoria

It's not often that the Astoria is packed at 8 p.m. on a Tuesday night. The sizeable crowd—who could have indicated of an out-of-town couch-surfing convention—took over the bar before bands started setting up; the din of European languages bouncing around the room added an interesting buzz of mystery to the groups showing up just in time to see openers Nam Shub.

Recently, Nam Shub have been doing a bit of an instrumental switch-up. While the band is still drums, guitar, bass, and synths mashed together in a psychedelic alternate-reality version of the Beatles' hallucinogenic era, the way those instruments interact has been changing over the course of their last few shows. For their Astoria show, bassist Caton Diab was responsible for handling melody and bass leads, playing his four-string like a big guitar and leaving the synths



← WITCH MOUNTAIN photo by ARNAUD DE GRAVE

plenty of room for heavy low note beats. While this arrangement might leave guitarist Bill Young with a little too much room to twirl his fingers between atmospheric and tremolo-picked riffs, it proves Nam Shub are a continually evolving post-rock amalgam.

There's no such thing as "your typical singer-songwriter" these days. It's hard to explain without first-hand observation just what sets Ora Cogan apart from the rest, but the term "ethereal" comes to mind. Cogan's stage presence is phenomenal: part phantom, part folk, the audience was pinned in place from the second she got on stage to five minutes after her last song ended. Along with a long-lost Londoner friend playing bowed guitar, Cogan's reverbed crooning and bright, simple chord progressions were lush and articulate, despite some annoying feedback issues in the first half of her set. Complete with between-song storytelling, her set fell between the sounds we've all heard before and a fresh look at how to combine them: déjà vu in musical form.

Evy Jane know how to do things the hard way. Experimental R&B could have been as simple as a laptop, synthesizer, and singer, but the duo of Evelyn Mason and Jeremiah Klein instead surrounded themselves with pedals, drum machines, and keyboards in a setup not unlike your favourite noise or drone band. The two are culled from the same list of British influences that the XX might have chosen from: a little bit Chromatics, a little bit 1930s bar jazz, Evy Jane were smooth to the point of dripping, even if continued feedback issues took the crowd out of the moment every now and again. Beats as heavy as the ones Klein was producing were designed for carefree dancing, so it was nice to see the combination of couch-surfers and pop enthusiasts moving to the Astoria's improved sound system.

—Fraser Dobbs

**BURGER RECORDS
REVOLUTION SHOW
THE JOLTS / THE COURTNEYS /
NERVOUS TALK / TOUGH AGE**

March 8 / the Electric Owl

Where were you on March 8? That day, amongst International Women's Day and the CiTR Fundrive Finale, the tide of revolution washed up on our shores: the Burger Records Revolution.

A loose series of concerts promoted by the southern Californian cassette and vinyl label — which has released albums by Ty Segall and Vancouver's own Nü Sensae — the revolution was felt from Tel Aviv to the suburban wilds of Fullerton, CA, the label's home base. Here on home turf, local purveyors of garage-punk rock 'n' roll gathered at the Electric Owl, ready to blast the audience's ears to smithereens. Oddly enough, none were on Burger's catalogue — yet, that is.

Tough Age opened, playing its third show ever. Featuring members of Korean Gut and Sightlines, Tough Age dealt gritty, vaguely hardcore-tinged pop, frontman's Morrissey T-shirt be damned. But the Age like to mix things up, too, and in a change of pace, the second-to-last song was a nod to the band's previous life as Korean Gut. It took awhile for the crowd to warm up to them, but by the end of the band's set, they were asking for more.

Throwback punkers Nervous Talk, featuring members of the Ballantynes, Moby Dicks, Timecopz, and Shitty Neighbours, gratified at least some of the audience instantly. Next, the Courtneys charmed by opening with a freestyle rap over real drums and bass, and continued with a set of cool beachy slacker-pop songs about band friends, teen soaps set in southern California, and alien abductions.

Veteran party-punks the Jolts topped off the night with a display of raw power and kicking jams. Though the ensuing final-set insanity was a pretty regular sight, it was still a fun way to end the night.

—Chris Yee

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14	<p>KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRAXX THE PURRFESSOR DJ CHERRY ON TOP</p>	<p>BILTMORE RECORD CLUB</p>	<p>TLC TROPICAL LOVE CONNECTION WITH HEARTBEATS 8PM BLONDTRON</p>	<p>TBA</p>	<p>ICE 50'S & 60'S DANCE PARTY</p> <p>EARLY SHOW: SEALED WITH A KISS PRESENTS: THE MEN +SEX CHURCH & PEACE LATE SHOW 11:00PM</p>	<p>GLORY DAYS WITH MYA & HUSBAND! SINCERELY HANA 1929</p> <p>UNION EVENTS PRESENTS: THE DEAR HUNTER +NAIVE THIEVES OUR MACHINE - ANTI-SOCIAL PRESE:</p>
21	<p>KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRAXX THE PURRFESSOR DJ CHERRY ON TOP</p>	<p>BILTMORE RECORD CLUB</p>	<p>ABSU + CHAPEL & XUL</p> <p>THE INVISIBLE ORANGE & CONGREGATION PRESENTS:</p>	<p>DEANER OF FUBARS NIGHT SEEKER +WE HUNT BUFFALO</p> <p>BILTMORE & BEATRITUDE PRESENTS:</p>	<p>CREAM SOCIAL 50'S & 60'S DANCE PARTY</p>	<p>GLORY DAYS WITH MYA & HUSBAND! SINCERELY HANA 1929</p> <p>OUR MACHINE - ANTI-SOCIAL PRESE:</p>
28	<p>KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRAXX THE PURRFESSOR DJ CHERRY ON TOP</p>	<p>BILTMORE RECORD CLUB WITH SPECIAL GUESTS THE MOHAWK LODGE +THE FIGHT</p>	<p>ABSU + CHAPEL & XUL</p> <p>THE INVISIBLE ORANGE & CONGREGATION PRESENTS:</p>	<p>DEANER OF FUBARS NIGHT SEEKER +WE HUNT BUFFALO</p> <p>BILTMORE & BEATRITUDE PRESENTS:</p>	<p>CREAM SOCIAL 50'S & 60'S DANCE PARTY</p>	<p>GLORY DAYS WITH MYA & HUSBAND! SINCERELY HANA 1929</p> <p>OUR MACHINE - ANTI-SOCIAL PRESE:</p>
30	<p>BILTMORE RECORD CLUB WITH SPECIAL GUESTS THE MOHAWK LODGE +THE FIGHT</p>	<p>SHIMMERING STARS & SPECIAL GUESTS</p> <p>THE BILTMORE PRESENTS:</p>	<p>ABSU + CHAPEL & XUL</p> <p>THE INVISIBLE ORANGE & CONGREGATION PRESENTS:</p>	<p>DEANER OF FUBARS NIGHT SEEKER +WE HUNT BUFFALO</p> <p>BILTMORE & BEATRITUDE PRESENTS:</p>	<p>CREAM SOCIAL 50'S & 60'S DANCE PARTY</p>	<p>GLORY DAYS WITH MYA & HUSBAND! SINCERELY HANA 1929</p> <p>OUR MACHINE - ANTI-SOCIAL PRESE:</p>

Featured Shows:

MAY 03 - METZ WITH WHITE LUNG
MAY 11 - KURT VILE & THE VIOLATORS WITH THE FRESH & ONLYS
MAY 15 - MAN OR ASTRO-MAN
MAY 18 - SHOTGUN JIMMIE WITH GAL GRACEN & JAY ARNER BAND
MAY 23 - ARRON/FAMILY WITH AVI BUFFALO
MAY 24 - BISON B.C. WITH EROSION & RADIOACTIVE VOMIT
MAY 25 - ARIEL PINK
JUNE 11 - THEY MIGHT BE GIANTS
JUNE 15 - UNKNOWN MORTAL ORCHESTRA



GOOD MORNING, MY FRIENDS!

WITH DJ ABE

GOOD MORNING, MY FRIENDS!

with ABRAHAM SUALIM

by JAMES OLSON

photo by CHIRAG MAHAJAN
lettering by MICHAEL SHANTZ

ABRAHAM SUALIM HOSTS *Good Morning, My Friends*, one of CiTR's newest shows. With its time slot of 6:30 a.m. Monday mornings, the program plays upbeat music to get people going about their day in a positive mood. The always-exuberant Sualim speaks jovially about the ethos of his show and his experience with the team at 101.9.

Discorder: What's the show about?
ABRAHAM SUALIM: Pretty much trying to get positive energy through the radio. Not everyone drinks coffee in the morning so they need some other way to get them ready to move for work, school, or whatever they have to do in the morning. So when you listen to my show I do just that. [My show] is another option than just coffee. I play whatever sounds good. If it sounds good you're going to hear it.

How did the show come to be?
I always wanted to be a part of

radio. I had a friend who kept on saying, "Go do this radio thing at CiTR." So then I went and met my good friend Robin [Alam, Program Manager], and it just went from then on.

In the program guide it says you play "upbeat music." What would you classify as upbeat music?
Anything that's joyful. Anything that gets you feeling good about yourself. Anything that gets those "feel-good chemicals" flowing through your whole body. It's all about energy. I get phone calls from people saying, "Oh wow, I like that! This is pretty good!" so I have good taste in music [in terms of] stuff people like. I always get phone calls so I'm fortunate with that. I also have a friend who sends me a bunch of songs and I look at it and see which I will pick from there. A phrase I use when I'm on the radio is, "I'm here in your ear. You're listening to a modern mix-

tape. Old school, but still cool".

What sort of music did you grow up listening to?
I used to listen to a lot of Bob Marley. My mother used to play it ... on the weekends. She played it to entertain me while she was cleaning up the house. As I was maturing and got older I started liking a lot of upbeat music with good rhythm.

In your collection of music do you have an album that really gets you going?
I like Yukon Blonde. I try to play a lot of the [station's] Playlist stuff. I try to make sure I play as much CiTR stuff as I can, like Femcon and Cancon."

What's your favorite radio show besides your own?
I like all the people here and all the radio shows. They're all unique. They all bring a different blend. Ever get yourself a nice, tasty, wonderful smoothie? You feel really

good. But if you're missing say, the banana, it takes away from the goodness experience. It all depends on how you feel that day. I have to say I do like DJ Smiley [from *Transcendance*]. I appreciate what he does. He really has great passion with his show. He gets me into dancing mode.

You host one of the newest shows at the station. What does the future hold for *Good Morning, My Friends*?
Whatever I do, I want to make sure the show continues to be a positive message. I want to make sure it is a positive show for the listeners. If I achieve that then I feel that I've been doing my job. No negativity though. That doesn't happen on my show. In the coming months, I'll be focusing a lot more energy on the show. I'm excited for what the future holds. I can't wait for the end of this year to see how far the show has progressed. That's my biggest joy right now: to see how well the show has progressed.

Good Morning, My Friends airs every Monday morning, bright and early at 6:30 a.m. on CiTR 101.9 FM.

CITR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF MARCH

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

	ARTIST	ALBUM	LABEL
1	Slow Learners*+	Habit b/w Party Police	Perfect Master
2	Renny Wilson*	Sugarglider	Mint
3	Babysitter*	Eye	Psychic Handshake
4	Thee Ahs*+	Future Without Her	Self-Released
5	Various*+	Vancouver Pop Alliance Volume 3	Mint/CITR 101.9 FM
6	The Shilohs*+	So Wild	Light Organ
7	Indian Wars*+	Songs from the North	Bachelor
8	Pissed Jeans	Honeys	Sub Pop
9	Yacht Club*	Nonnavera + Flash	Pretty Pretty
10	Thao & The Get Down Stay Down	We The Common	Ribbon
11	Doldrums*	Lesser Evil	Arbutus
12	Veronica Falls	Waiting For Something To Happen	Slumberland
13	War Baby*+	Jesus Horse	Self-Released
14	Lee Harvey Osmond*	The Folk Sinner	Latent
15	Kill City Kids*+	False Creep	Self-Released
16	Ducktails	The Flower Lane	Domino
17	Bloodshot Bill*	So Blue	Transistor 66
18	Boats*	A Fairway Full of Miners	Kill Rock Stars
19	Gang Signs*+	Remixes	Hybridity Music
20	My Bloody Valentine	mbv	MBV Records
21	Dear Suzy*+	Die Holle Orchestra	Hive Creative Labs
22	Lust For Youth	Growing Seeds	Sacred Bones
23	Flying Down Thunder & Rise Ashen*	North Wind	Balanced
24	This Hisses*	Anhedonia	Transistor 66
25	Stephen Fearing*	Between Hurricanes	Lowden Proud

	ARTIST	ALBUM	LABEL
26	Psychic Ills*	One Track Mind	Sacred Bones
27	maQLu*	Malfeasance	Self-Released
28	Protomartyr	No Passion All Technique	Urinal Cake
29	October Gold*	Into the Silence	Self-Released
30	Olenka & The Autumn Lovers*	Hard Times	Self-Released
31	Paint Fumes	Uck Life	Slovenly
32	Suuns*	Images Du Futur	Secret City
33	Unknown Mortal Orchestra	II	Jagjaguwar
34	Björk	Bastards	One Little Indian
35	The Sumner Brothers*+	I'll Be There Tomorrow	Self-Released
36	U.S. Girls*	Gem	FatCat
37	Warm Soda	Someone for You	Castle Face
38	Fidlar	Fidlar	Dine Alone
39	Indians	Somewhere Else	4AD
40	Mogwai	A Wrenched Virile Lore	Sub Pop
41	Two Hours Traffic*	Foolish Blood	Bumstead
42	Lost Animal	Ex-Tropical	Hardly Art
43	Widowspeak	Almanac	Self-Released
44	Lisa's Hotcakes*+	Love Hz	Self-Released
45	Arbouretum	Coming Out Of The Fog	Thrill Jockey
46	Scott Walker	Bish Bosch	4AD
47	Glass Armonica*+	Glass Armonica	Unit Structure
48	Harry Manx*	Om Suite Ohm	Dog My Cat
49	Pugs and Crows*+	Fantastic Pictures	Self-Released
50	Daniel Romano*	Come Cry With Me	Normaltown

See You **APRIL 20TH** for **RECORD STORE DAYTM**

APRIL 20, 2013

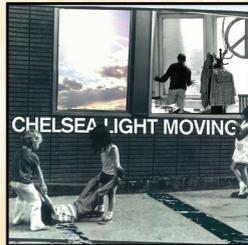
Tons of **FUN** in store...

Check our **WEBSITE** for full details to come.

In the meantime... Here's what is **ROCKING!**



ATOMS FOR PEACE
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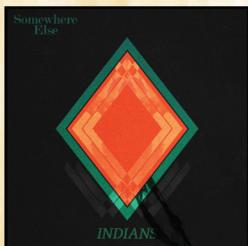
CHELSEA LIGHT MOVING
S/T CD/LP



KURT VILE
WAKIN ON A PRETTY DAZE CD/LP



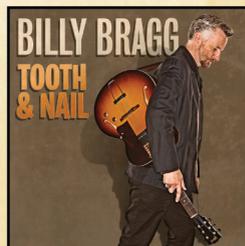
ICEAGE
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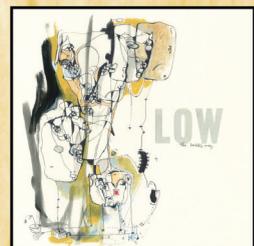
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SOMEWHERE ELSE CD/LP



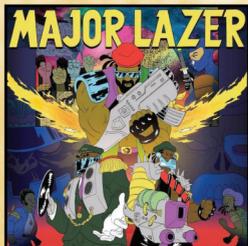
STORNOWAY
TALES FROM TERRA FIRMA CD/LP



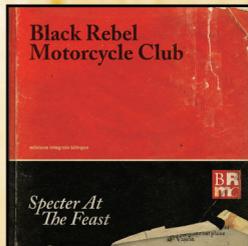
BILLY BRAGG
TOOTH AND NAIL CD



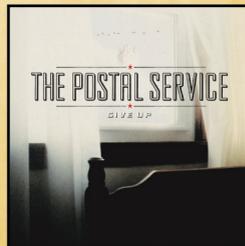
LOW
THE INVISIBLE WAY CD/LP



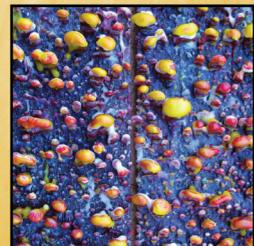
MAJOR LAZER
FREE THE UNIVERSE CD/LP



BLACK REBEL MOTORCYCLE CLUB
SPECTER AT THE FEAST CD/LP



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GIVE UP REISSUE CD/LP



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