

# DISCORDER

A guide to CiTR fm 101.9

Supporting Vancouver's independent music community for 30 years

February 2013

- Discorder Revisited  
How That Magazine  
From CiTR Began
- SHiNDiG! Part One
- Cameron Macleod
- Babysitter
- Data Romance
- Are You That DJ?  
Part One



## UPCOMING SHOWS

<b>FEB 2</b>	<b>RENNISON/CAMPBELL &amp; BEN ROGERS</b> Lobby Show	\$8 at door	Tickets available at door only.	doors 8PM
<b>FEB 6</b>	<b>BUILT TO SPILL</b> with Special Guests FINN RIGGINS	\$25 +S/C adv	tickets online: ticketweb.ca in store: Highlife, Red Cat, Zulu	doors 8PM
<b>FEB 8</b>	<b>A FAREWELL TO THE WALDORF</b> Fundraiser for Waldorf Productions Staff	\$10 at door	tickets online: liveatrickshaw.com	doors 8PM
<b>FEB 14</b>	<b>NASHVILLE PUSSY</b> The Bonitos, plus more guests TBA	\$12 +S/C adv first 100 tickets, +16 +S/C thereafter	tickets online: northerntickets.com in store: Neptoon, Red Cat, Scrape	doors 8PM
<b>FEB 15</b>	<b>D TREVON BAND</b> Comedians: Emma Wilkie, Dan Derkson, and Simon King	\$10 at door	tickets online: liveatrickshaw.com	doors 8PM
<b>FEB 16</b>	<b>THE MOHAWK LODGE</b> Jasper Sloan Yip, Raleigh, We Are Phantoms Again	\$8 +S/C adv	tickets online: liveatrickshaw.com northerntickets.com in store: Red Cat, Neptoon, Dandelion	doors 8PM
<b>FEB 21</b>	<b>THE PARTY LIVES ON - TRIBUTE TO DEVON CLIFFORD</b> The Jolts, The Tranzmitters, The Vicious Cycles, and more	\$10 +S/C adv	tickets online: liveatrickshaw.com	doors 8PM
<b>FEB 22</b>	<b>THE ELECTRIC DEMONS</b> Kicked Off The Farm, MAN the WOLF	\$10 +S/C adv \$12 at door	tickets online: liveatrickshaw.com in store: Highlife, Neptoon, Zulu	doors 8:30PM
<b>FEB 23</b>	<b>OTT AND THE ALL-SEEING I</b> KiloWatts	\$25 +S/C adv \$30 at door	tickets online: vtixonline.com in store: Beat Street, Highlife, Zulu	doors 9PM
<b>FEB 28</b>	<b>RANGDA</b> BLACKOUT BEACH, NURSE	\$13 +S/C adv	tickets online: liveatrickshaw.com in store: Dandelion, Highlife, Neptoon, Red Cat	doors 8PM

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## MARCH HIGHLIGHTS

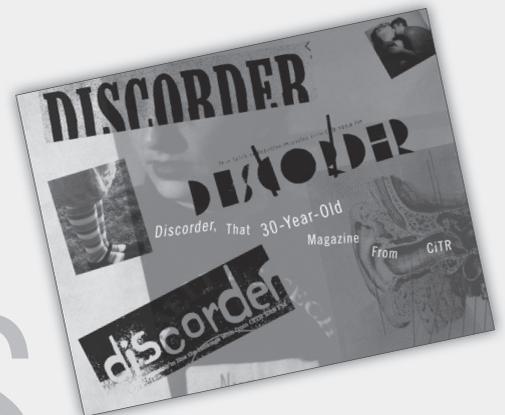
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**EDITOR'S NOTE: LIKE FINE WINE,  
FINE CHEESE, AND ONE-LINERS FROM  
ADAM MCKAY MOVIES**

Happy 30th birthday, *Discorder*! Indeed, you do seem to just get better as time passes. If you were a person, I'd be showering you with gag gifts, baking you the most delicious angel food money cake imaginable, pub crawling with you on Main Street, and getting the sickest Vancouver supergroup to wail the most punk rock version of "Happy Birthday" you've ever heard. In string bikinis.

But, you are a beautiful and unique glossy-covered magazine, so instead we'll fill your pages with fond memories and the people who made them since you were conceived in that glorious February of 1983.

I'm humbled and honoured to be at the helm of this landmark issue of *Discorder*, but at the same time I feel like a bit of a fraud. Kind of like a kid taking credit for her first-place exploding volcano science project that was actually constructed by her dad. So to thwart any inklings of that and prove worthy, we've dedicated a considerable amount of content to the seeds that made the mag grow, some of which you've already seen on the cover, where art director extraordinaire Jaz Halloran made a kick-ass tribute to issue one, volume one,

of *Discorder*. With confetti. We also chat with founding editors Mike Mines and Jennifer Fahrni about the conception of this magazine from CiTR, along with a bunch of other nostalgic tidbits throughout the pages.

While January was tough for Vancouver's creative community, we've done our best this month to highlight the positive stuff that this city has been, and still is, the foundation for, and the positive stuff this city has grown into, and is now. Keep your chins up, gang. There's still so much good here.

More proof, you say? Then open your eardrums to the airwaves where we'll have special programming for Black History Month and Fundrive, CiTR's annual fundraiser, now in its eighth year. Call in to the staff and volunteers from February 28 to March 8 to donate to the station and help keep the 75-year-old frequency going for at least another 75.

On that note...

Read on and stay rad,  
Laurel Borrowman



**FEATURES**

**9 · Discorder Revisited** Once upon a time, *Discorder* was just a glimmer in two eager parents' eyes. Meet Mom and Dad. **12 · SHINDIG Winners, Part 1** If CiTR's annual battle-of-the-bands curse lives on, then second-place punk-and-rollers Greenback High are destined for stardom. **13 · Cameron MacLeod** Meet the man that critics everywhere are hailing as the "comedic equivalent of a fine burgundy, smashed across an alligator skin-upholstered Marshall amplifier blasting Van Halen, powered by a fusion reactor." **16 · Babysitter** Victoria grunge rock trio recently signed to Montreal's Psychic Handshake assures us there is indeed quality to be found in large quantity. And they've got the releases to prove it. **18 · Data Romance** With their first full-length set for release on February 19, the dynamic and easily Googleable duo talk touring, band names, and why Steve Aoki is a huge jerk. **39 · Are You That DJ, Part 1** There comes a time when blasting your Club Hitz playlist at your house party gets old. So then what do you do? 101.9's second and third place DJ competition winners give us the deets.

**REGULARS**

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THE REGULAR FOR NEW  
ARTICLES, PHOTOS, AND ALL  
THINGS MUSIC RELATED!**

‡ **Cover story** To pay homage to the first issue of *Discorder*, model Sydney Gregoire poses as the announcer from the original cover, updated with snappy modern illustrations. Co-founding editor Jennifer Fahrni, on the 1983 original: "For the first one, I was digging through the archives of the radio station and I found this photo of this announcer—woman—from UBC Radio, probably from 1945 or 1950 or something like that, and put her on the cover." **Photographer** Hana Pesut **Illustrators** Michael Shantz: glasses, cat-eyes, radio microphone, lettering. Aaron Read: outermost border/frame. White Swallows: innermost border/frame. Anne Emberline: *Discorder* logo/lettering.

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# VALENTINE'S DAY

My Undying Fear of the Little Naked Kid and His Bow and Arrow of Doom

by **BOB WOOLSEY**

illustration by **GINA MACKAY**

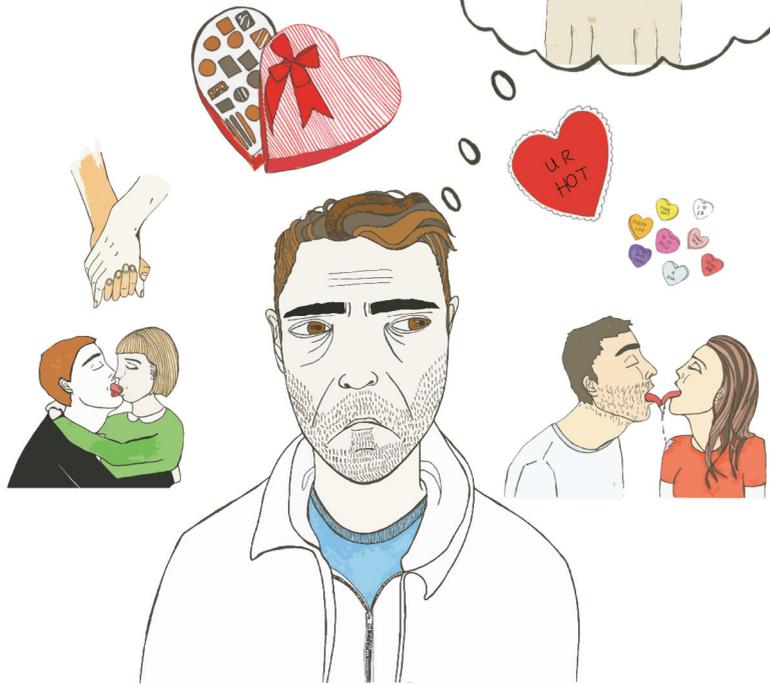
This year, I'm taking back Valentine's Day.

We all know about what a lazy, miserable excuse for a holiday this is. You don't even get the day off work and yet you have to plan and scheme and try and woo your significant other who, if your relationship is based on any kind of solid ground, gave up caring about large sweeping gestures a long time ago. Right?

Okay, so maybe I'm a little anti-Valentine's Day. Maybe I've lost that loving feeling. Maybe it's gone, gone, gone, and I can't hold on. Oh, whoa, oh. However, I will say that I have a good excuse for this stance and that it's rooted deep in my shriveled up queer little heart. Yes, I am a homosexual.

This fact, coupled with the no-good holiday that is Valentine's Day, has troubled me to no end through my adolescence and into my young adult years. I mean, let's face it, when you're out there trying to convince people that you're "into" this whole heterosexual thing, Valentine's Day takes on a whole new level of stress. Look everyone; I'm giving this *girl* a card. She's my valentine. Oh yeah, this *girl* and me, we're a thing. Meanwhile,

1,200 people as well. I just didn't know that I had, since all of those people were also closeted. The idea of what a gay person was when I was growing up resembled that fat goblin king from *The Hobbit* way more than anything that I saw when I looked in the mirror. I actually remember thinking that everyone must have this problem. That everyone in the world fantasizes about homosexual encounters



*here's the thing...*

year are perhaps just as important as this single day? If I had been born in the early '90s instead of the early '80s, would I have had a shot with any of the guys from One Direction? I suppose not, otherwise I'd probably be dating one of the Backstreet Boys right now.

In any event, while I do recognize the ridiculousness inherent in the very idea of Valentine's

## IF I HAD BEEN BORN IN THE EARLY '90S INSTEAD OF THE EARLY '80S WOULD I HAVE HAD A SHOT WITH ANY OF THE GUYS FROM ONE DIRECTION?

I'm sweating bullets and my internal monologue can't stop repeating the phrase, "This is wrong, this is wrong, this is wrong." It's a tough life being a gay kid in central British Columbia. Especially circa the late '90s. I'm not trying to say that my life has been harder than yours; it's just coming out that way.

I attribute the love I hold for my current home to these troubling years. That, and the mountains. It wasn't until I moved to Vancouver that I witnessed people being gay and also totally normal. Needless to say, I had observed that in my hometown of

and somehow just deals with it like they do with the immense lameness of Valentine's Day. I may have been incorrect on that one.

Needless to say, I've since come to terms with my sexuality, but I've never come to terms with my feelings about Valentine's Day. Somehow, over the past six years of being out I've managed to hold down a pretty successful relationship through five of them without ever formally celebrating Valentine's Day. Could I have possibly been placing too much value on this arbitrary day to celebrate love? Could it be that the other 364 days of the

Day, I don't want to waste a perfectly good opportunity to eat chocolate and shower the one I love with, well, love. Here's the thing about holidays: yes, they're overly commercialized, they're stressful, and they're extremely trite when compared to what they're supposed to represent. But that's only if you let society dictate what a holiday should mean to you. And let me tell you, trying to live up to society's expectations is way too hard. Just go out there and do your thing. It's probably going to be awkward, a little weird, and possibly even kind of difficult. But it'll be you.

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<p><b>THURSDAY MAR 7</b></p> <p><b>TRUST &amp; ERAAS</b></p> <p><small>Tix available at Ticketmaster.ca &amp; Red Cat. - Doors 8pm - 19+</small></p>	<p><b>FRIDAY MAR 29</b></p> <p><b>THE ENGLISH BEAT</b></p> <p><small>Tix at Ticketweb.ca &amp; Red Cat. Early Show! - Doors 7pm - 19+</small></p>

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# LIQUOR POLICY CHANGE

by PENNY CLARK

illustration by  
MICHAEL SHANTZ

In B.C., a business that holds a liquor-primary license (such as a bar or nightclub) has one main purpose: to serve liquor. As of January 15, because of a policy directive issued by the Liquor Control and Licensing Board (LCLB), liquor-primaries may no longer apply for temporary de-licensing of events consistent with their usual programming (e.g. concerts and dance parties). Temporary de-licensing means no liquor will be sold for the duration of an event held during licensed hours. The reason these businesses may no longer host dry all-ages events is that they—allegedly—encourage to under-age drinking.

Beyond a brief reference to the safety concern identified by “police, LCLB, and communities,” no material evidence directly connects all-ages events and under-age drinking. When *Discorder* contacted the LCLB for a fuller explanation, the ministry spokesperson echoed the reasons in the directive, emphasizing, “growing public safety concerns ... about teenagers consuming alcohol before, after, and during all-ages events hosted at de-licensed bars and nightclubs.” This concern compounds with straying from the original purpose of de-licensing, which the spokesperson says was to provide “opportunities outside of their liquor-primary license,” like “community meetings, exercise classes, and school-run grad ceremonies,” still permitted under the change (as are dance parties and concerts outside of licensed hours).

This means a bar can hold all-ages events, as long as they have nothing to do with live music, and are held in the middle of the day. Should people wish to throw other kinds of all-ages events, the spokesperson insists, “There is no shortage of alternative venues that can host all-ages events.”

In Vancouver, the decision’s impact is limited enough that it hardly seems worthy of the resources expended to address it or enough to assuage the public safety concerns regarding under-age drinking. The government spokesperson stated, “Of the 2,328 licensed liquor-primary establishments in the province, approximately 20 applied last year to de-licence and host all ages events.” The most notable consequence in Vancouver is at the



Rickshaw, a venue that has taken advantage of temporary de-licensing in the past to offer all-ages shows. The Commodore is exempt due to a grandfathered license, and so are the Rio and Vogue theatres, because of their “live-event theatre” classifications.

For Ryan McCormick, a director of the Safe Amplification Society (Safe Amp), the policy change is a step in the wrong direction for the LCLB. Safe Amp, an organization dedicated to establishing a permanent legal all-ages venue in Vancouver and for promoting all-ages access and exposure to music, brought the three-page directive to the attention of the Vancouver music community. While McCormick does not think the LCLB is lying about their reasons for the change, he does find their response counter-productive in a city with an already limited supply of all-ages concert venues.

He points out, “Kids are always going to want to listen to music and if you take away the safe venues, they’re just going to go to the underground venues.”

Jarrett Evan Samson, a founding director of Safe Amp, is similarly frustrated with a political rationale that views music as “subservient to liquor sales,” and has written letters to the liquor board, the mayor, and a host of MLAs on this subject. He

argues that the government put the policy in place because they’ve misunderstood the importance of music within communities.

In a statement to *Discorder*, Campaign for Culture, a group working to modernize what they call B.C.’s “archaic” liquor laws, criticized this move as reflective of a disconnected and overly bureaucratic government. Particularly concerning is page one of the directive, where an “increased workload” from the growing number of applications for temporary license changes is cited as grounds for limiting these requests. The total increase in applications is from 511 in 2007 to 740 in 2012, though the percentage for de-licensing versus other types of applications (like extended hours on long weekends) isn’t stated.

The good news? Safe Amp also sees potential for positive change in this controversial policy. McCormick notes that this is the first time Safe Amp has engaged with the government on the provincial level and he is hopeful that this could be the beginning of regular communication.

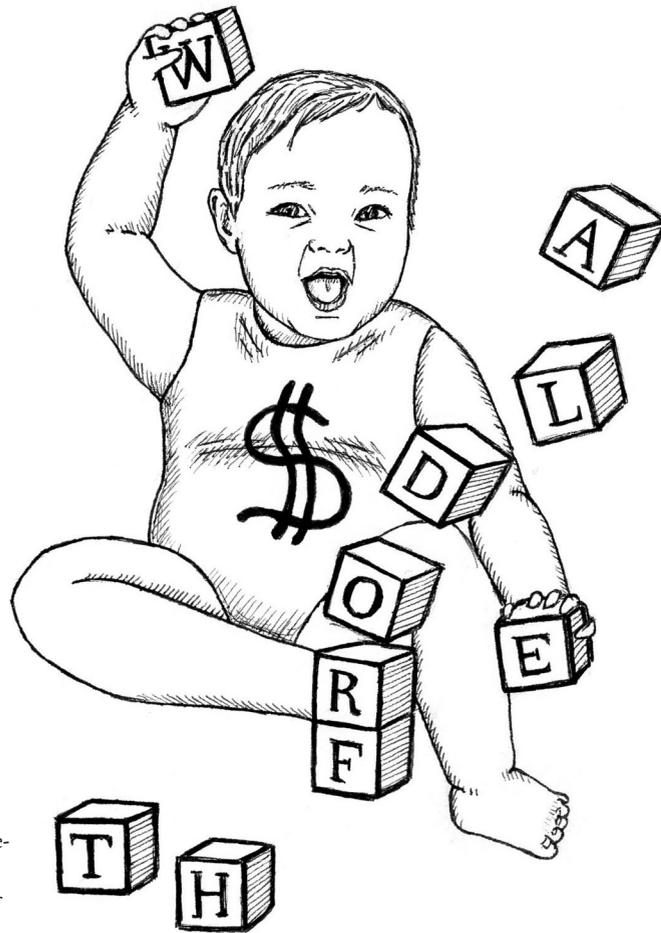
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Frustrated by these archaic rules? Want to do something about it? Write to your local MLA and the government. Visit Safe Amp for a helpful list of contacts at [safeamp.tumblr.com/post/139759488892/lclb](http://safeamp.tumblr.com/post/139759488892/lclb)

# HERE LIES THE WALDORF HOTEL

by ALEX DE BOER

illustration by  
BRITTA BACCHUS



Now another tomb in Vancouver's cultural graveyard, art lovers will always remember where they were when they first heard that the Waldorf Hotel was closing.

Or maybe they won't. The city's slaughter of culture hubs is so bloody that the Waldorf is only one grave among many. The Granville 7, the Ridge, the Hollywood, the Vancouver Playhouse Theatre Company, W2, and many other art venues and enterprises welcome the Waldorf to Donnellyville, a suburb of Whyhaven'twemovedtoMontrealyet.

Earning its keep along an economically dusty stretch of East Hastings, the Waldorf Hotel first opened in 1947. Polynesian tiki bar and all, this venue eventually fell victim to urban decay. As the city's centre shifted west, the Waldorf Hotel became just another eastside dive bar. Until it was reimagined.

In the summer of 2010, a 15-year lease was signed by an assembly of partners headed by Thomas Anselmi, Ernesto Gomez, Scott Cohen, and Daniel Fazio. After investing a total of \$1.6 million into the hotel's restoration, it reopened on October 31, 2010, as a Downtown Eastside cultural institution.

According to a January 13 press release by Waldorf Productions, "The team at the Waldorf created a community-driven and financially viable business that was thriving." The project hosted concerts, art shows, and community events like the food cart festival, while also running a prosperous restaurant. Despite such successes, during the Waldorf's first year, earning enough to pay rent was a challenge. Empathetic to their adversity at first, landlord Marko Puharich later abandoned sentimentality and chose to sell the hotel. It was put on the market last August and sold early this month to a Delta-based condominium developer, the Solterra Group. As *Disorder* goes to print, the City Council had approved a 120-day protection order for the site and CEO of the Solterra Group, Gerry Nichele has commented that the company has "no intention of demolishing the Waldorf Hotel!" and that they would like to work with the city to "improve the hotel."

Seemingly hopeful, these developments do little for Waldorf Productions, as acts often need to be booked up to six months in advance. →

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## UPWARDS OF 21,700 PEOPLE HAVE ALREADY GIVEN THEIR NAMES TO #SAVETHEWALDORF.

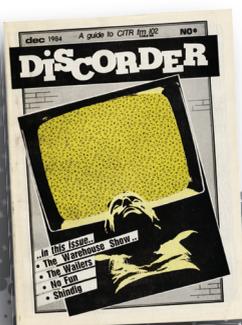
The building itself may be saved, but without Waldorf Productions, the city is left with one less art shelter.

Reactions to this closure have amassed as an army of statements, articles, and emotions. Living in Vancouver is now, more than ever, subject to scrutiny. Discussing rent, both for living and art spaces, Douglas Coupland surmises, "Everyone knows it's getting too expensive for a creative class to live here any longer." Reviewing the city's cultural climate, Mayor Gregor Robertson laments, "The Waldorf closing is a big loss to our growing creative community." Protesting art's diminishing value, an online petition calls for the Solterra Group to allow Waldorf Productions to continue operating at the Waldorf under a fair lease agreement. Upwards of 21,700 people have already given their names to #savethewaldorf.

It is a shaking finger that points to the source of gentrification and art abatement. There are grounds to vilify many forces; our federal government's dismal art funding, our city's weak zoning laws, self-serving foreign investment, high-rent condo development, and our own pathetic efforts to pull out our pocketbooks for local culture. Maybe there isn't any one solution to saving Vancouver's art scene. Maybe places like the Waldorf will keep closing. But there is solace in foreclosure, and that solace is art.

Art itself cannot be torn down or pushed out or destroyed. The creative minds that filled the Waldorf have only been displaced. Finding a similar venue will likely be a struggle, though in a way, that makes the cause more precious. In a way, art's beauty is its absolute difference from the avarice and materialism and insecurity that fills so much of our lives. Without these crude realities, art would have little to contrast with and rebel against. Ironically, it is the existence of such greedy forces that first inspired the Waldorf's opening and have now closed its doors.

Rather than spinning hopelessness, this cycle offers promise to all those Vancouverites with heads hung low. The Waldorf's closure is a great loss, but is a realistic result of market forces. Let us be inspired by the bleakness it offers and use that pain creatively. The Waldorf Productions team and all their collaborating artists will find somewhere to continue their creativity. Be it living rooms, sidewalks, parks, workplaces; art is wherever we put it.



← The December 1984 issue featured The Warehouse, No Fun, SHiNDIG, and SNFU. The Ministry of Truth? Not so much. Enjoy this cover and 29 more in Disorder's 15-month wall calendar.



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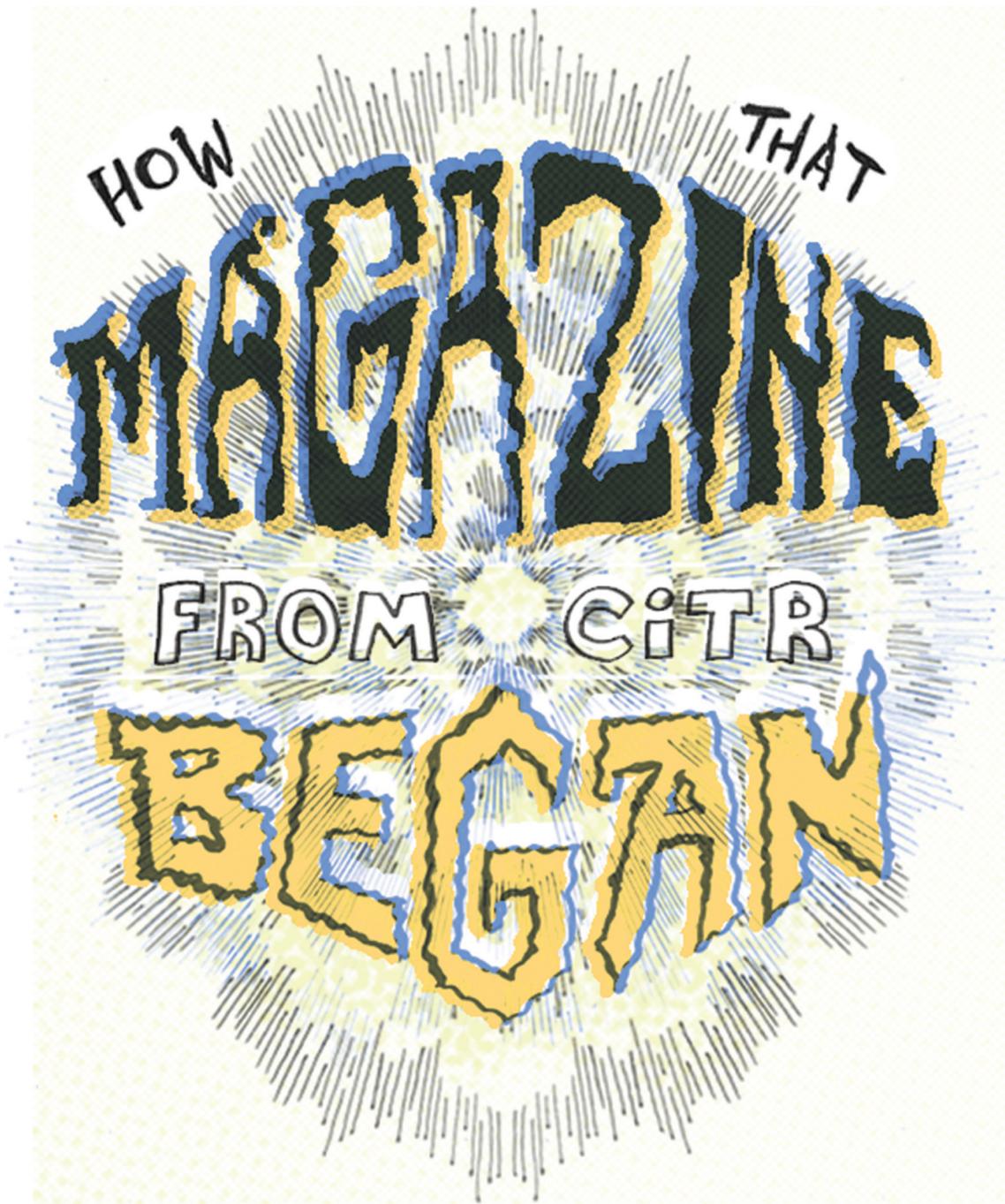
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by **JORDAN  
WADE**

illustration by  
**TYLER CRICH**

photo by  
**JONATHAN DY**

Discorder Magazine is 30 years old this month, and what better way to say, “Happy Birthday!” and reconnect our present with our past than to chat about the future with Mike Mines and Jennifer Fahrni, the founding editors of Discorder Magazine.

Three decades after co-editing the first issue, Fahrni is now the PR manager for the folk group Irish Rovers, and Mines is now a lawyer for Mines & Company. I visited Mines at his downtown Vancouver office and pulled out the February 1983 issue of *Discorder*, Volume 1, Number 1—in all its original black and white newsprint glory—for him to peer over. “I must admit, not to pat myself

on the back too much, but for a kid who was just barely hanging on at university, this is pretty well written.” It was the first time he had looked at the magazine in about 30 years.

Mines was an Urban Geography undergrad who got turned onto UBC’s radio community by his good friend and fellow CiTR alum Harry Hertscheg, the station’s resident jack-of-all-trades in those days. Mines began as promotions director in his second year at UBC (1980-81) and subsequently hosted a show called *Pajama Party* on Friday nights. On April 1, 1982, Mines was in the studio at noon Pacific time to witness the station’s official switch to the FM dial. →



MIKE MINES, 2013  
Discorder co-founding editor

Suddenly this sophomore promotions director had a much larger audience to work with.

A few months later, in the summer of 1982 Mines was supposed to attend the 2nd National Campus Radio Conference (NCRC) with a few other CiTR folks in London Ontario. Although according to Mines, he didn't spend much time in London. Instead, he went to Ryerson's campus radio station in Toronto to meet up with a cute female DJ he'd met.

"I got a tour of CKLN and they seemed so much more evolved than CiTR... they were light years ahead of us." He was especially impressed when he saw they had a program guide.

Mines humbly explains that it wasn't his genius idea to start a similar publication for CiTR. He simply replicated the CKLN concept and brought it up at the CiTR exec meeting that fall. Up to this point the station had printed a one pager called *The Spin List*—a photocopied list of the station's top tracks for the month—to circulate at the station and the SUB. At the time, Siouxsie and the Banshees, Iggy Pop, Big Country, D.O.A., and Wall of Voodoo were regulars on the list. While Mines originally thought beefing up *The Spin List* by selling ads for it was the way forward, Fahrni, who was the news director at CiTR with a commercial radio background, had more in mind.

"I came to the exec meeting with a prototype and Jennifer said, 'What the hell are you doing? Go big or go home!'"

The pair knew nothing about the technicalities of magazine publishing, but over the next few months they learned. During Fahrni's first call to a publisher he asked her how many copies she wanted. "I don't know, about 25,000? It sounded like an okay number to me." She explains that it was tough trying to sell a magazine that didn't even exist. But they pulled it off and somehow managed to bring in over \$2000 in advertising for that first issue. "Zulu Records, Twizzle Hair Design, The Pit Pub, and all these local businesses were going in right from the start and it began to pay for itself," says Fahrni.

"Mel Brewer," the station's beer machine that sold cans for a buck a piece kept the station running in those days. This meant that many of brainstorming sessions embodied a lot of "general stupidity," as Mines says, but when it came to naming the future magazine and incorporating the disc-spinning theme from *The Spin List*, they hit their target.

"I vaguely remember—how can I put this nicely—the nerdiest guy at the station, a guy named Ethan Minovitz, blurted out something like 'Order Disc.'" They analyzed and tweaked it around, and finally came up with something they could all agree on in *Discorder*. "Originally it was pronounced 'DISC-order', with the emphasis on the 'disc' compared to

today where the emphasis has shifted to the 'Order (as in Dis-CORD-er) Mines continues. "Obviously 'disc' is in there and 'disorder' is in there and we wanted to have order and yet no order. The name just seemed perfect."

"Jennifer was instrumental for technically making this thing happen; technically in terms of offering space at her mom's house." Fahrni lived with her parents on West 2<sup>nd</sup> Avenue and Blanca in a big old house with a notoriously big dining room table. Her mom would putter as Fahrni, Mines, and Hertscheg would have "paste-up parties" to physically put together those first few issues.

Mines chuckles in shock of how primitive it was by today's standards, using mechanical typewriter and X-acto knives instead of word processing programs and Adobe CS6.

"I remember the first day that we saw it in print," recalls Fahrni. She remembers Hertscheg, who was also the distribution manager, organized some pickup trucks and with a few other guys, loaded them up with copies of that first issue and drove them all around town. Then he came upstairs to the station with a huge pile of copies. "It was the biggest high to be seeing this thing. It looked so great and, you know, we did it!"

"The first article says what [the magazine] is all about," says Mines as he re-reads what he wrote 30 years earlier like a proud parent: "We advise that *Discorder* be cut with 100% pure CiTR. One part *Discorder* to nine parts CiTR. Simple. But remember though, don't get carried away with *Discorder*. It's purpose is not to curb your aural fixation but to enhance it."

Mines sentimental side takes over. "Let me just say this too, because I don't want this to get lost in the whole shuffle. The idea behind this—clearly it's not about me or Jennifer—it's about providing another outlet, because the station is obviously such a creative place for people to get their public programming out there. And *Discorder* was really just another form, another outlet for UBC students and community members to express themselves and to connect with the bigger community. If anything, I am blown away that we are having this interview 30 years later."

Mines gives credit to all of the people that were there at the time, those that picked up where him and Fahrni left off, and all of the people who contributed over the years.

While both of them went onto new opportunities in August, 1983, Mines finishes, "Without getting all teary-eyed or sentimental I am really proud and honored that my name happens to be there and that I have had a small part in giving [the community] that outlet."

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### Chris Dafoe, former editor

"I'm grateful that Mike and Jennifer started it; editing the magazine was my first step in a journalism career that took me some interesting places. I'm amazed that it's still being printed three decades after its birth, even as print media collapses around it. I'm happy that it's been so frequently re-invented over the years. Consistency may be a virtue in some media, but this a little rag that was meant to reflect the spirit of CiTR. And CiTR is ever-changing. I wonder if it will be around in 10 years. But then I wonder that about the *Globe and Mail*."

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### Mark Mushet, CiTR host and former contributor

"Given the death of print, any kind of print media that gets out there in any kind of quantity is valuable these days. That it's still there is a testament to the dedication of ongoing staff. I haven't been there in so long that I'm not sure how it functions, but I see the results on the street, and those results look really great. I shouldn't say that I'm surprised to see it still there, but I'm glad its persevered. I was just a contributor, but there were so many people who knocked themselves out to [pull it together]. And those were the days when you had a little razor blade and you were cutting it and pasting it and physically putting it together."

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↓ The June 1985 issue featured Skinny Puppy, Allen Ginsberg, and a lady who in 2013 likely resembles a leathery, albeit perfectly bronzed, alligator. Feast your eyes on this cover and 29 others in *Discorder's* 15-month wall calendar.



# SHiNDiG

SECOND PLACE WINNERS  
**GREENBACK HIGH**

by **COLEMAN  
INGRAM**

photo by **SKINNY TIM**  
lettering by **MEL ZEE**

There is a superstition surrounding SHiNDiG about a “curse” that befalls its winners whereby they are banished to obscurity after some indeterminate amount of time following their triumph. You could suppose that a person’s opinions about this curse would depend on the height of the respective winners’ podium, so it goes without saying that the boys in the power-pop, punk-and-roll ensemble Greenback High, dodged it. Mulling about in their East Van jam space, the members—who go by the stage-names of Joshy Atomic, Rob Beardo, FloorTom Jones, and latest addition JJ Heathen—joke about their meteoric rise to runner-updom as they set up for a day of demoing. Joking aside, the band is legitimately grateful for getting as far as they did, explaining that they never thought they would make it past the first round, let alone into the finals.

“We were just glad we got to play and people liked it,” says Beardo.

The group formed around a Hallowe’en show in 2010 playing covers, but despite deciding to continue on as a band, the band’s other musical commitments kept them fairly busy. Atomic and former-guitarist Matt Snakes played for the Jolts, Beardo with Vicious Cycles, and former D.O.A. drummer Jones played with Beardo in the James T. Kirks, amongst others. All this put Greenback High on the bench for most of 2011, but with the boys gearing up this past year, the SHiNDiG competition ended up being a somewhat grand finish. It did, however, present other challenges.

“Well, after the first round Matt had to leave the band. He just had personal stuff and other band stuff going on,” says Atomic, with Beardo adding, “So we thought, [Jones] sings anyways and knows the material, so it just made sense for him to move to guitar. We were recording stuff at JJ’s house and he’s our friend, so we thought we’d get him to take the drums. It all just fit together very naturally.”

“And he has a van,” chimed in Atomic.

Despite the lineup changes—and much to the bands surprise—they won the second round as



well. “Then you actually start to think you could win this thing,” laughs Atomic; which brings us to the final.

“I injured myself falling off a ladder at work,” Heathen admits with a smile and a shrug.

“So I moved back to drums and we were down to a three piece,” said FloorTom, making Greenback High possibly the only band in SHiNDiG history to perform all three rounds with a different lineup for each show.

Whether or not the odds were with or against them at that point seemed irrelevant. Simply making it to the finals was enough for the band.

“It’s all free studio time,” said Beardo. “The only real difference between first and second is driving to record in Port Coquitlam instead of Burnaby, and we would have been just as happy with getting third and going to Fader cause it’s a great studio too.” The second prize studio time at Vogville in PoCo will, by the sounds of things, be broken up into smaller sessions for what would become a series of shorter releases. As for the present, the *Bombs Away* digital single that they

released last November will have a physical seven-inch release in March. They are also contributing to a few forthcoming compilations including a Shake! Records compilation and a benefit for the Devon R.B. Clifford Memorial Foundation called *The Party Lives On*, the latter of which will have an album release show on February 21 at the Rickshaw.

The jam they were preparing for during our interview was to complete a demo before Jones joined D.O.A. for their farewell tour, with the goal of having a handful of songs ready for the studio by the tour’s end. Despite this brief outing—and even though Atomic still plays with the Jolts and Beardo with Vicious Cycles—one thing is certain: Greenback High isn’t simply a side-project anymore.

Missed SHiNDiG? No problem. Catch Greenback High at the *Electric Owl* on February 6, alongside *Dead Ghosts*.

# CAMERON MACLEOD

Cameron MacLeod and I sit in a booth at The Five Point, a lively pub on Main Street. He orders us a pitcher of beer and two whiskey shots, initiating a discussion of our mutual love of Scotch, kicking off a night of conversation and drinking.

MacLeod grew up an SNL kid, living in its second golden age when the likes of Mike Myers, Adam Sandler, and Chris Farley graced the screen. "Chris Farley was a big one," he says. "I still feel he was my generation's John Belushi." MacLeod also admired Steve Martin and Andy Kaufman, who showed him how absurd comedy can be, and how far one could take it.

At 25, MacLeod co-created Man Hussy, his first sketch group, with an original lineup of friends Daniel Code, Steve Nelson, and Brendan Fuss. "We just hung out all day and came up with ridiculous ideas," he says. "That's pretty much how Man Hussy started, by us just saying, 'Let's just make this sketch that no one else would make.'" Speaking of his work as a whole, MacLeod emphasizes his desire to produce personal, unique projects. "I like to think I instill a love of independent comedy and doing what you want to do for the reasons you want to do them. If you think something's funny, I want to put that out there."

Through Man Hussy came *Total Disappointment*, a sketch show put on at the now-closed Royal Unicorn (currently Fortune Sound Club). "At the intermission we had live video filming from the balcony, down onto Pender Street, me in one mascot costume that was a strawberry and Dan in a giant orange costume with sunglasses, and we had a full fight in the street," says MacLeod. "We both grab fire extinguishers from under cars and start shooting each other with fire extinguishers in the middle of Pender, and it just turns into this huge cloud of fucking extinguisher smoke with us in the middle of it just coughing horribly, because it's the worst. And it literally stopped traffic. Like a bus and a bunch of cars stopped, because Pender Street was just a cloud of fucking extinguisher smoke. And I think that, still to this day, was one of my favourite things I've done in comedy."

Besides Man Hussy, as well as other projects that have included writing for CTV's *The Party*, co-writing *A Classic Comedy Roast of Mayor Gregor Robertson* with Sean Devlin, and acting as the Comedy Curator for the Olio Festival, MacLeod puts on *The HERO SHOW*, a show he's been producing for almost four years.

"*The HERO SHOW* is a place for those misfit ideas that you'd love to do, but are kind of too scared to do," says MacLeod. One of his favourite performances was from Nicole Passmore, a fellow Instant Theatre Company performer, who went onstage and re-enacted the suicide scene from *The Royal Tenenbaums*, cutting off her hair, pretending to slit her wrists, and throwing starbursts into the crowd like it was blood.

"There was a chunk of my hair, a foot long in a ponytail," says Passmore, laughing. "Cam took a strand of it and pinned it onto a Man Hussy poster that he had, which was the faces of two male porn stars, and he pinned it on so that each of them had a rattail. And they were on there for over a year. And he would not let anyone take those hairs down, until he gave up the office to Pump Trolley, who immediately took the hair down and threw it out."

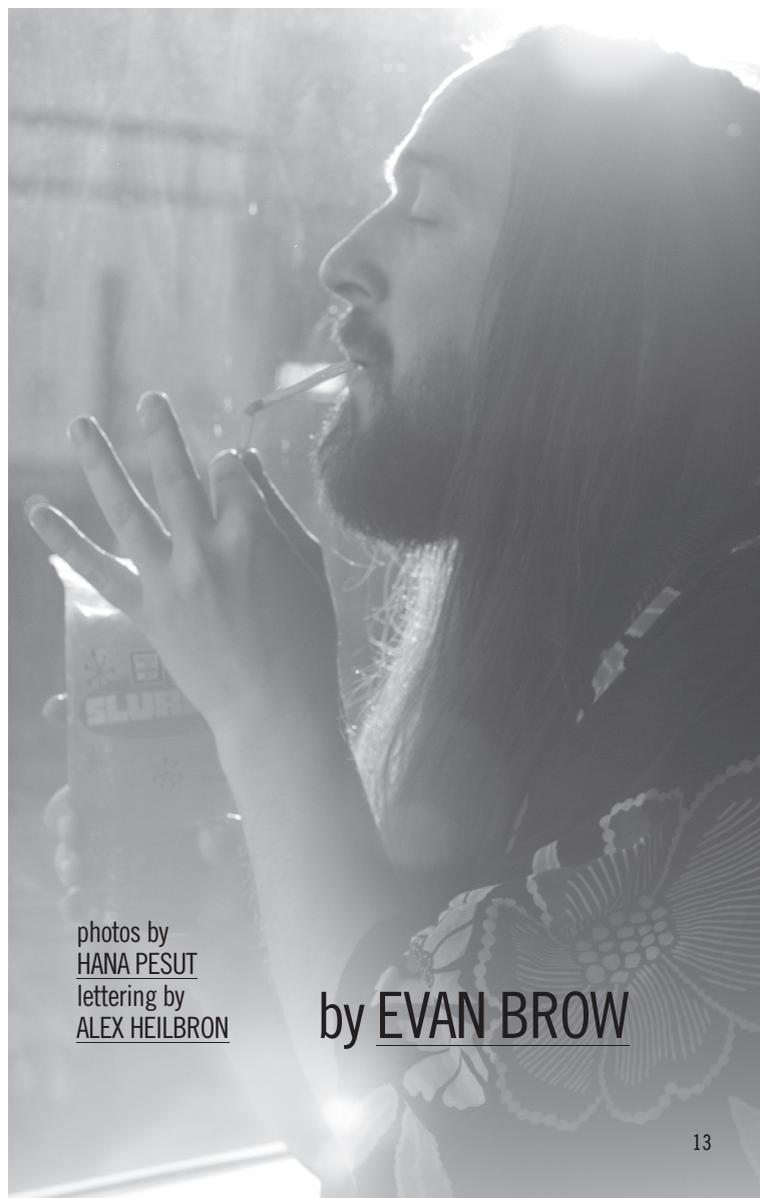
While *The HERO SHOW* allows for some improvisation, MacLeod's work with Instant Theatre has been his most improvisational project to date. Alistair Cook, Instant Theatre's artistic director, described MacLeod as, "Basically the comedic equivalent of a fine burgundy, smashed across an alligator skin-upholstered Marshall amplifier blasting Van Halen, powered by a fusion reactor."

"I find the improv that Instant Theatre puts me in is very challenging," says MacLeod.

"And I like that about it, because it makes me a better improviser, and anybody who wants to be a better improviser should get involved with Instant Theatre."

But MacLeod's biggest project has undoubtedly been *Steel Viper Force*, a feature-length film he's working on that is an homage to '80s/'90s action movies with over-the-top, horrible dialogue. "It's out of love that we're making it, but also out of comedy," says MacLeod, explaining that everyone on the project works for free. While the feature-length film is on the horizon, MacLeod has produced a short film, *Steel Viper Force: Rise of Fiero*, that cost only \$900. He's been touring it around short film festivals, including the 2012 interPLAY Film Festival in Fort McMurray, where MacLeod won its Best Actor award.

As I thank him for the interview, shake his hand, and part ways, I understand the fascination with Cameron MacLeod. As Nicole Passmore says, "Cam will show up to a night where you think you're going to have a bad time and he will make it the best time."



photos by  
HANA PESUT  
lettering by  
ALEX HEILBRON

by **EVAN BROW**

**Cam, on his dream big-budget film:**

“It’d probably be an over-the-top sci-fi action thriller, that involved a lot of CGI, with a giant monster. Actually, know what I’d love to do? Remake *Godzilla* in a badass, straight-up way where a lot of people die and *Godzilla*’s the main character. Like you get to know *Godzilla*. You feel *Godzilla*’s pain from him. *Godzilla*’s had some tough times. He was driven to the bottom of the sea, and now he’s back for vengeance. He lost a kid in the past that we don’t know about, and his wife died, and now he’s just been hunkering down in a cave, in the deepest trench of the ocean, marking lines on the wall with a rock, just ready to come back and destroy everyone.”







Contributing to a calm generational clash, Babysitter front-man Kristian North and I drink afternoon Caesars in Logan's Pub, a Legion-esque establishment in Victoria. Forested by square wooden tables and the slow climb of wall panelling, the pub operates as both a retirement hangout and a grungy music venue for twenty-something crowds. In the bar's bearded dimness, local post-punk garage trio Babysitter has found a welcoming stage. Even during the midday quiet, I can imagine how their cantankerous chants of rebellion and mischief would echo with enticing irony; an unconventional sound in a conventional bar.

Loud and gritty, Babysitter's music is tattooed with revolution. Made up of North (vocals, lead guitar), Andy Vanier (bass) and Aden Colligne (drums), the trio's first full-length LP, *Eye*, explicitly uses the word "revolution" in nearly half of its 13 songs. Even a casual listen to the album reveals Babysitter's unabashed oath to rock-and-roll. Resistance to death and old age is pledged in "Talkin' Bout the New Generation" and "Angel of Death," while freedom and youth are celebrated in tunes like "Crace Mountain" and "Prime of My Life."

*Eye* visits post-punk, psych rock, and folk. This collage of sounds can be explained by Babysitter's recent team-up with Montreal-based Psychic Handshake Records. The label contacted them this summer and invited the band to re-record a bunch of previously released songs onto a new full-length. North explains,



"The album is kind of like a collection of 13 songs from the last two years. The idea was that we re-recorded the best ones." Produced by Jordan Koop at The Noise Floor, *Eye* was released on December 3. Unsurprisingly, the album's most prominent punk escapades etch the deepest impression.

Together since 2010 (Colligne joined as drummer this March), Babysitter's ability for leaving an impression goes hand in hand with their prolific recording practice. With 15 releases of various lengths and formats already out, Babysitter is no advocate of artistic self-restraint. By "moving forward" and "not censoring" themselves, Babysitter keeps their creativity sharp. As any artist knows, it's easy to be inhibited by self-criticism. Babysitter's defense is to record and release nearly all the tunes they play.

"Momentum," North says, is what matters. "Taking something out of the head and putting it into the hand." This pseudo-spiritual

photo by  
CASEY BENNETT  
lettering by  
JANINE PREVOST

## BABYSITTER

by ALEX DE BOER



approach includes releasing experimental efforts, such as a drum-absent, saxophone-incorporating cassette (even though neither North nor Vanier technically “play” sax), or a collaborative long distance album with Montreal singer JLK. North defines Babysitter’s mindset using terms like “first take” and “free spirit,” and reasons that “you can try to make the best album ever for a year. Or you can just make like 50 and one of them is going to be good.”

With Babysitter’s release-everything-we-play mentality, the band has been faced with a ton of home recording. Without professional training, North and his bandmates have become accustomed to “using all the equipment we don’t know how to use.” North even suggests that these technical ineptitudes were what first drove the band into the fuzzy land of low-fi. Smiling, North jokes that as Babysitter improves on home recording, “One day I think we’ll sound really hi-fi.” The truth is that this band is after

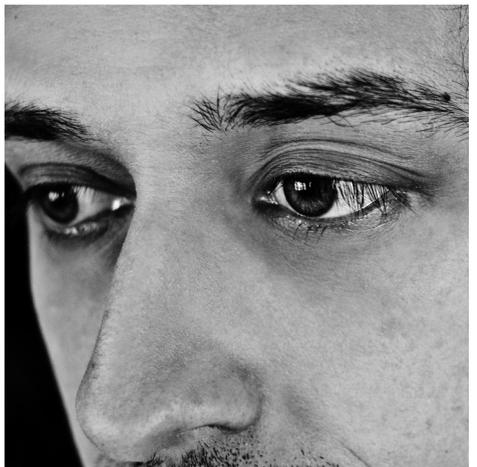
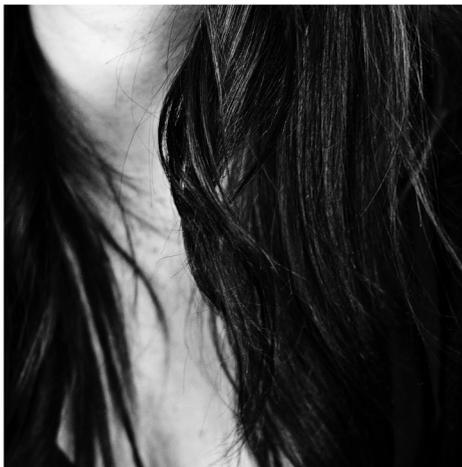
“something pure” when it comes to sound. They enjoy recording all their musical endeavours and they really enjoy recording them in analogue. Even after signing to Psychic Handshake, North tells how Babysitter tries “to record in analogue whenever we can.”

The proof is in the pudding, or rather the feast of low-fi served on *Eye*. It’s a riot of strings, sticks, and rough vocals. A fuzzy shadow of vibration follows every note, humming with dirty resonance. In “1969ies” the guitar riffs warble, swinging back and forth almost visibly. “Whole Hole” begins with a winding blues riff and then entertains psychedelic musings about the duality of creation and destruction. “Angel of Death” aligns North’s vocals with guitar notes, building a gritty, enticing punk pattern. Black sheep of the album, “Born Superior” is a clamorous, anguished blast, thick with shrieking noise. *Eye*’s shape is edgy and just melodious enough to be inviting.

Looking ahead, Babysitter are hoping to see open road. “We did *Eye* and we did our triple cassette 666, and we were working on both of those things for a long time,” North says, “so now we’re definitely switching to touring mode.” Besides a couple upcoming releases, including a contribution to the next CiTR Pop Alliance compilation record, Babysitter is done with recording for a while. North, ambitious for adventure, speaks promisingly about the band’s live chemistry with Colligne on drums, as well his enthusiasm to travel the world (or wherever the band takes him). It’s definitely time for Babysitter to transition from a studio band into “road bandits.” And is there a better metaphor for punk-rock and rebellion than an open highway?

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Pop Alliance, featuring Babysitter’s “Be Cool” will be available at Mint Records on March 5. For more tunes and info, visit [babysitter.bandcamp.com](http://babysitter.bandcamp.com).



DATA  
ROMANCE

by JACEY  
GIBB

photos and composition by  
VICTORIA JOHNSON  
illustration by  
ANNE EMBERLINE

Looking to get into some synth-heavy jams, but have too much self-respect to listen to Skrillex? Then Data Romance is just what the musical doctor ordered. Striking up a melodious mixture of electronic beats with cinematic production values, Ajay Bhattachayya and Amy Kirkpatrick have spawned a fresh sound that borderlines on club thrasher, laced with a certain gravity. In preparation for the February 19 release of their first full-length album, *Other*, I sat down with the duo to talk about band name changes, the creative disparities the new album benefited from, and high-stake ice cream theft involving Steve Aoki.

**Discorder:** I read that Data Romance comes from an Ellen Allien song by the same name. Do you want to elaborate on why you chose to leave behind your old name, Names?

**Ajay Bhattacharyya:** We were Names when we first started to collaborate with this kind of sound and the label that we signed with said, "We can't do that. We can't market something that's completely ambiguous and not Google-able." It's also confusing to talk to people about.

**Amy Kirkpatrick:** It's like a "Who's On First" skit and they say, "Names!" "What's the name?" "Names!"

**D:** If you had to describe Data Romance's sound to someone who has never listened to you before, how would you describe it?

**AB:** Electronic is easy to say, but then as soon as you say electronic-

**AK:** I get defensive when people say electronic.

**AB:** People think of EDM and Deadmau5 and we're so far from that. It's singer/songwriter stuff that just happens to use electronic means.

**AK:** I'd say Björk, but to a movie soundtrack or something to that effect.

**D:** How is this album different than everything else you've released?

**AK:** We've only released a couple of singles and an EP of four songs that we loved, but they were very detached. We just went, "Here's our sound," and, "Here's another way we sound." With this, we really wanted to show that the songs connected.

**AB:** Sonically, I did a lot different than what I used to do. I would just layer upon layer old stuff and really build these grand things.

**AK:** We couldn't play it live, or it was harder to play live.

**AB:** You'd end up going onstage [to perform] and having 95 per cent of the track do its own work and I'm only playing a tiny element of it. I've only got two hands. I really tried to pare it

down and base things off of one synth instead of a ton layered on each other. We tried to use a lot more real instruments because we had time to record and time to re-track. So I would write string parts on a keyboard and we'd re-record them with real string players and we'd get them to play their own embellishments if we wanted. I also tried to leave more room for the vocals.

**D:** How has working with Street Quality Entertainment been?



**AB:** With the new album, they let us have so much free reign. We took all of the money that we would've normally spent on a studio space and fancy stuff and we spent it on mixing by Michael Patterson. He did *The Social Network* and *The Girl with the Dragon Tattoo* soundtracks. He totally got what we were going for. Any budget that would have normally gone to us sitting around in a \$1,000 a day studio went to him. I like doing records like that because it gives you a little bit more time. I don't feel the crunch or if I write a shitty song one day, it doesn't feel like I wasted the studio costs for that day.

**D:** How was touring with with Dragonette last September/October?

**AK:** It was a really dancey, fun tour. We'd play our stuff and the response would either be people were into it or people just wanted to dance to Dragonette.

**AB:** It was nice finally going through Canada and finding little pockets where we actually have kind of a following.

**AK:** Saskatoon really pops out. This guy came

up and I think he bought one album and wanted us to sign it. Then he came back and bought a few more, and eventually he bought seven. He goes, "I'm going to sell them on eBay." In my head, I said, "I hope he's from the future. He knows something."

**AB:** That validated everything we do.

**D:** What are your touring plans for the year?

**AB:** We haven't gotten any final dates yet. If touring plans happen, it'll be largely Canadian and German focused.

**D:** What's your craziest tour story?

**AB:** Craziest story...

**AK:** God, we're so boring.

**AB:** I have a bad memory. That's my downfall.

**D:** Maybe something awful?

**AB:** There must have been something... At IDentity Fest in Atlanta, Steve Aoki stole my ice cream.

**AK:** I glared at him and he called me on it. I didn't mean to.

**AB:** He didn't like, take it out of my hand. There was catering and there was a buffet thing and there was one last ice cream. We were both heading for it and he just cut me off. It was a hot day, too.

**D:** So do you have a grudge against him now?

**AB:** Totally, huge grudge. If I ever thought that I could one day work with him, I would probably lie about the grudge and say it doesn't exist. But I'm sure we won't, so I'll start a war.

**D:** The year is 2018. Where is Data Romance?

**AB:** Hopefully we have a couple more albums under our belt. I've never had horribly ambitious goals. I've always said I wanted to be able to do music successfully enough that I don't have to work a side job and this band allowed for that to happen. I can't hope for much more.

**AK:** I've always dreamt big. I still want to keep some crazy goals. I want to win an Oscar. I don't know how, but that would be pretty cool.

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Other drops on February 19 and the duo play the Media Club on February 28. Check out [data-romance.com](http://data-romance.com) for show details and more.





# CiTR 101.9 FM PROGRAM GUIDE

DISCORDER SUGGESTS LISTENING TO CiTR ONLINE AT [WWW.CITR.CA](http://WWW.CITR.CA) EVERY DAY.

	SUN	MON	TUES	WED	THURS	FRI	SAT	
<b>6am</b>								<b>6am</b>
<b>7</b>	CiTR Ghost Mix	Good Morning My Friends	Pacific Pickin' (Roots)	Tweets & Tunes	CiTR Ghost Mix	CiTR Ghost Mix	Radio Nezate (Eritrian)	<b>7</b>
<b>8</b>			Queer FM Vancouver : Reloaded (Talk)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Friday Sunrise (Eclectic)		<b>8</b>
<b>9</b>	Classical Chaos (Classical)	Breakfast With The Browns (Eclectic)				Alternative Radio	The Saturday Edge (Roots)	<b>9</b>
<b>10</b>	Shookshookta (Talk)		Mind Voyage (Ambient)	Pop Drones (Eclectic)	Rocket from Russia (Punk)	Sounds of the City (Eclectic)		<b>10</b>
<b>11</b>		Ska-T's Scenic Drive	Morning After Show (Eclectic)	Student Special Hour (Eclectic)	Relentlessly Awesome	Stereo Blues (Blues/Eclectic)		<b>11</b>
<b>12</b>		Synchronicity (Talk)			Duncan's Donuts (Eclectic)	It Ain't Easy Being Green (Eclectic)	Generation Annihilation (Punk)	<b>12</b>
<b>1</b>	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)	<b>1</b>
<b>2</b>			Mind Voyage (Eclectic)	Extraenvironmentalist (Talk)	Ink Studs (Talk)	Radio Zero (Dance)		<b>2</b>
<b>3</b>	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		<b>3</b>
<b>4</b>			The Leo Ramirez Show (World)	Radio Free Thinker	Sne'waylh	Thunderbird Eye	Code Blue (Roots)	<b>4</b>
<b>5</b>	Chips (Pop)	Student Fill-in Slot	News 101 (Talk)	The City	Arts Report (Talk)	Campus Lectures (Talk)	News 101 (Talk)	Simorgh
<b>6</b>	So Salacious (Electro/Hip Hop)	Sore Throats, Clapping Hands (Rogue Folk, Indie S/S)	Flex Your Head (Hardcore)	Arts Project   UBC Arts On Air	Are You Aware (Eclectic)   Peanut Butter 'n' Jams (Eclectic)	Stranded (Eclectic)	Nasha Volna (World)	<b>6</b>
<b>7</b>	More Than Human (Electronic/Experimental)			Sam-squantch (Ecl)   Sup World?			La Fiesta (World)	<b>7</b>
<b>8</b>	Rhythms (World)   Techno Progressive	Exploding Head Movies (Cinematic)	Inside Out (Dance)	Folk Oasis (Roots)	Stereoscopic Redoubt (Experimental)	African Rhythms (World)	Student Fill-in Slot	<b>8</b>
<b>9</b>	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)	<b>9</b>
<b>10</b>	Trancendance (Dance)	The Jazz Show (Jazz)		Sexy In Van City (Talk)		Student Fill-in Slot		<b>10</b>
<b>11</b>			Student Fill-in Slot	Hans Von Kloss Misery Hour	Funk My Life (Soul/Dance)		Randophonic (Eclectic)	<b>11</b>
<b>12</b>		Canada Post-Rock (Rock)						<b>12</b>
<b>1</b>	CiTR Ghost Mix	CiTR Ghost Mix				The Vampire's Ball (Industrial)		<b>1</b>
<b>2</b>					Aural Tentacles (Eclectic)			<b>2</b>
<b>3</b>			CiTR Ghost Mix	CiTR Ghost Mix			The Absolute Value of Insomnia (Generative)	<b>3</b>
<b>4</b>						CiTR Ghost Mix		<b>4</b>
<b>5</b>								<b>5</b>

## SUNDAY

### CLASSICAL CHAOS

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

### SHOOKSHOOKTA

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

### THE ROCKERS SHOW

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

### BLOOD ON THE SADDLE

*(Roots)* 3-5pm  
*Alternating Sundays*  
Real cowhit-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

### 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, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoopi! Records, Tidy Trax, Platiplus Records and Nukleuz. Email: [djsmileymike@trancendance.net](mailto:djsmileymike@trancendance.net). Website: [www.trancendance.net](http://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](mailto: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](mailto: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.

### SORETHROATS, CLAPPING HANDS

*(Rogue Folk, Indie S/S)* 6-7:30pm  
Lyric Driven Campfire Inspired: Playing Acoustic Punk, Anti-Folk, Alt-Country, etc. Tune in for live acts, ticket giveaways and interviews, but mostly it's just music.

Submit to: [music@sorethroat-sclappinghands.com](mailto:music@sorethroat-sclappinghands.com). Find us on Facebook!

### EXPLODING HEAD MOVIES

*(Cinematic)* 7:30-9pm  
Join gag as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting edge new tracks and strange old goodies that could be used in a soundtrack to be.

### THE JAZZ SHOW

*(Jazz)* 9pm-12am  
Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. Feb. 4: In honour of Black History Month, Gavin is presenting Jazz music with social and political overtones on the Jazz Feature. The first is pianist/composer Herbie Hancock and his Ensemble with "The Prisoner." Feb. 11: Drummer extraordinaire Max Roach and his Quartet at the Jazz Workshop in San Francisco: "Speak Brother Speak!" Feb. 18: Duke Ellington's Orchestra with Mahalia Jackson: "Black, Brown and Beige". Feb. 25: Alto saxophonist Jackie McLean and his masterpiece, "Let Freedom Ring!"

### CANADA POST-ROCK

*(Rock)* 12-1am  
Formerly on CKXU, Canada Post-Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" in front of.

## TUESDAY

### PACIFIC PICKIN'

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

### 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  
*Alternating Wednesdays*  
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](http://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](mailto: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](http://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](mailto:dj@jackvelvet.net).

### POP DRONES

*(Eclectic)* 10-11:30am

### STUDENT SPECIAL HOUR

*(Eclectic)* 11:30-1pm  
Various members of the CiTR's student executive sit in and host this blend of music and banter about campus and community news, arts, and pop culture. Drop-ins welcome!

### TERRY PROJECT PODCAST

*(Talk)* 1-2 pm  
*Alternating Wednesdays*  
There once was a project named Terry, That wanted to make people wary. Of things going on In the world that are wrong without making it all seem too scary.

### DEMOCRACY NOW

*(Talk)* 1-2pm  
*Alternating Wednesdays*

### EXTRAENVIRONMENTALIST

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

### SNE'WAYLH

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

### HANS VON KLOSS' MISERY HOUR

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

## 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](mailto:mantraradioshow@gmail.com). Website: [mantraradio.co](http://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.

**FUNK MY LIFE**

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

**AURAL TENTACLES**

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

## FRIDAY

**FRIDAY SUNRISE**

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

**ALTERNATIVE RADIO**

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

**SOUNDS OF THE CITY**

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

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

**NARDUWAR**

(Narduar) 3:30-5pm  
Join Narduar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo! [narduar@narduar.com](mailto:narduar@narduar.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](http://www.africanrhythmsradio.com)

**THE BASSMENT**

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

**THE VAMPIRE'S BALL**

(Industrial) 12-4am  
Industrial, electro, noise, experimental, and synth-based music. [thevampiresball@gmail.com](mailto:thevampiresball@gmail.com) [thevampiresballoncitr.com](http://thevampiresballoncitr.com)

## SATURDAY

**RADIO NEZATE**

(Eritrian) 7-8am

**THE SATURDAY EDGE**

(Roots) 8am-12pm  
A personal guide to world and roots music—with African, Latin, and European music in the first half, followed by Celtic, blues, songwriters, Cajun, and whatever else fits! [stevedge3@mac.com](mailto:stevedge3@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](http://www.generationannihilation.com).  
Facebook: [www.facebook.com/generationannihilation](http://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](mailto: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](http://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/retró '80s, this is the show for you! [www.synapticsandwich.net](http://www.synapticsandwich.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) 2am-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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**Dream Apparel +  
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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  
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**Gargoyles Tap+Grill**  
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10%

**Highlife Records**  
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316 W Cordova St.  
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**Limelight Video**  
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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  
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3607 W Broadway  
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**Red Cat Records**  
4332 Main St.  
10% off

**The Regional  
Assembly of Text**  
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ton with purchases over \$5

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**UBC Bookstore**  
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stationery

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

**Vinyl Records**  
319 W Hastings St.  
15% off

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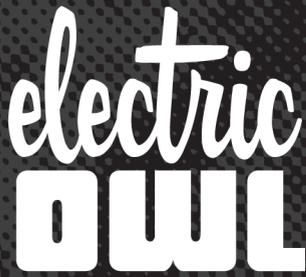
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3 DINE OUT VANCOUVER \$18 - 3 COURSE -- LAST NIGHT FOR DINE OUT	4 JOIN US FOR DINNER -- CHEAP THRILLS KARAOKE	5 GEEKS VS NERDS -- HOUSEWARMING W/ DJS KRAII & LOUST	6 CARIBOO & CROWSNEST FREE SHOW -- DEAD GHOSTS W/ GREENBACK HIGH	7 JOIN US FOR DINNER -- LATE SHOW TBA	8 MAGIK SPELLS, NIXIE, YES BEAR -- FUN FUN FUN W/ GRIZZANDOLE & FRIENDS	9 SMASH BOOM POW, THE BICYCLISTS, MILK -- DJ DAN W JOSEPH MARTIN
10 FU MUSIC SHOWCASE W/ RIO SAMAYA & BOCEPHUS KING -- NORDIC TRAX W/ YOUSEF	11 JOIN US FOR DINNER -- CHEAP THRILLS KARAOKE	12 HOUSEWARMING W/ DJS KRAII & LOUST	13 THE GROWLERS, NIGHT BEATS, CHAINS OF LOVE -- WITH BUD SNOW ART SHOW	14 LOVERS CABARET VALENTINES DINNER * DESSERT -- LATE NIGHT DANCE PARTY	15 LOVERS OF HENDRIX -- FUN FUN FUN, ME & YOU	16 PERRYSCOPE PRESENTS JEREMY FISHER -- INTIMATE/BLUEPRINT - GRAMATIK
17 NOSCHMO JAZZ SUPPER CLUB TRIBUTE TO GRANT GREEN FT. TONY WILSON	18 JOIN US FOR DINNER -- CHEAP THRILLS KARAOKE	19 INDIGO KIDS, MURDERDOVE -- HOUSEWARMING W/ DJS KRAII & LOUST	20 EEEK!, NO, BOY, THE FATALZ	21 CROWSNEST PRESENTS/ BROKEN WATER & LORI GOLDSTON W/ DEADSOFT	22 BLUE MORRIS BURLESQUE -- FUN FUN FUN W/ GRIZZANDOLE & FRIENDS	23 INTIMATE PRODUCTIONS JUSTIN MARTIN
24 KINGFISHER BLUEZ MOVIE NIGHT	25 JOIN US FOR DINNER -- PERRYSCOPE PRESENTS/ INDIANS & NIGHTBEDS	26 VOTE ELECTRIC OWL FOR BEST POUTINE! -- HOUSEWARMING W/ DJS KRAII & LOUST	27 LIVE NATION PRESENTS/ CON BRO CHILL & WALLPAPER	28 CRYSTAL SWELLS, THE PSYCHIC ALLIANCE, TBA -- TBA	POUTINE + PINT - \$10 -- STEAMWHISTLE W/ JAMESON SHOT - \$9	COCONUT CURRY DON - \$10 -- REDBULL BOMBS - \$7

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# REAL LIVE ACTION



We Are Phantoms Again at Elsethings Festival  
Googly Eyes Collective  
photo by [ARIEL KIRK-GUSHOWATY](#)

## ONE LAST TIME! AN EAST VAN DEPARTURE PARTY WITH MARIA IN THE SHOWER / THE TAILOR / C.R. AVERY / GEOFF BERNER / DR. T, JESS HILL / SHANE KOYCZAN / HANNAH EPPERSON

January 16 @ The Waldorf

Vancouverites have dealt with plenty of loss in the past several years, as one venue after another has closed its doors for “progress.” But, let’s leave the politics, anger, and sadness at the door and focus on the good times.

Wednesday, January 16, at the Waldorf was much more than a spark. In fact, several points of effervescent light lit a wildfire unlikely to be seen again. To call it a success would be a vast understatement. This night may not have saved the Waldorf from being sold and possibly toppled in favour of yet another condo development. It did create more awareness of the fact and gave a sold-out room a proper send off.

Be it Hannah Epperson and her looping effect-laden violin play, hair obscuring a face that such beautiful words and tones flowed from, who brought “We Will Host a Party” to new heights. Or take the wholly authentic and heart-grabbing words spit from the mouth of surprise guest Shane Koyczan, who performed with both Epperson and solo, and looked healthier and happier than I’ve seen in years.

And let’s give it up for the whiskey rabbi, Geoff Berner, who at first stumbled out of the gate, but by the end of his set, accompanied by Maria In The Shower, had the crowd on their feet and in the

palm of his drunken hand, singing and swaying along to favourites like “That’s What Keeps the Rent Down, Baby!”

There was whimsy in the magical tradition as magician Dr. T threw in some of his astoundingly clever sleight of hand magic tricks, going so far as to crowd surf whilst doing a card trick, and doing it well! But let’s not overlook Jess Hill, who is a songbird and magical in her own right.

But if that weren’t enough, C.R. Avery did a wicked and rousing set that was gasoline on an already steady fire. The beatboxer/spoken word guru/singer-songwriter’s passion and pure shameless love for this side of the city has always been apparent, and on this night it reached new levels as he dropped the names of several of his former gig spots, frustration and sweat dripping from his mug, his three backup singers keeping it smooth.

The Tailor wowed with his souped up banjo. Imagine hip-hop flavoured folk tunes from the depression era piped in through a rickety old time speaker. Throw in a mashed up cover like Steve Miller’s “Abracadabra” and you’ve got the Tailor.

Finally, Maria In The Shower! This band of gorgeous cats gets any party started and raging out of control. Playing host, MC, and multi-tasking entertainer, Jack Garton (accordion/singer/horn man) kept things rolling in between sets and even during. The band didn’t so much headline as they did play off and on the entire night, invited on

stage numerous times to accompany their friends through tunes brought out in the spirit of celebration and protest.

That’s what made this night so fine: the celebratory nature of it. Sure, there was sadness among audience and performer alike, shaken by the knowledge that a favourite venue is soon to be history written. But in this spirit of celebration, togetherness, and just plain fun, history was most certainly set in stone.

Good night, sweet Waldorf. Thank you for the memories!

—Sarah Berman

## BURNING GHATS W/ NIGHT MOTHER / DEAD AGAIN / BEAR MACE / NIGHT TERRORS

January 18 @ the Astoria

This was a night that offered a clear sight, in many aspects, to the endless potential of up-and-coming bands in the Vancouver hardcore/post-hardcore scene.

Backed by a lineup of excellent company, the five-piece band Night Terrors kicked off the evening with their first show together and in an already crowded venue they brought it back to basics with hardcore in its simplest form. As with any first show, there was room for improvement, but the encouraging crowd and confidence in their music, Night Terrors showed off their intentions and grabbed some new fans in the process.

Bear Mace did nothing less than charge the room with excitement and energy. With a deadly delivery of catchy heavy riffs, mean drumming, and excellent vocals, they embarked on a heavy, yet melodic and altering experience worthy of attention. They ripped through their latest efforts off *Hobo Gold* EP relentlessly to a very agreeable crowd.

After Dead Again's rhythmic ecstasy, an unexpected intro of instrumental noise rock by Night Mother reclaimed the energy and cleared a space for Burning Ghats to headline. The continuation of a dozen cameras flashing and photographers fighting for the front line gave the evening a feeling of importance, as they illuminated tattoos and patched vests. With guitars raised high in the air, Burning Ghats began an incredibly strong set of brand new songs, playing their first song "Cold People" with total confidence. Not any metal band could hit the ground running after an instrumental interlude. Through a high-powered performance, the band displayed their dynamic abilities playing "Shelter Skelter" and "Gold Sores." Burning Ghats owned the evening grinding on the edge of crust-punk and post-hardcore, and ended the show with charged success that they rightly deserved.

—Monika Louvenmark

## ELSETHINGS FESTIVAL WITH RALEIGH / PROPHECY SUN / WE ARE PHANTOMS AGAIN

January 19 @ Googly Eyes Collective

While East Vancouver celebrated the demise of a beloved venue with abandon, a smaller gathering in the West End launched an unexpected new haven for fun-having. Though it certainly wasn't the first show hosted by Googly Eyes Collective, Elsethings Arts Festival—a collage of performance, film, art, and cozy hangouts—was charged with expectation, light, and new beginnings.

The sights and sounds on offer were part of a nation-wide showcase strung together by an Edmonton-based folk label called Cabin Songs. Googly Eyes artists curated local talent, rounding out a list of 70 acts in 15 cities from Victoria to St. John's.

We Are Phantoms Again opened to a packed room. Artisanal tom kicks were met with call-and-answer vocal hooks over a pattern of comfy folk riffs. The happy couple vibes emanating from singer/drummer Cali Travis and singer/guitarist Jensen Gifford reached epic levels of adorable as they cued lyrics with their eyeballs.

Sound artist PrOphecy Sun used a borrowed boom box to loop organic feedback—filling the room with a foreboding, ghostly atmosphere. Her layered creations ranged from drone-y throat

singing to bright operatic dissonance. Crouching over a spread of sequencers, effects pedals, and crisscrossed XLR cable, Sun manipulated a home-made theremin with surgical acuity.

Next up, Calgary exports Raleigh performed as a two-piece rather than a trio. The pair brought together refined folk, pop, and classical sensibilities in equal measures, coupled with sparse tongue-in-cheek lyrics.

At times pushing for harsh, discordant textures, Raleigh's guitar and cello arrangements danced and mingled like Dirty Projectors' riffage. Just as quickly as Clea Anaïs prodded her electric cello into gritty untraditional territory, a moment later she'd snap back into effortless harmony. "Savant" reeled through the crowd, washing a satisfied nod through the front rows.

The bands wrapped up at about the same time the beer ran out, but the crowd stayed and collectively sat cross-legged for a selection of National Film Board shorts both old school and nearly-finished. A swirl of animation set to Mozart harpsichord by Heidi Blomkvist was followed up with a locally-shot drama by Ariel Kirk-Gushowaty.

The evening was simultaneously a gift and a love letter. Proceeds funded both Atira Women's Centre and Terra Wildlife Awareness, while several attendees walked away with free records and tees. But the devotion of artists and organizers behind the scenes sparkled just as much as the stage's golden backdrop. Drawings and photographs lining the walls quietly referenced a tight-knit creative scene in bloom.

This reviewer's takeaway was the origin of the festival's namesake: a thoughtful six-song EP by Halifax folk artist Nick Everett & Everybody—released on the same day. While so many venues remain under threat of closure, it's refreshing to see art finding a new home in Vancouver.

—Sarah Berman

## WINTER WASTE WITH APOLLO GHOSTS PEACE / LIÉ / CASCADIA / NERVOUS TALK / THE PASSENGER / HALF CHINESE

January 19 @ The Astoria

Vancouver saw a reprieve from the previous week's encroaching freeze and despite the distractions of the Waldorf closing and D.O.A. calling it quits several blocks away, the Astoria filled up for Winter Waste, a seven-band, two-stage, one-projectionist (video artist Mairin Cooley) revue.

Half Chinese opened with the gos-inflected "You Are The Sun," Enzo Verster's vocals sounded like Stephen Malkmus in hypothetical collaboration with **the Dead C**. An as-yet unfinished song followed, which started off with delicate pickwork,

before turning into something ineffably chaotic, its tempo rushing to the end of the set.

Next was the Passenger, who sounded a little like **Cluster** and felt like having too much to drink. I love ambient noise wankery as much as the next guy, but I didn't like the way this set made me feel physically.

Fortunately, the rest of the night was filled with more straightforward punk rock bands. Case in point: Nervous Talk, who played a medley of throwback punk tunes, veritable snapshots of that heady, mythical time between 1977 and 1981. As Nervous Talk chugged along at a steady clip, the crowd pogoed steadily as light played off the Astoria's fake grottoes.

Lié were next, sounding very much like **Sonic Youth** covering **Siouxsie and the Banshees**, tearing through their songs at a screaming pace. They could easily have ended up sounding horribly muddy and sloppy, but their set was none of those things. It was the exact opposite, in fact.

Unfortunately, the Astoria's sound system didn't do justice to the following act, Cascadia. But they made the best of it, and their **Polvo**-inspired noise rock earned raves from the audience. The crowd swayed and bounced off each other gently: simultaneously aggressive and tender. Measured and incisive on their recordings, here they are feral and (admittedly) very sloppy, playing material from their latest tape, *Conditionally*, as well as what seemed to be new, more post-metal influenced material. Sasha Langford (vocals/drums) amazed, freed from the bounds of tape or bits and bytes.

Peace went second to last. As they played post-punk ballad "Your Hand In Mind," someone tried to start a circle pit, to no avail. Too bad he couldn't wait until the last act.

Apparently, Apollo Ghosts hadn't played a show in four months, and their pent-up energy translated to the audience. The crowd went nuts, bouncing off each other and taking turns crowd surfing. There was so much action that Ghosts' front man, Adrian Teacher, had to warn the audience not to get hurt. Musically, the Ghosts' whole set was full of fan favourites from their last couple of albums, plus their latest Kingfisher Bluez single, "Nightwitch." Capping off the night was a brand new song, a vaguely ACR or ESG-styled art-funk number. Is a 2000s dance-punk revival around the corner, perhaps?

And with that, it ended right on the nose, at 2 a.m. A tight end to a tight show.

—Chris Yee



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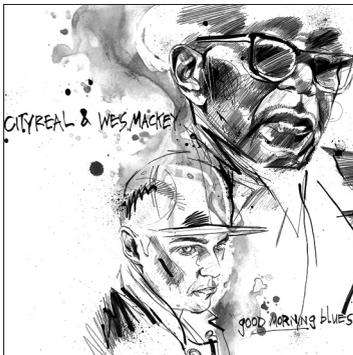
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# UNDER REVIEW FEBRUARY 2013

## CITYREAL + WES MACKEY

GOOD MORNING BLUES

(Independent)



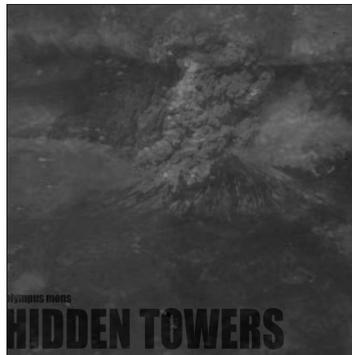
Normally, I'd call a modern hip-hop artist teaming up with an old-time musical legend a money grab or a vain attempt at prolonging each respective party's time in the spotlight, but *Good Morning Blues* is, thankfully, neither. Despite being billed as a "fusion side project," the 10-track record doesn't come off as anything other than a main effort, and minus my initial reservations at pairing Vancouver local Cityreal (a.k.a. Remi Huot) with the mythical west coast transplant Wes Mackey (who's been playing with, well, everyone over the past 50 years), there's an obviously shared joy between the two artists in exploring the roots of their influences.

*Good Morning Blues* isn't a subtle album—it's a mash-up of upbeat rap and the kind of dirty, 1920s-era southern blues that Jack White likes to preach on about. Right from the opening notes (sung by Mackey), the whole thing leaks with a moth-eaten, tube-radio recording feel that pops, probably due to FACTOR funding, with authenticity. Warm Hammond B-3 interludes give way to the best kind of fuzzy, tweed-suit 12-bar guitar licks, and vintage vocals courtesy of Mackey make an interesting, and polarizing, contrast to Cityreal's butter-smooth but heavy-handed lyrical delivery. *Good Morning Blues* will make the most sense to people like Cityreal, who has a real interest both in '90s hip-hop and scratchy pre-war blues. The eccentricities of both genres, new and old, creep into the record and almost serve to make *Good Morning Blues* a narrow-focused affair, but to dismiss this album as a simple homage to bygone eras would be a mistake—it's more like a celebration. —Fraser Dobbs

## HIDDEN TOWERS

OLYMPUS MONS

(Defiled Under Music)



It isn't a wild leap of the imagination to expect expansive, spaced-out riffs of a psychedelic nature from an album named after a gigantic volcano on Mars. The debut album from Vancouver's own prog-rock power-trio Hidden Towers delivers just that in fine form. One of the earliest releases on the new Defiled Under Music label, *Olympus Mons* is a seven track journey through the complexities of life and death carried on the wings of post-grunge riffs and solos to spare.

With influences (stated on the band's bio) ranging from "bigger than life classic metal, '70s jazz fusion, space-rock, and post-hardcore," there are myriad styles at work throughout the album with several time changes and movements occurring in each song. "Gainsford, AB (Cup of Blood)"—a song whose namesake references core members' Chris Cantrell and Ben Holland's prairie roots—has a slanky, almost country riff that moves into a chugging stomper. Album closer "Drowning in the Baptismal Font" drifts calmly over an *Incubus*-sounding intro before abruptly switching into a *System of a Down* tantrum. Hidden Towers employ dynamics like this all over *Olympus Mons*.

This being the group's first outing since their debut EP *Great Conjunctions*—a result of their 2009 SHiNDIG victory—it also sees the group moving away from the instrumental format that won them that competition in the first place.

Although it has to be said that Cantrell is without a doubt an extremely talented musician, the one detraction from the album is his nasal, somewhat whiny voice. Perhaps it would have been better to let his guitar do the talking, but then again people say the same thing about Geddy Lee; and Rush just landed in the Rock and Roll Hall of Fame. Either way, if ambitious

prog-rock is your forté, *Olympus Mons* could be the journey you've been waiting to take.

—Coleman Ingram

## METE PILLS

ILL FEET

(Independent)



"This is the sorry sound of four grown men taking one more spin around the block again," laments Andrew Lee Barker on "Finding Emo," the third track on *Mete Pills' Ill Feet EP*. It is true that the members of *Mete Pills* have been kicking around as long as the ratty pair of Converse pictured on their album cover. However, unlike the trashed sneakers, the band is more worn in than worn out.

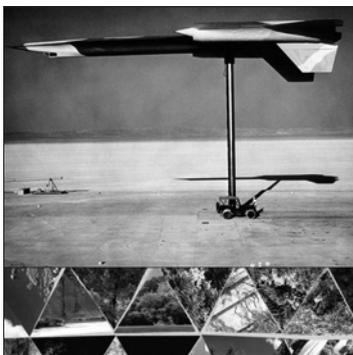
Aside from Barker, the rest of *Mete Pills* have been playing in bands around Vancouver since the '90s, and their experience shines through these six tracks. The songs on *Ill Feet* are meticulously constructed: full of dissonant changes, breakdowns, cool outs, and just the right amount of hollering and gang vocals. Wearing little more than a bit of reverb, Tim McGuinness's riffs are steeped in character as they cascade from the speakers while Denyss McKnight's deep, steady bass lines keep everything in check, and Dave Marrow's dynamic beats steer the ship.

New to the microphone, Barker is quickly finding his swagger. Tracks like "Pills" showcase his incredibly clever lyrics and find him settling into his own vocal style. Subject to the production wizardry of Jesse Gander, *Ill Feet* is tight, clean, and built to play loud. What *Mete Pills* have created is far from sorry sound, it is a post-hardcore manifesto composed by four grown men who defiantly deserve to go around the block again and again.

—Mark PaulHus

## OKPK LIGHT LIMITED

(Independent)



Initially released under the moniker Ookpik, on a split with Adam Saikaley (of Ottawa's Place Machine Collective), the C-20 chrome high-bias BASF-grade cassette version of *Light Limited/Tropigogic* was limited to a mere 50 copies. (Yep, these two are that committed to quality). Digital copies surfaced to moderate acclaim in North American underground electronic circles as it peaked at number six on Canadian college radio electronic charts last March. Inspired by the cassette's reception, the self-professed "BASF pioneer" released *Light Limited* one year later, simply as Okpk.

Dan Godlovitch (a.k.a. Okpk) has an undeniable passion for experimenting with sound manipulation, and his modified synth grants him some unique capabilities. That passion, however, is also his undoing. What Okpk merits in experimentation and innovation, he lacks in coherence. Like a sugar-high child, *Light Limited* constantly tugs at the palm of your hand, imploring you to join Godlovitch's pursuit of whatever shiny object he finds amusing. Sounds come and go at awkward times, appearing out of context to interrupt a song's sensible flow.

The opener, "Ascent," bodes well as simply an eerie and unhurried dream, but Okpk's playfulness causes him to lose sight of the overall piece in favour of sonic manipulations that simply don't fit. Next, take the uneasy "Flutter," whose confusing array of sounds are not so unpleasant that you would turn it off, but also don't make you care about where the song is going; leaving you with little more than some quirky, yet neutral, background noise.

Nevertheless, to make accessible, narrative-driven electronic music is no easy task, especially at the helm of a personally refashioned modular synth. Deliberately preventing his electronic manipulations from becoming "tracks" for club mixes and moving toward affective and visionary

"songs" is an impressive pursuit. Despite Okpk's ambition, his narration still needs work. That said, this re-issue sheds promising light on the inventiveness of modular synth music in B.C. proving that events like New Forms Festival are a worthwhile endeavour for our city and a reward for the tireless creativity of local electro-geeks.

—Robert Catherall

## SPECTRES NOTHING TO NOWHERE

(Deranged Records)



Don't let the opening few seconds of *Nothing to Nowhere* fool you. This is not a rock record. Sure,

it features manic guitars with cavernous reverb and edgy percussions that are sure to keep chiropractors employed. But Spectres are more closely related to a post-punk outfit from the netherworld, and ghost punks don't particularly believe in opportunities for air guitar or subscribe to the idea of using a chorus too often. Call *Nothing to Nowhere* an exercise in genre gentrification; out with the old and in with the new.

The odd time the Vancouver five-piece replicate something, like a chorus on "Maison Gris," the result is more of a fist pump than a sing-a-long, and the effect is spine tingling to be sure. Even though the album is void of any classic hooks, and Brian Gustavson's vocals stay firmly rooted in a particular pitch, there is something darkly seductive about the whole affair. Every track comes off as a raw, emotional outpouring of lyrics and provides plenty of fuel to induce an adrenaline-drenched experience. Songs like "Amnesia" and "Decompensation" are highly contagious, extremely danceable, and beg the question of whether Spectres are even capable of a ballad.

For the first minute or so of "Slender Man," they do manage to slow things down a tad, but any respite with the pace is fleeting and the band keep churning out break-neck death-

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rock with a deliberate attempt at overpowering the senses, and once the addiction takes hold, the urge to replay the record will be fierce and relentless. The faint of heart have been warned.  
—Slavko Bucifal

**SUNSHINE**  
SUNSHINE

(Independent)



If an album mixed by Sune Rose Wagner (Raveonettes), John Collins (New Pornographers), Woodie Taylor (Morrissey), and Hayz Fisher (the New Values), doesn't convince you already, you might as well stop reading here and now. Sunshine's debut

album, to be released everywhere on February 26, is a bundle of vibrance, summer, and everything but rain. This is not a typical Vancouver band; although there may be a glimpse of somberness in their lyrics, any melancholy that they carry is smothered by bubbly guitar riffs and euphoric singing.

The Vancouver-based five-piece jumps into the album with "Showering With Wine," a blend of Dream Brother vocals and bouncy Steve Shelly drums. A sound akin to Tennis is evident on the third track, "French Exit," and if you can imagine pastel-colored bikes, fresh Bellinis and tortoise-shell shades, the song can be instantly turned into something visually tangible. And the echoing guitar, surfy drum beat, harmonizing vocals, and killer bass merge into a more punked out version of this preceding song, as the distant voice of Trevor Risk goes from the friendly boy-next-door to a bored, Shadows on Stars/leather-clad fuzz sound in "Armprior."

After a number of milder, low-key tracks, drummer Sean Tyson (Top Less Gay Love Tekno Party) flutters along the hi-hat and bursts into an exciting catchiness on the album's seventh track, "Sundays Are For Cats," and the even more romantic, chirpy dance-along, "Ice Cream Social."

All eleven tracks embody a distinct and unique

ambiance; a rare commodity for an "indie" branded band. And with this feel-good debut, Sunshine lives somewhere in the middle of indie rock and a '50s inspired echo-trip. Think Radiation City melodies, King Tuff vocals, and the Mamas & the Papas California-inspired twang. In short, Sunshine sums up in perfect haziness, the cherished aspects of Vancouver; the scanty streams of sun, the summer waves, the pretty faces, and the blurred nights.

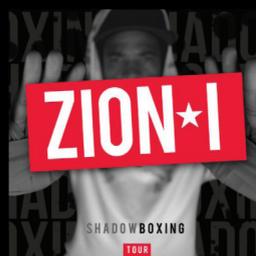
—Josefa Cameron

↓ The May 1986 issue featured Einsturzende Neubauten, Roy Bailey, The Fat Man Sings, and some bitchin' rock star eyeliner. Check out this cover and 29 others in Discorder's 15-month wall calendar.



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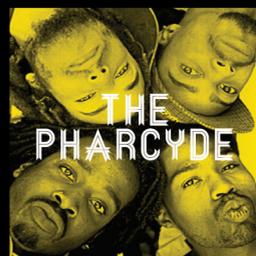
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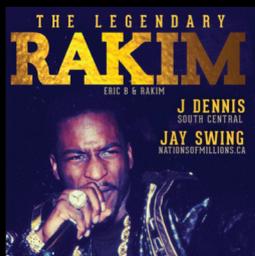
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# ART PROJECT

## WHITE SWALLOWS

White Swallows are the collaborative project of Daniel Giantomaso and Morgan Spry-Young. Their work explores pattern/ground, embodiment/objectification, masculine/feminine, and actor/witness relationships.

→ [white-swallows.com](http://white-swallows.com)

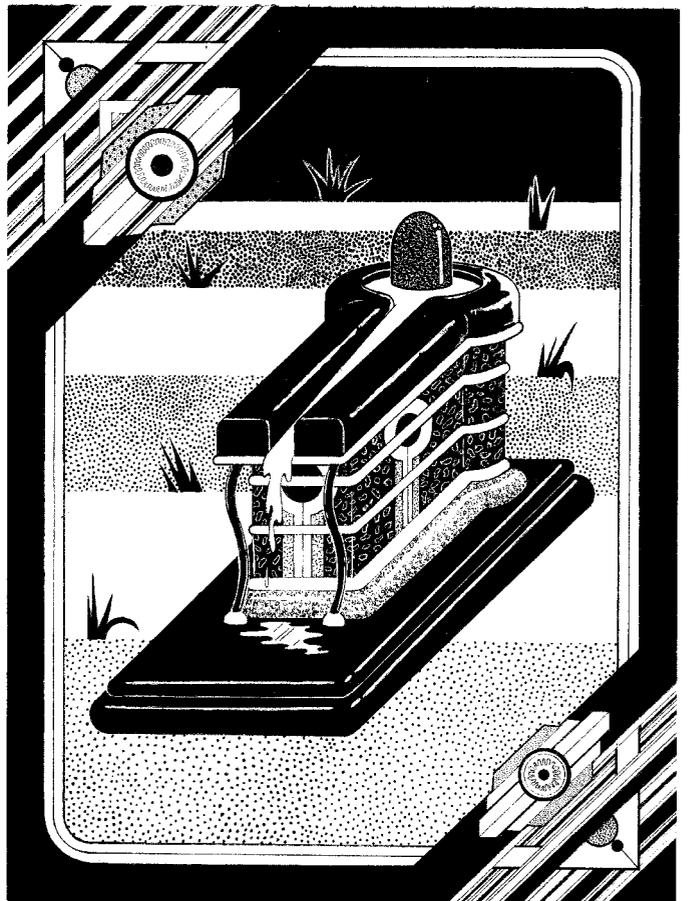
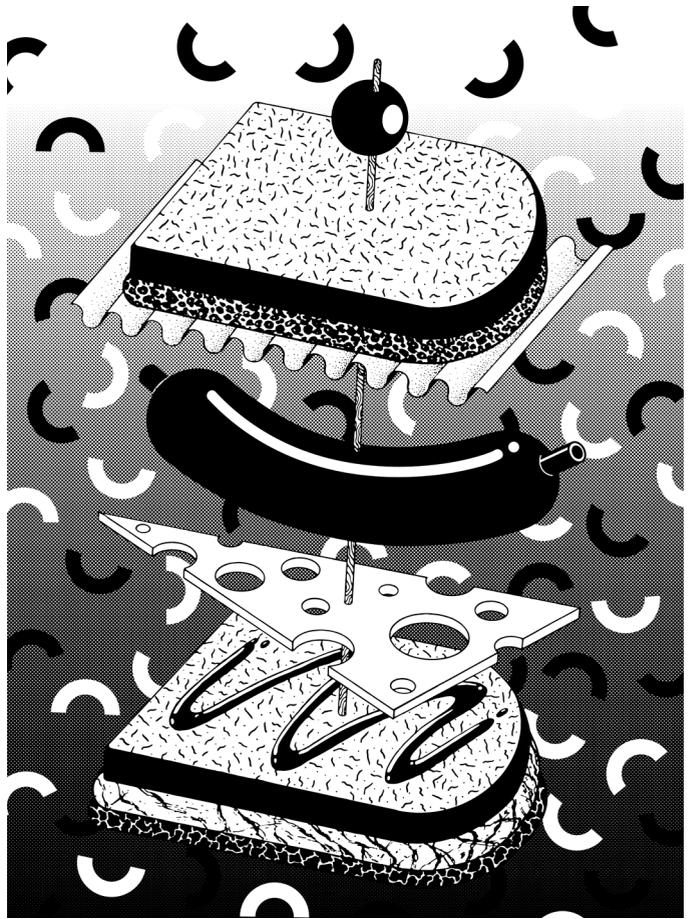




All images on this spread: untitled, ink on paper, except "sandwich" at top right, which is ink, paper, and digitally manipulated.



WHITE  
SWALLOWS



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# BILTMORE Cabaret



*Featured Shows:*

- MARCH 2 - WHY? with ASTRONAUTALIS and DREAM TIGER
- MARCH 9 - THE FUGITIVES with special guests
- MARCH 14 - EFTERKLANG with NIGHTLANDS
- MARCH 20 - ICEAGE with SPECTRES and guests
- MARCH 22 - LARRY & HIS FLASK with guests
- MARCH 29 - CHRISTOPHER OWENS with special guests
- APRIL 4 - LUCERO with SHOVELS & ROPE
- APRIL 25 - DEANER of FUBAR'S NIGHT SEEKER

CONCERT  
CALENDAR

# FEBRUARY

SUN	MON	TUE	WED	THU	FRI	SAT
<b>3</b> BILTMORE <b>SUPERBOWL SUNDAY BBO</b> 1PM FREE BBO 3:30 KICK OFF <b>KITTY NIGHTS</b> NYC STYLE BURLESQUE AND COMEDY	<b>4</b> TBA	<b>5</b> TBA	<b>6</b> PAUL ANTHONY'S <b>TALENT TIME</b> COMEDY, VARIETY & TALENT SHOW 5 YEAR ANNIVERSARY!!! LATE SHOW <b>TLC</b> TROPICAL LOVE CONNECTION	<b>7</b> BILTMORE & BEATROUTE PRESENT: <b>MARK KOZELEK</b>	<b>8</b> BILTMORE & BEATROUTE PRESENT: <b>EAST VAN SOUL CLUB</b> DJs SLIMROY & JONNY WAS	<b>9</b> BILTMORE & BEATROUTE PRESENT: <b>CHOKO</b> REUNION SHOW + INVASIVES & HOPELEUS
<b>10</b> <b>KITTY NIGHTS</b> NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRUXX THE PURRFESSOR DJ CHERRY ON TOP	<b>11</b> TBA	<b>12</b> LIVE NATION & THE SHOP ON 99.3 THE FOX PRESENTS: <b>ENSLAVED</b> + PALLBEARER & ANCIENT WISDOM	<b>13</b> BILTMORE & BEATROUTE PRESENT: <b>MARK KOZELEK</b>	<b>14</b> PERRYSCOPE, HILLY DILLY & SCENE IN THE DARK PRESENTS: <b>GHOST BEACH</b> + FLAVR BLUE & CHAMPANZEBRA	<b>15</b> EARLY SHOW SWAG PRESENTS: <b>HELLO SEQUENCE</b> + GUESTS LATE SHOW <b>ICE CREAM SOCIAL</b> 50s & 60s DANCE PARTY	<b>16</b> NIGHTHEAT & THE STRAIGHT PRESENT: <b>RUBY SUNS</b> + FINE TIMES LITE SHOW COURTMAGINE - ANTI SOCIAL PRESENT: <b>GLORY DAYS</b> WITH MYGA YHUSHAND! + SINCEREY HAMA + RICO UNO + FERIE
<b>17</b> <b>KITTY NIGHTS</b> NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRUXX THE PURRFESSOR DJ CHERRY ON TOP	<b>18</b> <b>KITTY NIGHTS</b> NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRUXX THE PURRFESSOR DJ CHERRY ON TOP	<b>19</b> TBA	<b>20</b> UNION EVENTS PRESENTS: <b>TURISAS</b> + FIREWIND & STOLEN BABIES	<b>21</b> BILTMORE & BEATROUTE PRESENT: <b>SPARTA + IN MEDIA RES</b>	<b>22</b> LIVE NATION & J.D. ORIGINALS PRESENT: <b>DUSTIN BENTALL</b> & THE SMOKES + LINDI ORTEGA	<b>23</b> NIGHTHEAT & THE STRAIGHT PRESENT: <b>KISHI BASHI</b> + SHUGO TOKUMARU LITE SHOW COURTMAGINE - ANTI SOCIAL PRESENT: <b>GLORY DAYS</b> WITH MYGA YHUSHAND! + SINCEREY HAMA + RICO UNO + FERIE
<b>24</b> <b>KITTY NIGHTS</b> NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRUXX THE PURRFESSOR DJ CHERRY ON TOP	<b>25</b> LIVE NATION & 99.3 THE FOX PRESENT: <b>THE NEIGHBOURHOOD</b> + GUESTS	<b>26</b> TIMBRE PRESENTS: <b>TORO Y MOI</b> + SINKANE & DOG BITE	<b>27</b> TLC TROPICAL LOVE CONNECTION	<b>28</b> BILTMORE & BEATROUTE PRESENT: <b>BAPTISTS</b> ALBUM RELEASE + GUESTS	BILTMORECABARET.COM 	

# CITRReport: albums - february 1983

TM	LM	WKS	ARTIST	ALBUM	DISTRIBUTOR
1	(2)	8	SIOUXSIE & THE BANSHIES	A KISS IN THE DREAMHOUSE	POLYGRAM
2	(11)	9	MISSION OF BURMA	VS.	ACE OF HEARTS(US)
3	(20)	4	DOA	WAR ON 45	FRINGE PRODUCT
4	(36)	3	WALL OF VOODOO	CALL ON THE WEST	I.R.S.(U.S.)
5	(1)	8	RANK & FILE	SUNDOWN	SLASH(US)
6	(14)	4	STIFF LITTLE FINGERS	NOW THEN....	CHRYSALIS(UK)
7	(5)	16	IGGY POP	ZOMBIE BIRDHOUSE	CAPITOL
8	(3)	15	THE GUN CLUB	MIAMI	CAPITOL
9	(8)	6	THE JAM	DIG THE NEW BREED	POLYGRAM
10	(16)	6	GRACE JONES	LIVING MY LIFE	WEA
11	(37)	3	THE DAMNED	STRAWBERRIES	BRONZE(UK)
12	(22)	4	THE FALL	A PART OF AMERICA, THEREIN	ROUGH TRADE(UK)
13	(4)	8	XTC	WAXWORKS / BEESWAX	POLYGRAM
14	(6)	11	THE PSYCHEDELIC FURS	FOREVER NOW	CBS
15	(10)	9	BLACK UHURU	CHILL OUT	WEA
16	(39)	3	GEZA X	YOU GODDAM KIDS	FINAL GEAR(US)
17	(7)	13	THE BEAT	SPECIAL BEAT SERVICE	A&M
18	(38)	3	THE MUTANTS	FUN TERMINAL	QUALITY
19	(40)	3	MODERNETTES	VIEW FROM THE BOTTOM	VOX DESPERATUM
20	(34)	6	MATERIAL	ONE DOWN	WEA
21	(32)	4	YOKO ONO	IT'S ALRIGHT	POLYGRAM
22	(9)	11	LOS POPULAROS	BORN FREE	GP
23	(25)	9	ADRIAN BELEW	LONE RHINO	WEA
24	(13)	16	JAMES WHITE & THE BLACKS	SAX MANIAC	CAPITOL
25	(17)	6	LENE LOVICH	NO MAN'S LAND	CBS
26	(12)	12	GIL SCOTT-HERON	MOVING TARGET	ARISTA(US)
27	(19)	17	RUTS DC	RHYTHM COLLISION	BOHEMIAN(UK)
28	(30)	7	BAUHAUS	THE SKY'S GONE OUT	BEGGARS BANQUET
29	(15)	16	SCRITTI POLITTI	SONGS TO REMEMBER	ROUGH TRADE (UK)
30	(26)	20	DEXY'S MIDNIGHT RUNNERS	TOO-RYE-AY	POLYGRAM
31	(21)	8	MICK KARN	TITLES	POLYGRAM
32	(--)	2	TBA	TBA	FRINGE PRODUCT
33	(23)	17	PETER GABRIEL	SECURITY	WEA
34	(29)	12	KATE BUSH	THE DREAMING	CAPITOL
35	(--)	2	MORAL LEPERS	TURN TO STONE	MO DA MU
36	(28)	14	VARIOUS	MUSIC & RHYTHM	A&M
37	(24)	4	CAPTAIN SENSIBLE	WOMEN & CAPTAINS FIRST	A&M
38	(--)	--	THE STRANGLERS	FELINE	EPIC(UK)
39	(--)	--	DEAD KENNEDYS	PLASTIC SURGERY DISASTERS	FRINGE PRODUCT
40	(--)	--	JAH WOBBLE	BEDROOM ALBUM	LAGO 3(FR.)

Noel Baker Music Director

## Home of the Vancouver Poster Gallery

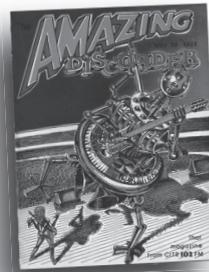


**CLICK**  
for comprehensive  
event information

† A lot shook down in Vancouver in 1983. The Vancouver Art Gallery moved to its current location in the Old Courthouse. Adrian Carr and Paul George founded the Green Party. We got our first Earl's restaurant. BC Place opened. After three years of development and building, the team at UBC's TRIUMF did their first scan with a PET tomograph.

In the world of music, bands like Mission Of Burma, Siouxsie & The Banshees, and calling-it-quits punk vets D.O.A. were topping the charts. Here's CiTR's top 40, taken from the February 1983 issue of the magazine.

↓ The May 1988 issue featured the New Scene Dream Machines, What Do You Think The Future Holds, and Bob's Your Uncle. They left Doug out of it. Peep dis cover and 29 others in Discorder's 15-month wall calendar.



← The March 1987 edition marked Discorder's 50th issue! Little did they know, the mag was just getting started.

← The October 1989 issue featured Cosi Fanni Tutti, Tough Asnails, and the CiTR Survey. Survey says? Discorder is amazing.



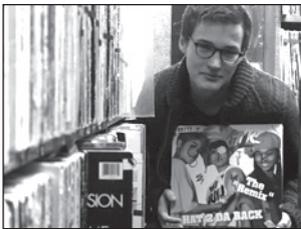
# by JOSEFA CAMERON

626 photo by JOSEFA CAMERON  
SQRLL photo by JADE JORDANCIN  
lettering by DANA KEARLEY

Every year, CiTR holds its legendary “Are You That DJ?” competition. The event, conceived by CiTR’s Brad Winter, has been the fire to heat the protostar before shooting off for many DJs. This edition was held at the Pit Pub on November 23, where eight DJs competed. The top three won CiTR swag, slots on air, and live sets at both Fortune Sound Club and TLC Wednesdays at the Biltmore.

In this issue, we chat with the second place winner, Sqrll (a.k.a. Kristian Voveris) and third place winner, 626 (a.k.a. Jonathan Tan). Come back next month when we’ll feature first place winner Noodl (a.k.a. Jeff Frond).

## 2ND PLACE SQRLL (A.K.A. KRISTIAN VOVERIS)



**D:** When did you start DJing and why?

**KV:** I didn’t really grow up listening to electronic music. I went from watching MTV videos in the ‘90s to getting into rock music. About two years ago and I came across a few artists such as Mount Kimbie, Gold Panda, and Nicholas Jaar that destroyed some of my pre-conceptions about it so I started messing around with VirtualDJ. Going to New Forms Fes-

tival really made me curious about the culture of electronic music in Vancouver, and I met some really interesting people immersed in it. Still, DJing remained a thing that I kept to my bedroom or the occasional house party.

**D:** Who got you interested in “Are You That DJ?”

**KV:** UBC student and photographer, Jade Jordancin, bugged me to do it.

**D:** How did you pick your DJ name?

**KV:** My last name in Lithuanian literally means “squirrel.”

**D:** What equipment do you use?

**KV:** Ableton and a borrowed MPD32. It’s not at all DJing in the traditional sense, but Ableton lets you treat tracks like samples.

**D:** Who are you listening to right now?

**KV:** Grimes, Mount Kimbie, LCD Soundsystem, Interpol, the Beta Band, Joy Division, My Bloody Valentine, Trust, Loscil’s Sketches, Gerry Read, and Japandroids.

**D:** What genre would you call your mixes?

**KV:** House.

**D:** What advice do you have for fellow or beginner DJs?

**KV:** Listen to music you love, play music you love, don’t drop some well-known banger just to please everyone, take your time, and go somewhere with it.

**D:** What is your part about being a DJ?

**KV:** Getting friends together in one place. Meeting people. Free drinks.

# ARE YOU THAT DJ? WINNERS

**D:** What is your part about playing a set?

**KV:** There’s something about getting into the flow of the music you’re playing, and it’s a way of listening to it that’s uninterrupted by other thoughts.

**D:** How have Discorder and CiTR played a role in your life as a DJ?

**KV:** I started writing for Discorder in my first year and it exposed me to a lot of what’s happening in Vancouver, put me in touch with some great people, and got me into shows for free. I first went to a Midnight City show to write a review for Discorder, and that was my first experience of a club that I really enjoyed. No joke, CiTR changed my life.

**D:** Where do you see your future as a DJ?

**KV:** I’d love to play more shows. I think playing at TLC should give me a better idea of what to do with it.

## 3RD PLACE 626 (A.K.A. JONATHAN TAN)



**D:** When did you start DJing and why?

**JT:** Two years ago, I was looking for a hobby and I ended up really enjoying it. It all started after how amazing I felt when I DJed a house

party. I realized how much fun and communal of an experience DJing can be.

**D:** Who got you interested in “Are You That DJ?”

**JT:** CiTR offered free DJing classes and the instructor, Oker Chen, got me interested.

**D:** How did you pick your DJ name?

**JT:** Originally, it was meant to be DJ Stitch, like Stitch from the Disney cartoon. I switched to 626, which was the experiment number assigned to Stitch in the cartoon.

**D:** What equipment do you use?

**JT:** I use a Numark Mixdeck running off Traktor on my laptop.

**D:** What genre would you call your mixes?

**JT:** Electro-dubstep.

**D:** What advice do you have for fellow or beginner DJs?

**JT:** If something you mix sounds weird the first time, it doesn’t mean it’s all bad. It’s worth trying it until weird sounds awesome!

**D:** How have Discorder and CiTR played a role in your life as a DJ?

**JT:** They have really motivated me to develop new mixes and ideas. I also cannot wait to do my set on CiTR FM!

**D:** Where do you see your future as a DJ?

**JT:** I have been wanting to learn more about bhangra music. I’ll try my hand at a reggaeton/bhangra mix. I also plan to start producing music using Ableton.

# HAPPY 30TH ANNIVERSARY TO DISCORDER!



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