

DIAGNOSIS

WAR BABY

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75th
ANNIVERSARY
FEB 28 - MAR 8

SHIT HARPER DID LIVE! · FUNDRIVE!
SHINDIG! PART TWO: PRAYING FOR GREATER PORTLAND
ARE YOU THAT DJ? PART TWO: NOODL
DISORDER REVISITED: JENNIFER FAHRI
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EDITOR'S NOTE: ON ONE-YEAR MILESTONES THAT ARE MORE MEMORABLE THAN GROWING A TOOTH

Spring is springing and with it, evidently, babies. There's been a bloom of little humans these days, which has taken me for a trip down memory lane to carefree days of being a teeny bawling googly drooling bobble-headed pile of goo in my mother's arms.

Okay, you got me. But don't you sometimes wish you could remember the womb or your first birthday or seeing daylight for the first time? On the other hand, if I've learned one thing from new moms, it's that childbirth isn't pretty. Maybe remembering those early days would just be traumatic. Regardless, wish while I may, I'll revel in other one-year-milestones.

Like March, 2013. This issue marks my one-year with *Discorder*. While the past 12 months have been the zaniest, busiest, and craziest to date, they've also contributed to more growth in mind and music taste than in neck-rolls, knee-chub, and soother-suckery. In a metaphorically muddy way, I'm saying hell yeah to being a grown-up, experiencing, remembering, standing up, and falling down.

As a reader, you don't see everything that happens behind the scenes, but after 12 months I say confidently that *Discorder* has been instrumental to growing up, hopefully not just for me but for everyone involved: the writers, artists,

CiTR staff, musicians, comedians, and you. If *Discorder* has had a fraction of the gravity in those lives as it has in mine, then it's doing its job.

Gushfest, complete. In this issue we continue the 30th birthday celebration with party-worthy content from doom-grunge trio War Baby, who have come a long way since last chatting with them one year ago. In *Discorder Revisited*, founding co-editor Jennifer Fahrni talks about her personal favourite issue (March, 1983), the highs of its conception, the lows of her eventual departure, and the sharp-shooting cover featuring Annie Oakley (see inset below).

Speaking of power ladies, CiTR has special programming for International Women's Day on March 8. Speaking of special programming Fundrive, the annual phone-in fundraising marathon to support this community-powered station—and in turn, this magazine—begins February 28 and wraps on March 8 with a big party and auction at Chapel Arts. For more details, flip to page 11.

Birthdays. Milestones. Celebrations. Music. March. And on that note ...

Read on and stay rad,
Laurel Borrowman

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CHECK DISCORDER.CA ON THE REGULAR FOR NEW ARTICLES, PHOTOS, AND ALL THINGS MUSIC RELATED!

Correction: In February's RLA for One Last Time! An East Van Departure Party, we bylined Sarah Berman. The review was written by Nathan Pike. Our apologies, Nathan.

Editor Laurel Borrowman	Under Review Editor Jordan Ardanaz	Official Tweeter Dorothy Neufeld	Proofreaders Jordan Ardanaz	Writers Sarah Berman, Evan Brow, Robert Catherall, Penny Clark, Alex De Boer,
Art Director Jaz Halloran	RLA Editor Steve Louie	CiTR Station Manager Brenda Grunau	Photographers & Illustrators Britta Bacchus, Paul Bucci, Noah Butkus,	Fraser Dobbs, Jacey Gibb, Brenda Grunau, Brent Mattson, Matt Meuse, Mark PaulHus, Will Pedley, Shane Scott-Travis,
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HERE'S THE THING....

THE B.C. GENERAL ELECTION

by **BOB
WOOLSEY**

illustration by
BRITTA BACCHUS

The first time I ever voted was in the 2001 provincial election. The NDP had been in power for a decade and it was clear that their time was up. Being a rookie to elections and an eternal optimist, I voted with my heart instead of my brain; I voted for the party who best represented my values and had a platform that I agreed with most. On the way home from the polling station my dad asked me whom I had voted for. I didn't tell him. After all, a person's democratic right is theirs and theirs alone. Mostly though, I was just embarrassed that I had voted for a candidate that would surely lose. I voted for the Green Party candidate. We lived in Prince George.

The angry ashtray of the North.

Since that first experience in a voting booth I've become much more savvy about all the factors that actually decide elections. (Note: when talking about politics, the word "savvy" can be interchanged with "disillusioned," "jaded," or "fed up" in any instance.) The key issues (whether those issues mean anything to me or not), the voting history of any given area, and the voter turnout add up to a Pythagorean theorem of frustration. I never really look at the big

I CAN REPORT THE WONDERFUL NEWS THAT VOTER TURNOUT AMONGST CELEBRITIES IN THE U.S.A. SEEMS TO BE PHENOMENAL. IN DEMOGRAPHICS THAT MATTER, NOT SO MUCH.

picture anymore and that hurts my optimistic heart. These days, my voting strategy almost always comes down to a single issue: which leader do I like better?

Of course, this feeling of "savviness" can often lead people to tune out and not vote at all, which I totally get. Politics are like watching a game of cricket. It's confusing, outdated, and dominated by old white guys wearing strange

clothes. Over the past 30 years, B.C.'s voters seem to have become much more savvy. In 1983, 70 per cent of eligible voters in our province turned up at the polls. In 2005 that number fell to 58%.

Despite my hard knock education in politics over the years, I do retain a deep-seated sense of responsibility to our democratic system, thanks mainly to my high school Social Studies teacher, Mr. Thalheimer. This sense of obligation has been pulled on in many ad campaigns over the past few years and I can report the wonderful news that voter turnout amongst celebrities in the U.S.A. seems to be phenomenal. In demographics that matter, not so much.

Specifically those ever savvy young voters. This dichotomy has created an interesting phenomenon. With all the kids being on Facebook and the Twitter these days, there's a sense that voting is the cool thing to do. Leading up to the last federal election, I was inundated with status updates, social media campaigns, and general excitement to get out do our civic duty. My optimistic heart quickened with hope. Then the voter turnout only narrowly beat the lowest turnout of all time!

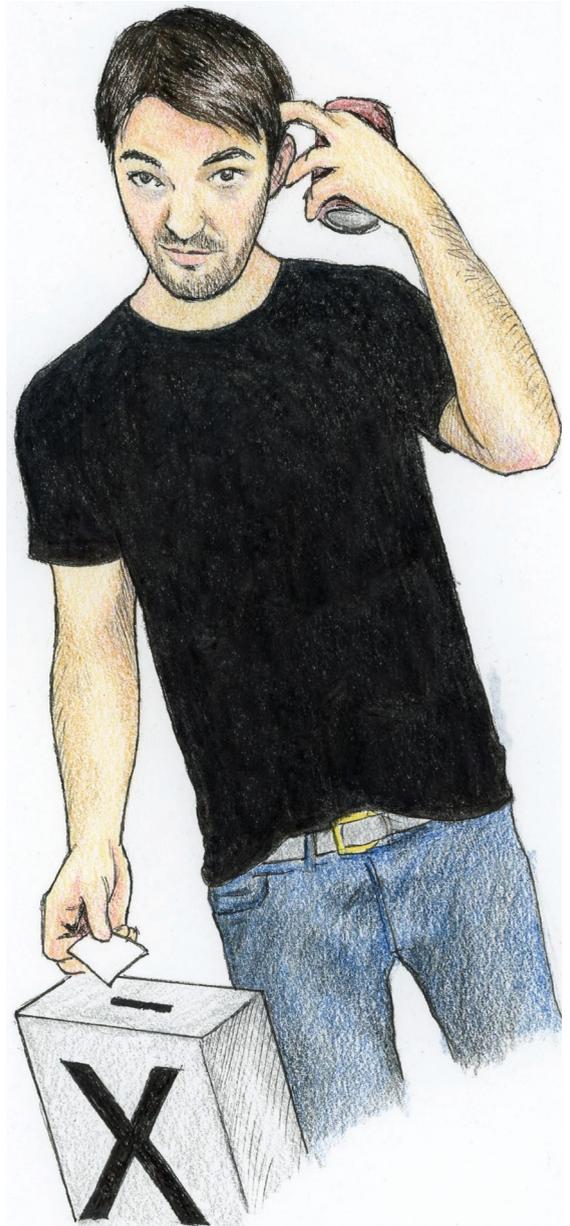
I think I know what happened here. I'm wondering if everyone was 100 per cent honest with their voting enthusiasm. I'd like to venture a theory that perhaps many of these people who talked about voting on their Tumblr page didn't actually get out and vote. From where I sit, it seems like it was way easier to just write a quick update about how important it is to vote instead of actu-

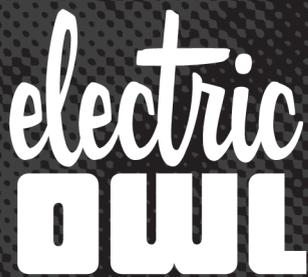
ally voting. Now, that's not to say that everyone is a bunch of stinking liars. I know many people had the best of intentions. They fully intended to go vote, but they hadn't registered or they hadn't properly changed their address since they last moved. Their voter prep wasn't done properly.

But here's the thing about voting: it's hard. You have to do paperwork. You have to do research that's going to tell you that 60 to 80 per cent of what's going on doesn't matter to you. And that's the system working properly. It's not broken; it's just the least shitty way we've figured out so far. Our next provincial election is in May. Start prepping your pro-democracy Facebook statuses now. Then register and vote.

Author's Note: I love Prince George. I've spent many years there, but it's literally is an angry ashtray. It's located in a geographic depression shaped like an ashtray that catches smog, and it often smells like a pulp mill.

Get off your ass and vote this year. Visit elections.bc.ca or call 1.800.661.8683 to have all your questions answered.





EVENTS CALENDAR

MARCH 2013

EAT. DRINK. DANCE. PARTY.

(AND NOT NECESSARILY IN THAT ORDER)

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FISH & CHIPS - \$10 -- STANLEY PINTS - \$5	FUKURO BURGER + PINT - \$10 -- CARIBOO - \$4.25 -- DOUBLES - \$7.50	FUKURO SUB + PINT - \$10 -- SAUZA TEQUILA - \$4.50 -- CARIBOO - \$4.50	FUKURO BURGER + PINT - \$10 -- CARIBOO - \$4.25 -- DOUBLES - \$7.50	OSAKA PANCAKE BALLS - \$5 -- HIGHBALLS - \$4	NIGHTEAT PRESENTS: 1 BLUES CONTROL, VON BINGEN, DREAM SALON -- GANG SIGNS EP RELEASE W/ FUN FUN FUN DJ'S	CROWSNEST PRESENTS: THE BLANK TAPES, CAPITOL 6 2 -- BLKOUT W/ NADASTROM
NIGHTEAT PRESENTS: 3 PSYCHIC ILLS, FOLLAKZOID, STUDENT TEACHER	JOIN US FOR DINNER 4 -- CHEAP THRILLS KARAOKE & THE QUIET LIFE PING PONG	JOIN US FOR DINNER 5 -- HOUSEWARMING W/ DJS KRAI & LOUST	CARIBOO & CROWSNEST FREE SHOW 6 -- ELIZABETH / FINE TIMES / COLIN COWAN	TIMBRE PRESENTS: 7 AUTRE NE VEUT, MAJICAL CLOUDS -- LATE SHOW TBA	BURGER RECORDS W/ 8 THE COURTNEYS, NERVOUS TALK, TOUGH AGE, THE JOLTS -- FUN FUN FUN W/ ROSKA (UK)	TIMBRE PRESENTS: 9 MASON JENNINGS, TBA -- LATE SHOW TBA
FU MUSIC SHOWCASE 10	JOIN US FOR DINNER 11 -- CHEAP THRILLS KARAOKE & THE QUIET LIFE PING PONG	WC GEEKS VS NERDS COMEDY 12 -- HOUSEWARMING W/ DJS KRAI & LOUST	EVOLUTION 109 PRESENTS: 13 GOOD FOR GRAPES, TOUGH LOVERS, CHIMPANZEBRAS	NEARLY ROBOTS COMEDY 14 -- LATE SHOW TBA	VIBF BURLESQUE 15 -- FUN FUN FUN W/ GRIZZANDOLE & HARVEY HARVEY	YOUNG PACIFIC W/ 16 THE FAREWELL FOLKS -- LATE SHOW TBA
ST PATRICKS DAY WITH WHISKEY CHIEF 17	BROOKS ROBERTSON W/ TBA 18 -- CHEAP THRILLS KARAOKE & THE QUIET LIFE PING PONG	JOIN US FOR DINNER 19 -- HOUSEWARMING W/ DJS KRAI & LOUST	JOIN US FOR DINNER 20 -- LATE SHOW TBA	POWDER ROCKET PRESENTS: 21 PORN FOR THE BLIND, CRIMINAL CATERPILLAR, MARCHING MIND	BLUE MORRIS BURLESQUE 22 -- FUN FUN FUN W/ SLOW DJS - 2 ROOMS	JOIN US FOR DINNER 23 -- BOUTIT BOUTIT W/ ANDISHAE & BARLEE KONG
JAZZ DINNER CLUB W/ NEW DIVERIONS FEATURING: 24 JON BENTLEY, CHRIS GESTRIN, BERNIE ARAI	JOIN US FOR DINNER 25 -- CHEAP THRILLS KARAOKE & THE QUIET LIFE PING PONG	SEALED WITH A KISS PRESENTS: 26 DUCKTAILS WITH GUESTS -- HOUSEWARMING W/ DJS KRAI & LOUST	BLACK HEN CONCERT SERIES W/ BARNEY BENTALL 27	LIVE NATION PRESENTS: 28 MATT COSTA	TIMBRE PRESENTS: 29 FLUME WITH GUESTS -- FUN FUN FUN W/ SLEEPY TOM & GUESTS	SHIMMERING STARS EP RELEASE W/ 30 DEAD SOFT AND TBA -- LATE SHOW TBA
KINGFISHER BLUEZ MOVIE NIGHT 31 -- EASTER	 electricowl-socialclub	 electricowl_ca	 electricowl_ca	\$7 HENNESSY -- \$5 EAST VAN KARAAGE	POUTINE + PINT - \$10 -- STEAMWHISTLE W/ JAMESON SHOT - \$9 -- \$3 FIREBALL	COCONUT CURRY DON - \$10 -- REDBULL BOMBS - \$7

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SHIT HARPER DID LIVE!

by SARAH BERMAN

illustration by
PAUL BUCCI

*"Comedy is an escape—not from truth, but despair."
—some dead playwright.*

Consuming political news is not often a pleasant experience.

Like taking your vitamins (or perhaps more accurately, watching overgrown toddlers battling for attention), engaging with Canada's politicians/pundits/pipelines is generally the opposite of entertaining.

Enter Vancouver comedian Sean Devlin in April 2011. Devlin and bunch of Vancouver creatives, including producer/musician Cameron Reed, launched a simple website: it took unfortunate facts about our current prime minister and paired them with relevant jokes and news links.

The result was a vortex of nation-wide clicks, likes, and shares that stimulated just the right youth-dissatisfaction receptors. ShitHarperDid.com amassed 4.1 million hits in its first 72 hours, just a few weeks ahead of the federal election. Accompanying videos proclaiming "Stephen Harper is an Evil Astronaut" and other curiosities ramped up the social media buzz.

Sunday Service comedian Kevin Lee vividly remembers the launch. "I didn't really have a concept about what it meant at the time. I just sat riveted in front of my computer." After helping craft a few of the site's juicy one-liners, Lee stepped into YouTube's commenting arena for the first time. "Oh man!" Lee recalls, shaking his head at the misguided decision to defend his politics on an anonymous Internet forum. "It was like if somebody threw a bag of nails and glass into some quicksand and I jumped into it. Just awful."

Lee found himself battling backlash that hurled "dirty hipster" insults alongside New Democratic Party (NDP) conspiracy claims. "They'd call us out for our glasses and beards," says Lee. "Which I feel was referring directly to me."

While Lee has since retired from the YouTube commenting game, his involvement

with ShitHarperDid.com is expanding. For the month of March, he and many of the comedians and creators behind the website are taking a live act on the road.

"In a sense, it's not that different, because there's a lot of absurd things that happen in politics," says Lee of the improv-based performance. Along with award-winning podcaster Graham Clark, the Sunday Service will perform at six campuses across the Lower Mainland.

"We already had a lot of shit at the time of the website," he says, "and it has continued to pile up." Later in the month, the ShitHarperDid.com team plan to relaunch their web presence with fresh interactive content. "Harper has not stopped shitting—which is kind of good for us, but terrible for everything else."

Lee shares a little-known Sunday Service fact, that Devlin was briefly a member of the award-winning improv troupe in 2006. Devlin left before the group found their weekly home at the Hennessy, now called the Kozmik Zoo.

Devlin and Brigette DePape (an activist known for holding up a "Stop Harper" sign in Canada's House of Commons) will close the event with their own colourful political commentary.

"With the tour, we're trying to reach those

people who were a lot like me when this all started," Lee explains. "I knew I had certain opinions, but I felt somewhat intimidated by the news ... I didn't know how to engage or be useful."

With a set of fresh gags that incorporate virtually every stereotype from classic college films, Lee hopes to spark the interest of folks that care more about hockey and Harlem Shake videos than voting.

"It'll be pretty wild and loose," says Lee, promising sex, drugs, toilet humour, keg stands, and at least one reference to the Centurion. After the show, Lee hopes audiences will connect with their own sexy political opinions. "The website really did that for me and I think it did that for a lot of young people as well."

ShitHarperDid.com Live! comes to the Norm Theatre in the UBC SUB on March 18. For more details and dates in the Lower Mainland, visit ShitHarperDid.com Live! Comedy Tour on Facebook.



CHINA CLOUD

by ALEX DE BOER

illustration by
GINA MACKAY

In Chinatown's chipped-paint patchwork, it's easy to miss. Between colourful shops, non-commercial doors on Main Street disguise themselves as unnoticed outlines. Locked tight, one entrance is particularly lacklustre. Only one marking catches the observant eye. It is the image of a cartoon cloud. One might even call it, a China cloud.

In pseudo C.S. Lewis style, this mysterious door unfolds inwardly. Just inside and up a ribbon of stairs, roughly twenty artists coexist peacefully. Their creative projects include Mood Hut, Pump Trolley, the Hero Show, Big in Japan Recordings, and Friends with Wood. Managed by Colin Cowen, the China Cloud is much more than an average studio space. It thrives as a multi-purpose locale, the front room functioning as an occasional event venue and the back garage as a woodworking shop. The Cloud's uniqueness is also derived from its inventive climate. Filled with a variety of individuals working in close-quarters, the spirit of creativity is contagious.

As Big in Japan Recordings pioneer and chief Walter Green says, "A lot gets done in here. Everybody's kind of on their own page doing their own thing in their room. They're making very good use of creative space."

Named in 2009, Green explains that the China Cloud began as a core group of about five guys (who will remain unnamed) who turned the loft into the art space it is today. His friendship with the group landed him a room in the building, which he turned into a recording studio. Since then, his regular recording work has developed into projects like the live concert series inspired by *Live at the Old Quarter*, by Townes Van Zandt. With the front room available for shows, and Big in Japan Recording studio right down the hall, Green has recorded the *Live at the China Cloud* series with considerable ease. Without the Cloud's distinctive multi-purpose structure, this series might be impossible.

Another creative force in the Cloud is visual artist Brad Radwood. As his moniker suggests, Radwood's work is wood-focused. Using primarily found wood objects as canvas, Radwood paints, designs, and/or crafts images according to the contours and grooves of the wood and its knots. Like Green, Radwood benefits hugely from the Cloud's communal, multi-

purpose nature. He has frequently exhibited art at events run by fellow Cloud artists. He is, however, working towards his own independent and reoccurring art exhibit called *The China Cloud Gallery*. Always a lover of puns, his first show on March 7 is titled *Re-Perpoised Wood*, and is open to the public. Having been at the Cloud for nearly three years, Radwood discusses how the space might best survive in this art-antagonizing city. The key, it seems, is secrecy.

"We like the way it is right now. I would say we do invite everybody, but it's not for everybody." From the beginning he was told not to over-expose the place, as its creators wanted to keep it special. "Don't blow up the spot," he repeats the caution jokingly. But the spot exploding is a real fear. "You hear about places that are a bit underground or word-of-mouth and then it's over because people get too caught up in ego." With a little extra attention, it doesn't take much to delegitimize an art space in government eyes.

Gauging Green's opinion on this matter, I ask if the Cloud could play a more inclusive cultural role in the city, perhaps in place of the recently closed Waldorf. Green's response is similar.

"We're all still pretty hung up about the Waldorf, but the reality is that a venue is a business and that's why this is an art space and not a venue, because it's not about money at all."

Exposure can be a romanticized concept. When it comes to art spaces, sometimes pensive privacy is the best catalyst for creation. And so floats the China Cloud, without ads, or calendars, or flashing arrows herding people inside. When you hear about an art exhibit or music performance, look for the fading cloud on the door and enjoy your night. It won't happen every weekend.

For more info on Radwood's work, events, and March 7 show, visit bradleymesserart.com or surf over to the Facebook machine.



AMS EVENTS PRESENTS:

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← The May 1991 issue featured SHiNDiG 100,
the 1991 Reader's Survey, and Vancouver: Who I Hate.
Some folks in this city never change.

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

DISCORDER

revisited:
the year was 1983...



by **JORDAN
WADE**

lettering by
MEL ZEE

photos by
VICTORIA JOHNSON

For *Discorder's* 30th anniversary issue in February, we revisited the magazine's past with founding co-editors Mike Mines and Jennifer Fahrni (via phone from Hawaii, at the time). These days, Fahrni travels frequently as PR manager for the Irish Rovers. While home in the midst of a busy touring schedule, I jumped at the opportunity to chat with her face to face and visit *Discorder's* birthplace: her childhood home.

Fahrni grew up in an old character house at 2nd and Blanca in Point Grey. It was there on her parents' massive dining room table that she, Mines, and fellow CiTR alumni Harry Hertscheg held paste-up-parties, where they would physically

assemble those first issues of *Discorder*.

Three decades later, I'm plopping the glossy, full-colour 30th anniversary issue on that same table. It's a powerful feeling and I can sense the energy in the room. With me, I have a copy of—according to Fahrni, from previous conversation—her favourite issue: March 1983. Volume one, issue two. A huge smile grows on Fahrni's face as she peers through the pages. With candid confidence, takes me for a trip down memory lane.

"The second issue had to be better than the first. 25,000 copies was a lot to get out. Back then, the city was a much smaller place. There were fewer cafés and less competition. So if you got it →



out there, it really made an impression. Up until that point, there was only the *Georgia Straight*.” By the second issue, Fahrni and Mines knew they had Vancouver’s attention and knew their cover would make an impression.

“We did this feature on [L.A. cowpunk band] Rank & File and I thought I didn’t want to have them on the cover, because the magazine was more than just that one band or one feature.”

She never wanted a band on the cover, preferring that they promote the inspiration behind the music rather than the commerciality of it. Instead, for the first six issues of *Discorder*, they used only old photographs and artwork. For issue two, she scoured through photos from the old west and got this great photo of notorious late nineteenth century American sharpshooter, Annie Oakley, shooting at the camera.

“So much of it was that photograph. With Annie shooting out of the magazine at you

through her gun, it was like us saying, ‘Look at this playlist. Go down to Zulu. Go buy some of these albums. Have a listen,’ like we were trying to pound this information into people ... It was like a shot right into the Vancouver music psyche.”

Inside the issue’s eight pages of black-and-white newsprint featured Rank & File, who were playing a show in the SUB Ballroom that month, celtic rockabilly band the Pyramids, and reviews of new albums by Echo & The Bunnymen, the Eurythmics, Jah Wobble, and the Stranglers.

The morning after our meeting, Fahrni calls me. Early. After looking through the magazine, thoughts woke her up in the middle of the night.

“I remembered now what that last meeting at CiTR was like.” She explains how in August, 1983, she was offered an on-air job in Calgary, which she was excited to begin right away. She

Jennifer Fahrni,
on the evolution of *Discorder*:

“Every editor comes in and makes it their own. And that’s what makes it last. You can’t have something the same. It’s got to keep changing. It’s the voice of whatever music scene is happening at the station, and it’s so great to see that. I’m so grateful I was a part of that with all those fabulous guys that I worked with all those years ago.”



† March, 1983
Volume 1, Issue 2

was still owed \$250 by the station, about \$600 by today’s standards.

“[Then station manager] Sonya Mysko told me, ‘We can pay you the money we owe and this will be the last issue of *Discorder*, or we don’t pay you and we try to keep it going.’ It was just the facts. CiTR had no money and they were accountable to a printer. Fahrni recalls it being a dark meeting: It was “her baby,” but as a poor student, was torn.

“I’m touched seeing this new issue, seeing the old magazine right here in colour in 2013. How I felt leaving at that last meeting. I thought, ‘How long is this thing going to last?’ But then thank god it got into that rhythm, like trying to start an old car. Getting it going is so hard and then it goes cha-chug, cha-chug, cha-chug, and before you know it, you’re off.”

While it was indeed difficult for Fahrni to leave, the blow was softened by the dedicated group of people who took over and injected the fuel *Discorder* needed to carry on financially and creatively. CiTR member and regular contributor Chris Dafoe lead the group as the next editor. The rest is history.



FUNDRIVE!

by **BRENDA GRUNAU**

illustration by
PAUL BUCCI

10 REASONS TO SUPPORT YOUR CAMPUS RADIO STATION AND (THIS) INDIE MUSIC MAG (THAT'S IN YOUR PAWS RIGHT NOW):

1. You'll never get bored. We play the craziest shit you'll ever hear on air.
2. We provide constant coverage of Vancouver bands and musicians.
3. We are community-driven media. That means you. Be the media!
4. We are the longest running independent music publication in Vancouver.
5. We train and showcase aspiring broadcasters and writers.
6. We make space for underrepresented voices.
7. We're focused on local content, relevant to people within our community.
8. We support local festivals, shows, and events.
9. We provide niche, alternative programming, in many languages, on many topics.
10. There's nothing else like it.

goal is to raise \$30,000 for CiTR and Discorder operations, and hopefully to purchase new broadcast boards for all three studios. Our current boards are in a sorry state, and a matching set will ease training for new broadcasters. Production Coordinator Ryan Rosell quips, "Most people know that the soundboard in Studio B emits a horrible buzzing sound. What most people don't know is that it also killed my parents."

We're continuing to celebrate our 75th anniversary this year, as well as 30 years on the FM dial and 30 years of Discorder magazine. We're asking people to support another 75 years of independent campus media, and have theme swag to show for it. These include our Friends of CiTR card (offering discounts at over forty local businesses), the Diamond Radioversary T-shirt, and Diamond Radioversary tote bag. CiTR's logo from the '80s makes a reprise on the "75 years of UBC Radio" Tee, and we have 30 Years of Discorder Magazine calendars. This year's top item is the CiTR & Mint Records Pop Alliance Compilation, Volume III on vinyl, which will accompany each donation of \$101.9 or more.

The first CiTR compilation was curated by Duncan McHugh (Duncan's Donuts), Chrisarrific (host of Parts Unknown), and Becky Sandler (host of This Side of Mondays). Released in D.I.Y. fashion as a burned CD, the comp was given to donors supporting the three radio programs. The following year, McHugh piqued the interest of Shena Yoshida at Mint Records, beginning a series of clandestine meetings in donut shops that eventually lead to the compilation's current incarnation.

"It is a totally stacked bill. I looked for bands that were active, that represented a cross-section of what was going on in pop music, and were fun to listen to," says McHugh of the 2013 edition, which features artwork by local artist Melanie Coles, and music by Movieland, Bankrobber, Babysitter, Jay Arner, Peace, Gal Gracen, Fanshaw, Aaron Read, Korean Gut, Sleuth, Weed, Puppies, Needles//Pins, and the Courneys.

"Volume two was a lot of fun," added Yoshida, after many giggles. "We are doing this because CiTR is where Mint began and we love all of these bands too. It's a fun way to support the local music community and create a record of what's going on in Vancouver."

Fundrive will end with the Fundrive Finale, a celebration of the funds raised and a release party for Pop Alliance. Movieland, Gal Gracen, Sleuth, Peace, Babysitter, and Bankrobber will play at Chapel Arts on March 8, along with DJs and a silent auction.

SHiNDiG

FIRST PLACE WINNER

PRAYING FOR GREATER PORTLAND

by JORDAN
WADE

photos by VICTORIA JOHNSON
lettering by MEL ZEE

When it comes to cock talk, Clint Sleeper doesn't shy away. After his experimental multi-instrumental one-man project, Praying For Greater Portland (P4GP), was victorious in SHiNDiG 2012, we talk a bit about the rock, but more about the cock. After 13 weeks of 27 bands battling for top honours, host Ben Lai announces the official winner and *Discorder* finds the least chaotic corner of the Railway Club to chat with the man behind P4GP.

"I'm really stoked. I'm amped," says the Reno, Nevada, transplantee, in a subdued tone, perhaps indicative of shock. "I like this bar. It's got a funny reputation. Every time I was here, Ben Lai was really great. [His] dick jokes were really great. I mean penis jokes ... Is penis more acceptable?"

Sleeper, who flocked north in August last year to begin his Masters of Fine Arts at Simon Fraser University, first heard about SHiNDiG from his friends in the band Flash Summer, who suggested he sign up. Ironically, P4PG played against them—and won—on the competition's first night. "That was weird, but I still love them a lot."

He wasn't necessarily expected to win, facing stiff competition in the final from Greenback High and Teapot Hill, who placed second and third respectively. "I'm probably pretty lucky, to be quite honest with you. These songs are kind of weird and maybe a little bit different, and I guess that's what the judges were after."

With music obscure as his moniker, Sleeper tells us the story behind the name, taken from a bumper sticker he saw in Portland, Oregon.

"There was a man who moved [there] with this idea that he was going to sanctify the city. And of course, the way to sanctify the city is to make bumper stickers," he jokes. Evidently those bumper stickers got around and covered cars for a short time. "As we can see, it was probably not all that successful. Portland was probably not sanctified, but I just like the idea of going somewhere and doing so in such a strange, obscure way." Like the name, Sleeper sees himself as just weird enough to fit a niche, describing his music as "moody guitar rock."

The incentive to win SHiNDiG isn't just for bragging rights, but also a prize pack that includes free music labour, band merch, spots in future music showcases, and 20 hours of free studio time.

"It's not a career," he says, "but I've had an idea for an album for a while so it'll be nice to get some time to work on that ... I'm really looking forward to making more music."

He won the first round playing "Atilla The Hun With A Sense Of Humor," "Regarding A Trip That I Was On Recently," and "A Box Of Sculptured Cocks," one of the most ear-opening titles that we've played on *Discorder* Radio.

"I had an art professor in Reno—Howard Rosenburg, and yes he's getting outed right now—who is fairly convinced that all of the cocks were chiseled off of [Vatican] sculptures at some point in history. And what they do with all those cocks is put them in a shoebox and bury them in the basement in the Vatican. He hasn't gone and looked for it or found it, but I think he really believes that there is a Converse box of marble dicks in the Vatican basement," he laughs. "The idea of that was just so," he calms and ponders, "well, I used to be a little more ironic with song title naming. I just thought that it was a funny thing to say and had to include it."



He jokes about imagining the sculptor responsible for the chiseling of those cocks. "Maybe that was somebody's job? It's not easy to be the dick chiseler. And he, or she, had to work maybe around the clock, maybe for years, maybe their whole life. And that's how they fed their kids: on dick chiseling. And we respect that. We know what it's like to work, man."

It's obvious that despite his virtues of vagueness and being weird, Sleeper is a man that values hard work. We'll accept the fact that the 2012 SHiNDiG winner gave us a good show and didn't go into great detail about much else; his music speaks for itself. In the meantime, we're happy to laugh it up with him over cock jokes. Or penis jokes, if that is more acceptable.



WAR

baby



WAR BABY

by **ROBERT
CATHERALL**

photos by
VICTORIA JOHNSON
lettering by
MEL ZEE

“Big Daddy Cumbuckets ... I have no fuckin’ idea who they were,” Kirby Fisher of Vancouver doom pop trio War Baby says, explaining his favourite band shirt. Considering both he and guitarist Jon Redditt pick vintage clothes for a living, this was the last thing I expected him to say. The band’s latest recordings were even commissioned off a pair of vintage jeans that Fisher sold. Yet I still hesitate to believe this shirt even exists. This was just one of the possible half-truths War Baby tell me while cracking jokes and drinking beer under the dim light of Pat’s Pub to discuss their debut full-length album, *Jesus Horse*, Aussie radio, and gay pride.

It’s been just over four years since the core duo of Jon Redditt (guitar/vocals) and Kirby Fisher (drums/vocals) first convinced Wendy 13 to let them play the Cobalt in 2008. The following year their *Permanent Frown* EP was recorded under the guidance of Jordan Koop at FaderMaster Studios. The EP garnered local attention, but immigration troubles stifled War Baby’s progression as Fisher was forced home to Australia twice to renew his Canadian visa.

Not much for his listless hometown and determined not to lose the momentum of *Permanent Frown*, War Baby made plans for a full-length recording and enlisted bassist and tugboat captain Aaron Weiss to round out their riffs. Koop was again enlisted to record *Jesus Horse*, although this time at Noise Floor Studios in Ladysmith, B.C., giving War Baby the perfect excuse to visit an old friend.

“[Koop] is just the greatest guy and it’s just a cheeky bonus that he’s really good at what he does,” Fisher says endearingly.

Available April 5 via Summer Records, the debut full-length conjures the notoriously indiscernible and haphazard lyrics of ‘90s grunge bands like Mudhoney or Silverchair to confront themes of alienation and, what Fisher simply describes as pure rage. The dark/light dichotomy found on both “Cave” and “Bat A



Lash” illustrates their grunge influences, with Redditt’s vocals eerily reminiscent to Mark Arm’s heroin-induced drawl and indiscernible screams championed by the Seattle sound in the early ‘90s.

The influence on Redditt’s forlorn aggression comes as no surprise as he admits the MuchMusic program he grew up on, *City Limits*, still influences his songwriting.

“Friday night from 10 to 12. It was two or three hours of good music videos and I always checked that out.”

Echoing this, Fisher jokes, “I was lucky to live in a place that was fucking terrible, but I had an amazing group of friends that also thought it was terrible, so we just stuck together and we made it entertaining.” Turning to crate-digging friends and the best, but only, Australian station available in his hometown, Triple J Radio, Fisher found an instant affinity to Dave Grohl’s frenetic drumming. “Nirvana!” he exclaims. “It was all of a sudden so huge for me, but it was more from a Dave Grohl standpoint than their songs ... It was like the first thing I ever understood. Ever.”

“When confusion resolves to something that makes sense, it’s really powerful,” Redditt adds.

Nevertheless, grunge may not be entirely responsible for their sound, “I listen to Phil Collins way more than Nirvana though,” Fisher proudly admits.

I never suspected this confession, given the precarious journey into personal darkness driven by a rhythm section that could easily be mistaken for the crumbling riffs of *Master of Reality*-era Iommi sludge on “Coalmine Canary.” Likewise on “Melting Witch,” as it opens with a furious 16-bar snare roll before galloping into unnerving scenes overrun with silverfish and black cradle graves. The raucous “Black Swan,”

whose D.I.Y. music video includes wildlife pop-up books and flip book comics depicting the evolution of imagined entities, is the quintessential illustration for the band’s playful relationship with dark fantasy.

Amidst technical and thematic playfulness that resonates on the same frequencies as local metal pioneers 3 Inches of Blood, War Baby still feel alone in their persistent adolescence.

Maybe that’s because starting a band was never about the rock’n’roll image for Fisher and Redditt. In true Generation X fashion, it was instead a way to cope with boredom.

“It was like a boxing bag,” Fisher says with a grin. And I have no choice but to believe him. The calculated abruptness of their tempo changes and waves of distortion that act as fills, exemplify the riotous approach the band takes to songwriting, their instruments, and life in general. Well past their teenage years, War Baby admit there is still a lingering feeling of alienation as they struggle to find a place within the Vancouver scene.

This could change, however, with their recent lineup shuffle. As War Baby realized they were becoming more serious, Redditt invited bassist Brock Allen to fill in for Weiss at their 2012 slot at Sled Island in his hometown of Calgary and, according to Fisher, “It’s just been so much fun [since].” Having played together in the equally caustic Big Nothing and wild rose country outfit A Pale Blue, the guitarist was confident Allen would be a natural fit. Although, fitting in seems to be the least of their concerns.

“Comedy seems to influence so much of our band,” Fisher explains. Determined not to let isolation consume their lightheartedness, the jokes became more exaggerated. “I wish the gay pride parade would have a punk tent,” Fisher says.

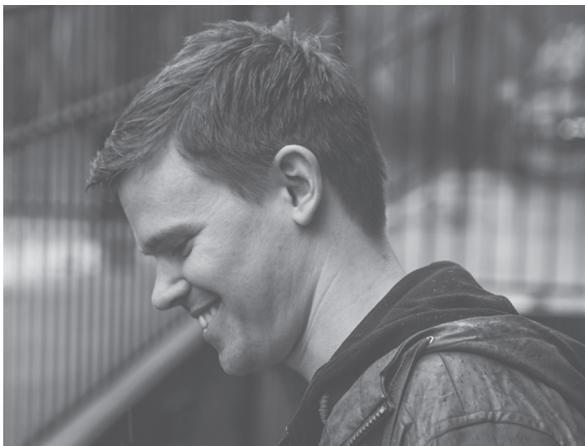
I agreed. “Fuck it, I’m approaching them. It’s on. Let’s do it!”

As the conversation headed toward half-cut fictions, the trio became elusive about their supporting tour for *Jesus Horse*. “All we know is come summertime, we’re hitting the road.” Nevertheless, as I headed into the downtown eastside, it was refreshing to know that bands were still out to make rock’n’roll, free of stage glamour and self indulgence, genuinely seeking a couple laughs to go with their musical catharsis.

War Baby play *Interurban Gallery* April 5 for their *Jesus Horse* release party with local heavies Black Wizard and Astrakhan.



IVAN DECKER



IVAN DECKER

photos by
LEIGH ELDRIDGE

by EVAN BROW

lettering by
ANNE EMBERLINE

Standing at the heart of Vancouver's stand-up scene is Ivan Decker, a 27-year-old middle child who just wants to make people laugh. Decker began stand-up at 19, debuting at Yuk Yuk's (now the Comedy Mix) on Burrard to a less-than-thrilling reaction. "My first time on stage was okay," says Decker. "After that, my second night, I got booed off stage, which I thought was something that would happen commonly. I was like, 'Oh yeah, this probably happens to people. Whatever.' And in the eight years that I've been doing comedy since then, I've never seen that happen to anyone else at that club, ever."

Despite this early setback, Decker strode on, simply craving the feeling of comedy and its process. While many working comedians can coast on their constructed stand-up hour for years, Decker explains that he feels an obligation to constantly improve and update his material, to engage in the craft of comedy. While he has other pursuits that include sketch comedy, improv, scene work, and a potential sitcom script he's working on with local comedian Adam Pateman, Decker's first love remains stand-up.

"That's why live shows are so great," says Decker, defending stand-up like it's under siege. "You're always going to be able to find something funnier than me on YouTube. I mean, you can watch ten minutes of people getting kicked in the nuts at home. So you don't need to come out to a comedy show, but it's that 'together' experience that makes it so amazing. When you're like, 'How can I say something that will make everyone in this room come together and laugh?'"

Decker recently quit his day job at Science World to become a full time working comedian. The hours he's put in on the road and in various clubs



have fostered many insights into the practice of stand-up. Speaking from experience, he states, “There’s a big difference between city audiences and small town audiences, because as a working comedian, well, get ready to go to a lot of places that don’t like observational material. You better be ready to tell dick jokes or they’re going to stab you in the face.” And discussing his experience with hecklers, Decker states, “I was told this very early in stand-up. You should never ask a question you’re not prepared to not get the answer you want.”

Recently, Decker took part in a new project that has challenged the way stand-up is being delivered online. Following Louis C.K.’s model of DRM-free, online comedy special distribution, local comic and stand-up producer Paul Breau brought together ten comedians, including Graham Clark, Erica Sigurdson, and Peter Kelamis, to record full sets at the now defunct Waldorf Hotel. Those sets were then put online, culminating in a project called *The Stand Up Comedians*. In this new age of comedy, stand-up

is being delivered straight to the viewer from the comic. And while this idea of direct online distribution appeals to Decker, his next goal is to develop something physical to give away as well, to complement his online presence. “I like the idea of a CD, actually,” Decker says, “Because videos, as much as people like them, their attention spans are too short for something like that. Most people are like, ‘Alright, now I’ve got to set aside an hour to watch this.’ That’s hard to find nowadays. With a CD, you can listen to it on the bus, on the train, whenever you’re going to places.”

While stand-up is Decker’s muse, he’s pursuing other forms of comedy as a way of diversifying his talents. “I’ve looked at where just stand-up will take you in Canada,” says Decker. “It will take you to northern parts of provinces to entertain oil riggers or to England.” To combat this, Decker has begun taking improv classes with Instant Theatre’s Conservatory program and performed his first improv show in January. Before he began classes, Decker’s

improv skills were very much influenced by his stand-up mentality.

“When I tried to do improv before I had any training,” says Decker, “I would just destroy improv scenes, because I would find whatever the fastest joke was, but it would kill the scene. I’d be like, ‘I’m actually a totem pole,’ and everyone else is like, ‘What? Where do we go with this now? You’re just not in the scene anymore? I hate you.’”

One can see why Decker is a rising star in Vancouver’s comedy scene. He’s deeply committed to what he does and strives to improve himself at every turn. But all in all, it comes down to Decker’s simple love for comedy. “I’m a huge fan of laughing because it’s just this pure emotional response of happiness,” says Decker. “And yes, I know that makes me sound like a crystal hippie.”

Decker will be headlining the *Comedy Mix* from March 28-30. Visit thestandupcomedians.com to download specials by Decker and other Vancouver funny folks.

DECKER, ON HIS WORST SHOW:

“It was in Williams Lake, B.C., and the local radio station had this idea to do a thing called the “Rolling Stones Stone-Face Contest.” I was the opening act. I was only supposed to do 20 minutes. I had never done comedy outside the city before. I was 19 years old. The “Rolling Stones Stone-Face Contest” was a group of 20 people who were selected to sit in the front row of a comedy show and not laugh. If they could keep a ‘stone-face,’ they would win Rolling Stones tickets. So you’ve already got 20 people purposely not enjoying the show. And they were allowed to close their eyes, so

they’re all squinting and they’ve got their palms mashed against their eyes. And another thing was that there were rows of people with their back to the stage looking at those people’s faces to make sure they don’t crack a smile and laugh. So now you’ve got 40 people not enjoying the show, and they’re up front. And at the back of the show, they didn’t even set up tables. There’s just people walking around in the bar and they’re telling people, ‘Well, if you want to come up and mess with these people, that’s cool too.’ And I was thinking, this is not the environment for stand-up.”



NAOMI KAVKA

by SHANE
SCOTT-TRAVIS

photo by
PAUL KERBRAT
illustration by
KIM PRINGLE

Have you ever dreamt of a place you've never been to? A place that exists, perceptibly perhaps, in the imagination, though you're certain of its rhyme and rhythm. You can get around and speak the language there. Listening to "Old Boulder," a cut from Naomi Kavka's forthcoming EP, *Slammed Doors & Severance*, carries with it all the hallmarks of visiting such a place, evoking a desolate yet stirring exuberance, as sure as hearts break and rebuild.

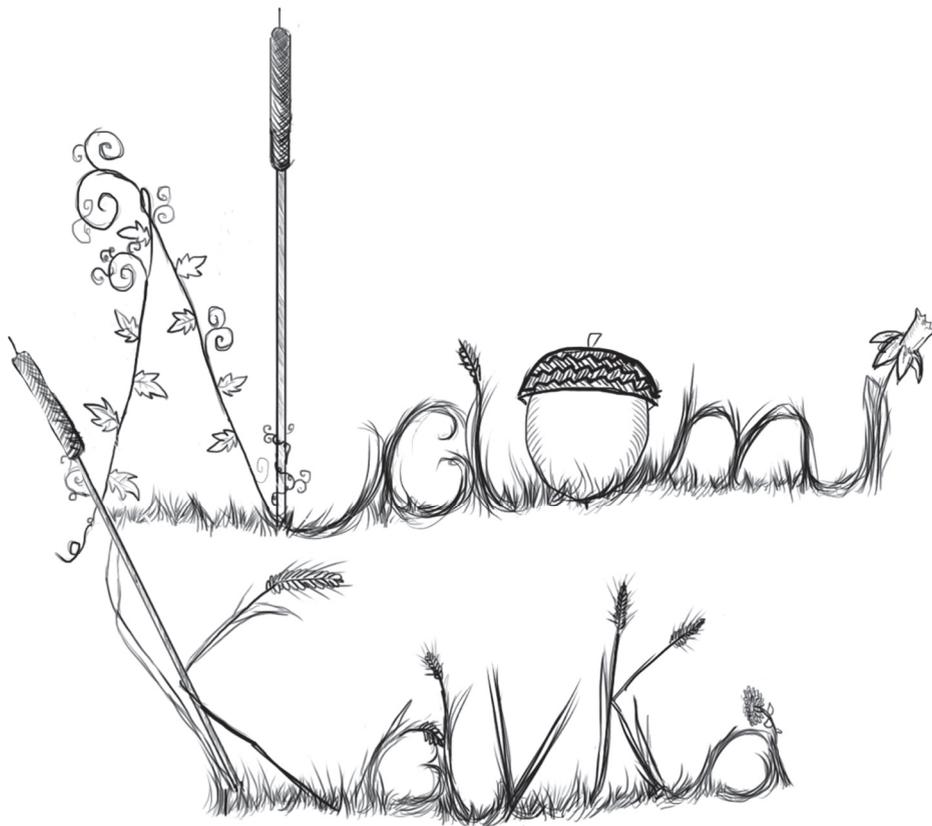
"I feel like I'm reaching a point in my songwriting where it's matured a lot," Kavka says, on the line from St. John's, NL, where she's currently studying cello and musicology at Memorial University. "I'm really happy with the structures and the whole package and I don't feel that these are songs that I'm going to lose confidence in. I'm going to be very sure of their strengths for a very long time."

Kavka is no stranger to the strengths or the glamour and grace of pop music, having

stemmed from Prince George, B.C., with the prog-pop outfit the Arbitraris and later with Victoria-based alt-country duo Pocket Knife. Both bands are still active, though on hiatus (Pocket Knife recently released the heavenly *Broke & Heartbroke* EP and the Arbitraris have teased about a double album, *Canary*, maybe later this year), as she engages in her scholarly pursuits and still finds time to play in St. John's folk rock act the Bloomsbury Group.

"I'm really lucky to be in a position in my life right now where I can pursue a lot of interests," Kavka continues. "I try to do things that are really fun and engaging."

"Old Boulder" is indeed engaging. Its gravity instantly pulls you in, evoking a startling beauty with its colour, a Keatsian parable, where Kavka's voice is honey-sweet, quiet at times, but big when it has to be. Easily caught in her emotional retina, Kavka's cello, aided by a three-piece string section, reaps maximum emotional



effect in a skintight and streamlined four-plus minutes. It's a small-scale symphony that expertly overwhelms.

"These songs span a fair bit of time for me and if there's a theme it's one of apprehension. Many of these songs were written when I was moving someplace new or I was leaving a relationship or I was going through frontiers in my life that I was very scared of. It's a little bit poignant ... Like 'Old Boulder' is about being scared of having to live alone at a time when I still had a partner. Some of the other songs are more about coming to terms with that and moving on." Kavka's voice trails off for a moment and I can hear the distance between us in the quiet. "There's a lot of talk about relationships

"Buggin' Out," a playful, rollicking rural Appalachia number, offering bits of bluegrass with dashes of Emmylou Harris and old-time shades of Hazel Dickens that are so contagious it might require an inoculation.

"In terms of style, this EP is a little bit country and a little bit rock, I guess," says Kavka before crumbling into laughter once more. "I can't believe I just said that. That sounds horrible! There's an Americana influence, like Pocket Knife, but a lot of the harmonies that I developed a taste for with the Arbitrarays are there, too, but it's a lot different. In my other bands there had always been another voice present where here the voice is just mine. It's intimidating as I'm used to hav-

considering the bare and brave song cycle that she's conceived. But while trouble can incite the muse, it isn't all windswept misery.

"One of my great joys is making music with other people," Kavka says. "Even in this solo project I've been working with lots of amazing people. I'm particularly excited for people to hear Carole Bestvater, a fantastic violinist that I met through the music program here. She's great. She completes the songs in a way I couldn't by myself and that may be the single best reason I'm excited to get it out."

More than just a shining songwriter, vocalist, and multi-instrumentalist, Kavka is an ingenious *rara avis*. Her noir-country nods and neo-traditional folk flourishes find her, at times, under the pink moon of Nick Drake or on the soul journey of Gillian Welch, but she stands her ground fiercely, sweet-sounding seafarer that she is.

"I'm nervous about the recording process on this one," says Kavka candidly about the nearly finished album. "I really want it to be a good representation of how I sound live. I feel very competent in my abilities as a live performer so I'm excited and anxious and really, really proud of it."

WHILE *SLAMMED DOORS & SEVERANCE* REFLECTS SOME OF THOSE SINGER/SONGWRITER TROPES THAT MAKES KAVKA CRINGE, SHE'S MODEST IN HER APPRAISAL.

and standards, the sort of thing you'd expect to find in a female singer/songwriter's bad country album," Kavka says, breaking into self-effacing laughter.

While *Slammed Doors & Severance* reflects some of those singer/songwriter tropes that makes Kavka cringe, she's modest in her appraisal.

ing someone else there providing the support musically and emotionally. This EP is just me. That rhyme was unintentional," Kavka giggles, good-naturedly mocking herself.

Kavka, you may have gathered, is a bit of a gut-buster. Talking and laughing nineteen to the dozen, it seems that she's paradoxical,

Slammed Doors & Severance will be released independently on March 26 with B.C. tour dates in July.



Left: Noah Butkus. Right: Tom Sewell. Courtesy of **Sammiches: 51 Artists Interpret The Sandwich** Launch: March 8, 8 p.m. to 12 a.m. Exhibition: March 9 to 11 at Dynamo Arts Association. Presented by Star Gods Press. stargodspress.com

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

3

4 **Darwin Deez, Caged Animals, Guilty About Girls**
@ Fortune Sound Club

5

Evy Jane, Nam Shub, Ora Cogan
@ The Astoria

6

Thao & The Get Down Stay Down, Sallie Ford
@ Fortune Sound Club
Aerosol Constellations
@ Toby's Pub & Grill

7

Trust, Eraas
@ Venue

8

The CiTR/Mint Pop Alliance Vol 3 Release Party and CiTR Fundrive Finale!
@ Chapel Arts
Cover Me: Girls Rock Camp Benefit
@ The Russian Hall
International Women's Day Marathon @ 101.9 & citr.ca

9

1 **White Poppy, Cindy Lee, Mormon Crosses, Diane**
@ Pat's Pub
Blues Control, Von Bingen, Dream Salon
@ Electric Owl
Gang Signs EP Release
@ Electric Owl (late show)

2

Cowards, Womankind, Quitting
@ Pat's Pub
White Lung, Nu Sensae, Peace, High Drops
@ Interurban Gallery
Cindy Lee, Tough Age, Flyin', //Zoo
@ The Gates

10

Shearing Pinx, Lunch, Young Dad, Cowards
@ Zoo Zhop

11

18 **Shit Harper Did Live! Comedy Tour**
@ UBC

12

13 **4 of Wands, Ian William Craig, C. Diab**
@ The Astoria

14

Pi Day: Jovana Golubovic Quartet, Black Magique, The Hats, Allen Forrister
@ LanaLou's

15

16

Milk Music, Gun Outfit
@ The Biltmore Cabaret
Cascadia 7" Release w/FF (Seattle), Shearing Pinx
@ Lion's Den

17

18 **Shit Harper Did Live! Comedy Tour**
@ UBC

19

26 **Ducktails, Guests**
@ Electric Owl
Breakbot, Matty C, Savemeboots, Phil David
@ Fortune Sound Club

20

Iceage, Spectres, B-Lines
@ The Biltmore Cabaret
White Light Wednesdays
@ The Astoria Presents:
Screaming Queens, Lunch Lady, Bushtit

21

22 **Veronica Falls, Brilliant Colors, Golden Grrrls**
@ The Media Club

23

Peace, Slates, Womankind, What's Wrong Tohei?
@ Astoria Pub
Kitty Pryde, Young Braised
@ Fortune Sound Club

24

25 **Amor De Dias, Widowspeak**
@ The Media Club

26

Ducktails, Guests
@ Electric Owl
Breakbot, Matty C, Savemeboots, Phil David
@ Fortune Sound Club

27

Doidrums, Blue Hawaii, Sean Nicholas Savage
@ The Biltmore Cabaret
Pure X
@ The Media Club

28

Phoenix, Mac DeMarco
@ Queen Elizabeth Theatre
@ LanaLou's

29

NEEDS, Hole in my Head, Crystal Swells, Tri 5
@ The Railway Club
Flume
@ Electric Owl
Christopher Owens
@ The Biltmore Cabaret

30



CiTR 101.9 FM PROGRAM GUIDE

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

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

SUNDAY

BEPI CRESPAN PRESENTS...

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

CLASSICAL CHAOS

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

SHOOKSHOOKTA

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

THE ROCKERS SHOW

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

BLOOD ON THE SADDLE

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

SHAKE A TAIL FEATHER

(Soul/R&B) 3-5pm
Alternating Sundays
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

CHIPS WITH EVERYTHING

(Pop) 5-6pm
Alternating Sundays
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge.

SO SALACIOUS

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

MORE THAN HUMAN

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

RHYTHMSINDIA

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

TECHNO PROGRESSIVO

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

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

BOOTLEGS & B-SIDES

(Dance/Electronic) 9-10pm

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, Whoop! Records, Tidy Trax, Platiplus Records and Nukleuz. Email: djsmileymike@trancendance.net. Website: www.trancendance.net.

MONDAY

GOOD MORNING MY FRIENDS

(Upbeat Music) 6:30-8am

BREAKFAST WITH THE BROWNS

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

SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

SYNCHRONICITY

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

PARTS UNKNOWN

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

THE ALL CANADIAN FARM SHOW

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

THE LEO RAMIREZ SHOW

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

NEWS 101

(Talk) 5-6pm
Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local,

national and international news, as seen from a fully independent media perspective.

NEIL'S HIDDEN TRACKS

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

EXPLODING HEAD MOVIES

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

THE JAZZ SHOW

(Jazz) 9pm-12am
Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. March 4: Pianist/composer Horace Silver and his group culled from various albums. We will interject some reminders to contribute to the 2013 Fun Drive so this will not be the usual uninterrupted Feature. March 11: Trumpeter extraordinaire Lee Morgan's only recording in 1962. Lee with tenor saxophonist Clifford Jordan and pianist Barry Harris. "Take Twelve" cooks! March 18: A rare item by one of the best organized bands in Jazz. Composer/leader/pianist George Russell leads his Sextet through six great tunes. March 25: Another great band was alto saxophonist Julian "Cannonball" Adderley's Sextet with cornetist Nat Adderley and multi-instrumentalist Yusef Lateef. "Cannonball in Europe". Powerhouse!

TUESDAY

PACIFIC PICKIN'

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

QUEER FM

VANCOUVER: RELOADED
(Talk) 8-10:30am
Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music. queerfmradio@gmail.com

MIND VOYAGE

(Eclectic) 10:30-11:30am
Mind Voyage presents cosmic tones of celestial counterpoint on CiTR! Experience weekly encounters of synth, ambient, witchy and new

classical items in a one-hour with DJ Tall Jamal.

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm
An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. Hosted by Oswaldo Perez Cabrera.

MANTIS CABINET

(Eclectic) 1-2pm

GIVE EM THE BOOT

(World) 2-3pm
Sample the various flavours of Italian folk music from north to south, traditional to modern on this bilingual show. givevetheboot@gmail.com - http://givevetheboot.wordpress.com

PROGRAMMING TRAINING

(Talk) 3-3:30pm

RADIO FREE THINKER

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

DISORDER RADIO

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

THE CITY

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

FLEX YOUR HEAD

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

INSIDE OUT

(Dance) 8-9pm

CRIMES & TREASONS

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

WEDNESDAY

TWEETS & TUNES

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

SUBURBAN JUNGLE

(Eclectic) 8-10am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. dj@jackvelvet.net.

POP DRONES

(Eclectic) 10-11:30am

STUDENT SPECIAL HOUR

(Eclectic) 11:30am-1pm
Various members of the CiTR's student executive sit in and host this

blend of music and banter about campus and community news, arts, and pop culture. Drop-ins welcome!

TERRY PROJECT PODCAST

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

DEMOCRACY NOW

(Talk) 1-2pm
Alternating Wednesdays

EXTRAENVIRONMENTALIST

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

SNE'WAYLH

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

ARTS REPORT

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

ARTS PROJECT

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

UBC ARTS ON AIR

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

SAMSQUANTCH'S HIDEAWAY

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

SUP WORLD?

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

FOLK OASIS

(Roots) 8-10pm
Two hours of eclectic folk/roots music, with a big emphasis on our

local scene. C'mon in! A kumbaya-free zone since 1997. folkoasis@gmail.com

SEXY IN VAN CITY

(Talk) 10-11pm

Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvancity.com/category/sexy-in-vancity-radio

HANS VON KLOSS' MISERY HOUR

(Hans Von Kloss) 11pm-1am

Pretty much the best thing on radio.

THE VAMPIRE'S BALL

(Industrial) 1-5am

Industrial, electro, noise, experimental, and synth-based music. thevampiresball@gmail.com thevampiresballoncity.com

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

ROCKET FROM RUSSIA

(Punk) 10-11am

Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. <http://www.weallfalldowncity.blogspot.ca>

RELENTLESSLY AWESOME

11am-12pm

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

DUNCAN'S DONUTS

(Eclectic) 12-1pm

Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. <http://duncansdonuts.wordpress.com>

DEFINITION SOUNDWAVE

(Rock/Folk) 1-2pm

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

INK STUDS

(Talk) 2-3pm

Underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

THUNDERBIRD EYE

(Sports) 3:30-4pm

Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

MANTRA

(Eclectic) 4-5 pm

Kirtan, Mantra, Chanting and Culture. There's no place like Om. Hosted by Raghunath with special

guests. Email: mantraradioshow@gmail.com. Website: mantraradio.co. Genre: World.

CAMPUS LECTURES

(Talk) 5-6 pm

Lectures on and around campus are recorded all throughout the year, bringing a wide array of topics and disciplines to radio.

ARE YOU AWARE

(Eclectic) Alternating Thursdays 6-7:30pm

Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

PEANUT BUTTER 'N' JAMS

(Eclectic) Alternating Thursdays 6-7:30pm

Explore local music and food with your hosts, Brenda and Jordie. You'll hear interviews and reviews on eats and tunes from your neighbourhood, and a weekly pairing for your date calendar.

STEREOSCOPIC REDOUBT

(Experimental) 7:30-9pm

LIVE FROM THUNDERBIRD RADIO HELL

(Live Music) 9-11pm

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

MOON GROK

11pm-12am

AURAL TENTACLES

(Eclectic) 12-6am

It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre. auraltentacles@hotmail.com

FRIDAY

MOON GROK

7:30-10am

SOUNDS OF THE CITY

(Eclectic) 10-11 am

Promoting upcoming live concerts and shows in Vancouver, be they local, national, or international acts.

STEREO BLUES

(Blues/Eclectic) 11am-12pm

Every Friday host Dorothy Neufeld sinks into blues, garage and rock n' roll goodies!

IT AIN'T EASY BEING GREEN

(Eclectic) 12-1pm

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

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.

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

NARDDUAR

(Nardduar) 3:30-5pm

Join Nardduar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo! nardduar@nardduar.com

NEWS 101

(Talk) 5-6pm

See Monday for description.

STRANDED

(Eclectic) 6-7:30pm

Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

AFRICAN RHYTHMS

(World) 7:30-9pm

www.africanrhythmsradio.com

THE BASSMENT

(Dance/Electronic) 9-10:30pm

The Bassment is Vancouver's only bass-driven radio show, playing Glitch, Dubstep, Drum and Bass, Ghetto Funk, Crunk, Breaks, and UK Funky, while focusing on Canadian talent and highlighting Vancouver DJs, producers, and the parties they throw.

CANADA POST-ROCK

(Rock) 10:30pm-12am

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

SATURDAY

THE SATURDAY EDGE

(Roots) 8am-12pm

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

GENERATION ANNIHILATION

(Punk) 12-1pm

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

POWER CHORD

(Metal) 1-3pm

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

CODE BLUE

(Roots) 3-5pm

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

SIMORGH

(Education) 5-6pm

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

NASHA VOLNA

(World) 6-7pm

News, arts, entertainment and music for the Russian community, local and abroad. nashavolna.ca

LA FIESTA

(World) 7-8pm

Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host GspotDJ.

SYNAPTIC SANDWICH

(Dance/Electronic) 9-11pm

If you like everything from electro/techno/trance/8-bit music/retro '80s, this is the show for you! www.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) 2-6am

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

THE BEST DEALS IN TOWN FOR A MEASLY 15 BUCKS (or, free for station members)

(212) Productions
454 W Cordova St.
25% off

**Antisocial
Skateboard Shop**
2337 Main St.
15% off clothing
10% off everything else

Australian Boot Co
1968 West 4th Ave
\$30 off *Blundstones* and
RM Williams

Audiopile
2016 Commercial Dr.
10% off LPs/CDs

BadBird Media
www.badbirdmedia.com
10% off

**The Baker &
The Chef Sandwich
Café**
320 Cambie St.
10% off

Band Merch Canada
www.bandmerch.ca
20% off

Bang-On T-Shirts
Robson, Cherrybomb,
Metrotown locations
10% off

Banyen Books
3608 W 4th Ave.
10% off

Baru Latino
2535 Alma St
10% off

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

BigMama Textbooks
1100-1200 West 73 Ave
10% off

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

Bonerattle Music
2012 Commercial Dr.
10% off

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

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

Devil May Wear
3957 Main St.
10% off

Displace Hashery
3293 West 4th Ave.
10%

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

Dunlevy Snack Bar
433 Dunlevy Ave
10% off

The Eatery
3431 W Broadway
10% off

The Fall Tattooing
644 Seymour St.
10% off

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

Fresh is Best Salsa
2972 W Broadway
10% off

Gargoyles Tap+Grill
3357 W Broadway
10%

Highlife Records
1317 Commercial Dr.
10% off

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

Limelight Video
2505 Alma St.
10% off

Lucky's Comics
3972 Main St.
10% off

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

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

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

Perch
337 East Hastings
10% off

Project Space
222 E Georgia St.
10% off

Prussin Music
3607 W Broadway
10% off

Red Cat Records
4332 Main St.
10% off

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

R/X Comics
2418 Main St.
12% off

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

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

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

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

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

Vinyl Records
319 W Hastings St.
15% off

**The Wallflower
Modern Diner**
2420 Main St.
10% off

**Woo Vintage
Clothing**
4393 Main St.
10% off

Zoo Zhop
223 Main St.
10% off used



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REAL LIVE ACTION



GROWLERS
Photo by Kati Jenson

WATERMELON / GAL GRACEN / AARON READ

February 8 / the Astoria

Behind the stage, a water-like light projection rippled on the wall. Vivid and organic, the Astoria's high-ceilinged arches hunched darkly in contrast. As the image splashed, the surrounding dimness seemed almost arid. The pub was thirsty and the stage shimmered with the promise of tunes. As those scattered in attendance slowly formed an audience, local artist/musician Aaron Read knelt on stage, carefully adjusting a colourful palette of looping pedals. Picking at the electric guitar, his light notes spilled forward and spread. Gentle psych drones began lapping against every corner of the Astoria. Read's fans were presented with a medley of extraterrestrial looping and layering, using selections of electric guitar, glassy vocals, and violin, for punctuation. All combined, the result was something like a drug-induced twenty-minute trip through space. But by the end, swerving cartoon planets got a bit boring. Admittedly pleasant, Read's performance wasn't a worthy reflection of his new Green Burrito release, *Even Rats Can Feel the Sun*. This tape is better left to speak for itself.

Also promoting their Green Burrito cassette release, *Blue Hearts in Exile*, dream synth trio Gal Gracen played next. Comprised of local talents, Patrick Geraghty of Role Mach (lead guitar), Adrian Teacher of Apollo Ghosts (bassist), and Jay Arner (keyboard), the pub's energy was thick with anticipation. As a pre-recorded keyboard tune rolled out, the set's airy soundscape emerged. Stencilling defined guitar notes over the key beat, Geraghty and Teacher infused their dungeon pop with elements of new wave jangliness. Geraghty's commanding vocals were a highlight of the set's third song, "Miss June Goth." In sync with every guitar step, his voice eased the song's key-shifting climb. With the brief explanation, "this song is about being pregnant forever," Gal Gracen began a slower tune titled "Sylvan Tragedy." Its pensive pace became a bemoaning trudge when coupled

GSTS / NEEDS / WAR BABY / LOSSES

February 1 / the Astoria

It's been too damn long since this writer was at a hardcore show. It's easy to forget in a city overbrimming with sub-genres, but messy, high-gain guitar and ludicrous-speed kick drumming still have a home in venues just as messy as the Astoria. Losses opened with half-finished songs, spastic trio breakdowns, and a distinct new-car smell. Songs that borrowed heavily from the legacy of mathcore bands like Drive Like Jehu came wrapped in an angry-youth package: alternated screaming, flailing, shouting, and some seriously impressive riffage. Even though the dumb stage banter sounded like the band trying to cover their lack of confidence, Losses played a ridiculously tight set for being so fresh-faced.

War Baby have improved immensely since I saw them last, at the Princeton Pub two years ago, or maybe I was just more prepared for their heavy volume this time around. Grunge-meets-noise-rock—à la A Place To Bury Strangers, but without all the artistic flourishes—War Baby pummelled through a lead-handed series of doomy jams led by guitarist Jon Redditt. Even though Redditt did his best Cobain impression throughout their stage time, focusing on Kirby Fisher's absolutely phenomenal drumming wasn't a bad way to spend a half hour.

About Needs: we get it, you like Les Savy Fav. Seeing singer Sean Orr dive around, spit confetti, and humo bandmates would have been a lot more

fun if it didn't reek with ironic self-mocking. The brilliant thing about [Les Savy Fav frontman] Tim Harrington is that his stage presence is genuine and heartfelt, if bizarre. Luckily, the rest of Needs more than makes up for an antsy frontman with impressive talent and psychedelic hardcore breaks. While one could argue that without Al Boyle (You Say Party, the sadly defunct Hard Feelings) on guitar anymore, the band's golden age has passed, but they still have more than enough kineticism and twice as much playfulness than in their shows of the past.

It's perfectly reasonable, given the band's history, to like the idea, but not the execution, behind GSTS. Moronic, inside-joke-ridden insults thrown from the band members to the audience like roses, sloppy-drunk songs played twelve times faster than the musicians can handle—these are things we've come to expect and, oddly, enjoy whenever GSTS play a bill. Numerous lineup changes over the past year don't subtract from the fact that this group of barely-legals know how to get everyone in a venue moving. Songs share the breakneck pace of openers Losses (to be expected, considering the bands share a drummer), but come across as more primal, eschewing the post-hardcore and emo slant of Drive Like Jehu for the harder punk-driven tone found in bands like [DLH frontman] Rick Froberg's Hot Snakes. Yes, drummer Tyler Corbett was wearing a Hot Snakes T-shirt. GSTS aren't exactly a band of subtlety.
—Fraser Dobbs

with Geraghty's pain-stricken singing. Stretched over a steady key beat, there was no hiding the song's sincerity. The set's sixth and final tune was a weaving of melodies. The key notes orbited as Teacher took a seat at the drums for the first time during the set. As the song sped up, the crowd's general enjoyment took form in some drunken moshing. With the final assault of chords, Gal Gracen was nodded into the echelons of one of Vancouver's best new bands.

Taking stage in the early a.m., Watermelon faced a bit of a fading audience. Comprised of Thom Loughheed (lead vocals, guitar), Sophie Sweetland (vocals, bass), and Akanee Yamaki (drummer), the garage pop group are veterans when it comes to playing Vancouver's indie venues. Although playing ten well-delivered low-fi tunes, the group's single "How I Came" proved itself, still the definitive crowd pleaser. The set indulged in an enjoyable mix of Loughheed's smudged solo vocals, and his pop chant duets with Sweetland. Set to Yamaki's timely drum trails, Watermelon gave their audience all the catchy riffs and fuzzy distortion they have grown to know and love. It was a suiting end to a night filled with impressive tunes both live and on cassette.

—Alex de Boer

GROWLERS / NIGHT BEATS / CHAINS OF LOVE

February 13 | the Electric Owl

Chains of Love frontwoman Nathalia Pizzaro had, at that very moment, christened the evening with her unmistakable sultry caw upon our entry into the tangled web of bleach blondes, black toques, and greased-back ponies that clustered in the Electric Owl on February 13. Donned in black and delivering their treasure trove of goth-spiked-garage meets lustrously gritty doo-wop, the five-piece pleased, despite a pesky migrating kick-drum. Promising new material peppered a setlist full of by-now local classics, including mega-fave "He's Leaving (With Me)." Pizzaro's dark mane blazing, studio-perfect pitches, and relentless tambourine rattling may have been the on-stage energy-peak of the night.

Following the lump of solid local gold, Night Beats had the stage preheated for them. The trio from Seattle had accrued some thick buzz after opening for Ty Segall in December, and surpassed expectations. Big time. Their seriously snug garage-surf rode the swelling psychedelic wave, which — thanks to the likes of recent touring pals the Black Angels — is in full renaissance. Night Beats battered through an unforgettable set while the sluggishly moshing crowd picked up some of the radiating momentum.

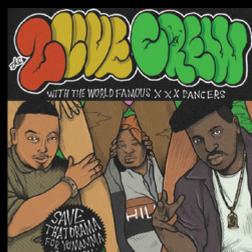
A blisteringly loud kickdrum and drowned-out vocals attested to the Electric Owl's not-quite-right sound-mixing, but failed to effect the three dudes dolling out soul-influenced surfer scuzz riffs and catchy-as-hell melodies. Tarek Wegner (bass/vocals) careened around stage, while in his matching bolo-tie, Danny Lee Blackwell (lead vocals/guitar) had his vintage Airline guitar adorned with beads by Growlers frontman Brooks Nielsen. Somewhere in the back James Traeger (drums) toppled his floor tom and smashed a cymbal to the floor.

It is rare and magical when a wicked band with an undetectable ego is so in their element, comfortable, and solid that there is nary an on-stage fuck to be given. Huge red glossy wig on Nielsen: sure. Shots of whiskey: of course. No apologies for the technical problems with the projections, just a simple, "We missed the soundcheck because the border really likes us," probably has something to do with the awesome and superbly tacky pro-pot Growlers merch.

Once again, the continually touring five-piece proved they have their shit mastered. '60s-influenced "Beach Goth" seething with surf and psychedelia, trademarked by an ever-laid back Nielsen's gravelly croons and yips. The tangled crowd jostled and danced happily, if not hypnotically, to "Graveyard's Full,"

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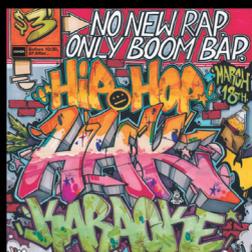
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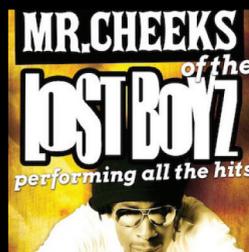
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FRIDAY, MARCH 29
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“Something Someone Jr,” and “Wet Dreams.” Nielsen’s take-it-or-leave-it swagger and inviting antics made the stage feel like a highschool sleeper with an excellent soundtrack.

Completing the night culturally, art by Bud Snow, a.k.a. local artist Julia Davis, adorned the brick walls. An impressive collection of dark and whimsical simple line drawings alongside large scale bright graphic paintings left the impression of an artist to follow.

It was a solid night at Electric Owl, and the dizzy crowd left in a heavy plume of nostalgia for a moment only just passed.

—Cali Travis

**TWIN CRYSTALS / APOLLO GHOSTS /
INHERENT VICES / AQUANAUT / LIÉ**

February 15 / the Astoria

The Astoria Pub, by all rights, shouldn’t be the east-side cultural mecca that it is: walls covered with nothing but beer adverts and a glass-covered dance floor don’t exactly scream “Friday night,” but when it’s filled with good people it’s hard to doubt its charm as a local venue. I arrived around 11 p.m., banking on the bar’s infamous late starts, but missed openers Lié by a hair’s-width.

Aquanaut is either Black Sabbath filtered through an experimental psych-rock meat-grinder,

or the Desert Sessions with sludgy down-tempo guitar muck in lieu of Josh Homme. The band played a heavy 30-minute tirade of head-banging and slow, cascading waves of doom. David Rogers (Basketball, Trail Of Broken Treaties) led the quartet with white-noise screaming and serious guitar-tapping prowess, and it was nice to see Keith Wecker trade in his organ for a Flying V to mash out Marshall-backed power chords in distortion bliss.

Inherent Vices haven’t gotten any more refined since the last time they’ve played – frontman Chris Burnside obviously doesn’t give a shit about whining feedback, and the idea of muting his guitar before he tunes still hasn’t occurred to him — but the punk trio had more than enough power behind their songs to make up for it. Burnside — whose inter-song quips like, “That could have been worse,” weren’t exactly endearing — has an impressive vocal range, and it saved their early-Saturday-morning set from being just “good.” Particularly on songs like “You’ll Never Break My Heart,” Inherent Vices actually have a lot of momentum behind their just-fast-enough LA-inspired garage rock. Although it was hard to hear over the hum of tube amps and a loud audience, Inherent Vices packed a lot of interesting meaning and philosophy into songs clocking less than two-minutes.

It was obvious by the crowd that gathered right next to the stage between sets that many had come to see Apollo Ghosts, and the joyous dancing commenced as soon as Adrian Teacher had a hand on his guitar. The band that can do no wrong rocked a solid lineup of songs both new and old, highlighted by their recently-released single “Nightwitch,” and debuted a few fresh jams that featured two bass guitars dueling on-stage. Despite all the low notes, the quartet never sounded muddy or unfocused, and even if their set wasn’t quite as monumental and celebratory as some of their shows from yesteryear, it still soared with enthusiasm and positivity.

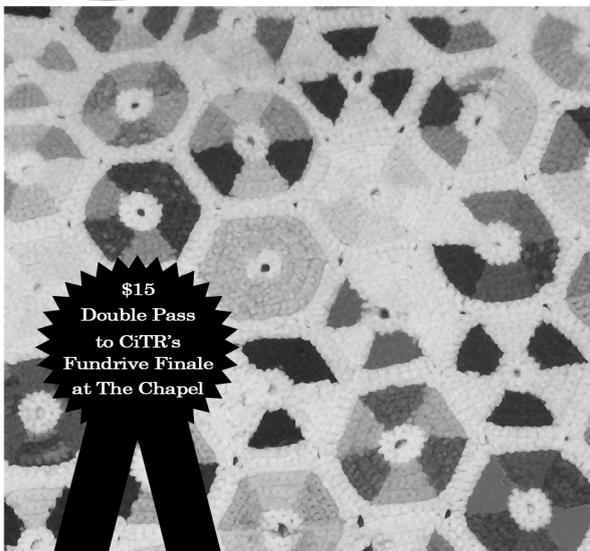
Twin Crystals have been keeping themselves in the dark over the past year, so it was refreshing to see the three noise-makers that comprise the band returning to form. The band, ostensibly labeled “punk,” but with a harsh, depressing synth undercurrent, sounded even better than remembered, with no sugar-coating on vocals either bellowed or shrieked. Songs hinged on depressing or invigorating, but always played with a dark, alley-wandering intensity; the time guitarist Jesse Taylor spent in Shearing Pinx has added a level of refinement to Twin Crystals’ normal chaos. Veterans of Fake Jazz found a lot to be nostalgic for in the closer’s set, but what’s most interesting is this punk band’s future.

—Fraser Dobbs

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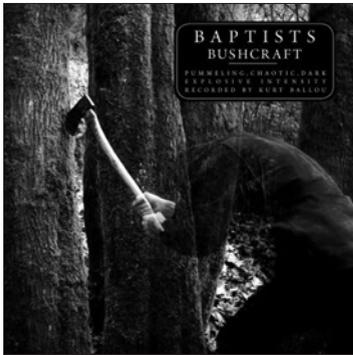
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UNDER REVIEW

MARCH 2013

BAPTISTS BUSHCRAFT

(Southern Lord)



It's been awhile since Baptists' first recording emerged, in the form of their eponymous seven-inch, but the wait has definitely been worth it. Picking up where they left off two years ago, the Vancouver four-piece continue to create a savage amalgam of punk and metal. But, where metal-core mostly comes across as sanitised packaged rebellion, Baptists are raw and genuinely vicious. Thankfully, they also sound nothing like that most creatively bereft of genres, despite sharking a musical genealogy.

While the bulk of *Bushcraft* is made up of short, sharp bursts of raging hardcore, such as the frenetic rush of opener "Betterment," what makes the record work so well as a whole is when the band slows things down a bit. The more measured tempo of "Still Melt" recalls the malevolent creep of the Jesus Lizard, while "Soiled Roots" sees the band incorporating elements of sludge into their sound, resulting in the album's standout track.

Ablily recorded by Kurt Ballou, who's been behind some of the best metal releases of the past few years (*Black Cobra*, *High On Fire*, *Torche*), he faultlessly captures the band's ragged zeal. As with Baptists' debut single, *Bushcraft* is being released through the ever-awesome Southern Lord; certainly a fitting home for this excellent contribution to the Vancouver punk and metal canon.

—Will Pedley

LEGS DARK RITUALS

(Independent)



It's hard to know what to make of Legs' new EP *Dark Rituals*, even after multiple listens.

Maybe they're a group of heartbroken losers, led by the enigmatic and compelling Allie Sheldon, who pours her heart out over slow, sparsely accompanied torch songs like a down-and-out *Lana Del Rey* (if Del Rey was authentic and dabbled in the occult).

Dark Rituals begins at a glorious snail's pace with the haunting "Gypsy Woman." The song slowly builds from ham-fisted organ chords and guitar harmonics that burn like hot embers, before warming into Sheldon's throaty bellow, as she eventually coaxes and seduces the sleepy instruments into a banging crescendo of knife-edged organ stabs and rollicking drums.

"Fiction" warms the mood of this ice queen's psyche as keyboard effects wrap around the listener's ears like a homemade quilt. But this soothing music is just an anesthetic for the punch-to-the-face lyrics such as "I know what I am / Do you know what you are? / You are the one that keeps me faithless."

Clearly Legs also know how to rock out, as heard on the album's emotionally cathartic centerpiece, "Killer," where brothers Michael and Chris Weiss fill the room with buzzing spy-guitar riffs and rollicking drums, and Sheldon taunts the listener with what's sure to be this summer's hipster anthem, "You don't need Jesus with a body like that, girl!"

The EP's first three songs seem to build up to this euphoric release, while the tracks that follow are like the comedown from the high.

This slow race to the end finishes with "There's a Sadness" where Sheldon sounds so choked up that she might burst into tears at any moment, singing over the most minimalist strums of electric guitar. A weaker personality would sound affected singing something so dramatic—see the *Alabama Shakes'* debut—but Sheldon owns it, and with this EP emerges as fully formed musical force.

—Brent Mattson

THE LUDVICO TREATMENT UNCOLLECTED

(Independent)



Uncollected, the Ludvico Treatment's new album presents a layered sound, full of busy frantic instruments and heavy drums wrapped in a swathe of jaded, dreamy vocals. Though this instrumental/vocal style remains noticeably consistent throughout the album, the mood varies enough to make each song distinct.

For the most part, *Uncollected* is as interesting as the band makes it seem on their Bandcamp page, but it can at times stray close to the overproduced sound of the early 2000s, most noticeably in the song "Listing" and with the piano part on "Philomena," which is a little too reminiscent of *Vanessa Carlton* (of course, many people would enjoy that).

Uncollected is at its best when it layers additional, surprising genres over the band's basic sound. The songs "Reducing the Patient by Physic" and "Panacea" are pleasantly bitter and benefit from unexpected country and grunge influences, creating an interesting contrast with the glamorous psychedelic pop that predominates the album.

Uncollected is an experimental album that can appeal to a wide audience and provides enough

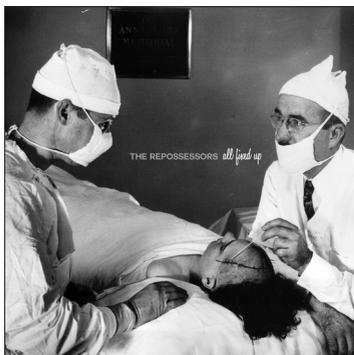
variety to capture the attention of listeners with short spans. Though the band claim they were originally going to leave these songs unreleased, the album sounds tailor-made for radio. Expect to hear it often.

—Penny Clark

THE REPOSSORS

ALL FIXED UP

(Independent)



People like to throw the term “angular” around a lot to describe guitar playing. That said, angular just doesn’t quite cut it for *All Fixed Up*, the debut full-length from Vancouver garage-rock duo, the Repossors. On the opener “Homecoming,” wily frontman/ax-slinger, CJ Brabant explodes from the starting gate with a buzzsaw guitar onslaught packed with enough petulance to shred up more than a few speaker cones. As soon as the manic drumming of Kyle Valade joins the fracas, the Repossors set off on an escalating death race of venomous punk-sass that drains all its fuel in 34 minutes before crashing to a sudden halt.

Brabant’s lyrics are often sung so close to an all-out wail that it seems he’s either competing with the fervor of Valade’s drum storm or just getting some kind of masochistic zeal from tearing his throat apart. It makes me wonder if “Let’s Dance” is really about dancing or something more sinister—especially since it follows the doomy prisoner’s story of “Room 403.” The Repossors are also more than thrilled to grind punkably down to its most abraded state in “Living In The City” and “My Section 8 Home.”

One could say *All Fixed Up* is a straight-up guitar/vocals/drums album, but it’s really more of an anti-bass album. The mix’s distinct lack of low-end frequencies first draws the listener’s attention to the thrashy riffage of the guitar, then to the unsettling void at the album’s core. The Repossors launch all their aggression around this vortex without thinking twice. This is a refreshing turn from many two-piece garage-rock artists who often round out the form with the wall-of-sound and

amps approach. The stark production also seems fitting for a band featuring prominent imagery of a lobotomy on its album cover, with terrifying focus on something subtracted.

—Max Wainwright

SAM DAVIDSON

THE CASE FOR SPACE EP

(Independent)



This EP’s four tracks feel like they could serve as a soundtrack to an astronaut-centric short film, with *The Case for Space* laying the groundwork for the film’s beginning. Never before have wind instruments and the piano been used to such an intergalactic extent. With the beginning of “Deep Field,” a likely reference to the collage of several different images taken of the Ursa Major constellation, the pace changes to one of urgency, with a sense of gravity taking a hold.

By the halfway point however, like an astronaut stranded amongst the cosmos, I too felt lost. The strength of an instrumental piece usually lies in its ability to remain ambiguous and yet still provide some direction for the listener, but the latter half of the EP feels disconnected from what’s established in the opening tracks.

The grand finale, “He Was Awesome,” may actually be the most enjoyable track on the album, but it suffers from a sense of being anticlimactic. The 13-minute run time of *The Case for Space* is likely what’s holding the EP back from being a standout collection. While the listener is certainly taken on a musical journey, that journey is cut short, ending right when the exciting momentum begins.

—Jacey Gibb

SUUNS

IMAGES DU FUTUR

(Secretly Canadian)

On their sophomore effort, *Images Du Futur*, Suuns have effortlessly created a consuming collection of tracks by extrapolating their affinity for simplicity. Breaking from their formal jazz training, the young Montreal-based quartet again show they will not easily be pigeon-holed to a lone genre. Recorded during last year’s Quebec student riots, *Images*’ uncomplicated compositions allude to a time of uproar and confusion, while employing diverse themes and structured hierarchies to formulate an album that finds strength in this diversity, while simultaneously creating a coherent whole. The most baffling part is Suuns’ ability to pull this off with such subtle grace.

Using their various musical tastes to craft an eclectic record that bounces from Krautrock to haunting post-punk to uncomplicated dream-pop, the opener “Powers of Ten” is a microcosm for *Images Du Futur*’s multifaceted vision. It eases listeners in with a patient grandeur that builds to a riotous cowbell-infused post-punk explosion. “2020” focuses on Joseph Yarmush’s lead guitar as it nervously ascends, slinking toward an anxiety inducing rhythm that finds its groove in a tempo just outside of pop music’s comfort zone.

It is not until nearly the halfway point that Ben Shemie’s out-of-focus vocals find comfort in their blotted charm. It is tracks like “Edie’s Dream” and “Sunspot” where the imperceptibility of his vocals are at their finest as they drag listlessly through rhythms that are as heavily indebted to British post-punk revival records as they are ‘70s Krautrock.

The album poignantly closes as the title track’s subdued ambience segues to the album’s final juncture, “Music Won’t Save You.” As an extension of Zeroes QC’s unwillingness to be labelled, *Images Du Futur* is exactly what fans should be asking for: it’s a record that, like Suuns, is difficult to categorize, inspired by the authenticity of a population seeking functional solutions to its diversity.

—Robert Catherall



SWISSLIZZ

MURK SEASON

(Young and Now)



Often with hip-hop, the artist's vigor and self confidence are just as important as skill when it comes to gaining an attentive audience. Vancouver producer/MC Swisslizz seems to have attacked the *Murk Season* mixtape, his third release, with this in mind. Full of poise and creative energy, *Murk Season* holds true to the hip-hop mixtape tradition offering a variety of tracks that showcase the artist's versatility.

Swisslizz starts off slowly with "Ether Kill," an earnest mission statement laid over a simple piano track and a steady beat. Things quickly pick up and head down south with "My Cup," a toast to purple drank, Lil Wayne style. Swisslizz then quickly busts west, cruising through Too \$hort's 'hood on "Bad Bitch Status." Things get heavy on the title track, "Murkseason (Bonfire Remix)," a dark display of rap bravado that just may get you believing that this young Vancouverite might be the new shit.

Swisslizz drops things right down for a decent R&B jam on "My Girl," before heading to the club with friends DatboiYc on "City Lights," T-West Cost on "T-Swagg," and Addyie on "Stay Fly," the clapping beat of "T-Swagg" being the most infectious.

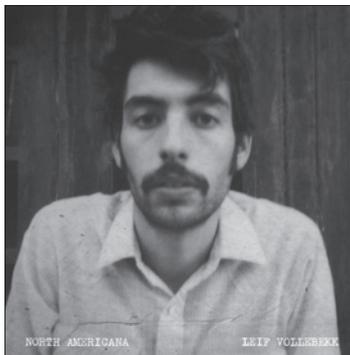
Swisslizz ends the mixtape with the truest display of a rapper's prowess and skill on the freestyle track, "Shock the World." A valiant effort that, if nothing else, attests to Swisslizz's relentless confidence and his undying passion for everything hip-hop. After listening to *Murk Season*, it's evident that Swisslizz isn't backing down anytime soon, he's just going to keep coming at us rhyme after rhyme.

—Mark PaulHus

LEIF VOLLEBEKK

NORTH AMERICANA

(Outside Music)



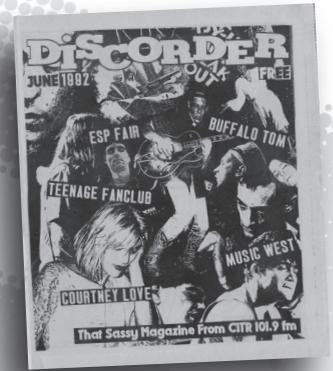
Leif Vollebekk just might be Canada's answer to the *Tallest Man On Earth*. With Vollebekk's second release, *North Americana*, he has managed to capture a woody soundscape with a minimal set-up, producing a delicate roots treasure. While the album features various moments of bass, drums, violin, and tenor sax, Vollebekk's acoustic guitar and vocals command the focus. His warmth and impassioned conviction brighten the isolationist mood he projects. It's a comfortable isolation, one where you smile contentedly after a long mountain hike.

Vollebekk shows off his worth as a folk musician when he's at his simplest. On "Off The Main Drag," he takes a slow-paced melody and exposes its emotional honesty through his strong, tender voice. His tone is beautiful, shaky, yet dedicated; a perfect mixture of strength and sensitivity. As the track's inner beauty comes to a close, Vollebekk ends the song with a reserved harmonica, adding a touch of Bob Dylan to his sound.

While Vollebekk thrives with his low-key musical style, songs like "A Wildfire Took Down Rosenberg" and "From The Fourth" inducing a tear-jerking simplicity, his loudest and most confident, "When the Subway Comes Above the Ground," conjures up all of Vollebekk's hidden passions and creates his strongest track on the album. Its barreling, assertive nature is helped by its nearly seven-minute length, a rhythmic, emotional journey of a song.

Vollebekk is truly an honest musician and *North Americana* is a well-crafted folk album. His voice is pure and his guitar is worn with character. Leif Vollebekk will surely be a name in the Canadian roots scene for a while to come.

—Evan Brow



↑ The June 1992 issue featured Teenage Fanclub, Buffalo Tom, Music West, and Courtney Love. Swoon. Holler at this cover and 29 others in *Discorder's* 15-month wall calendar.

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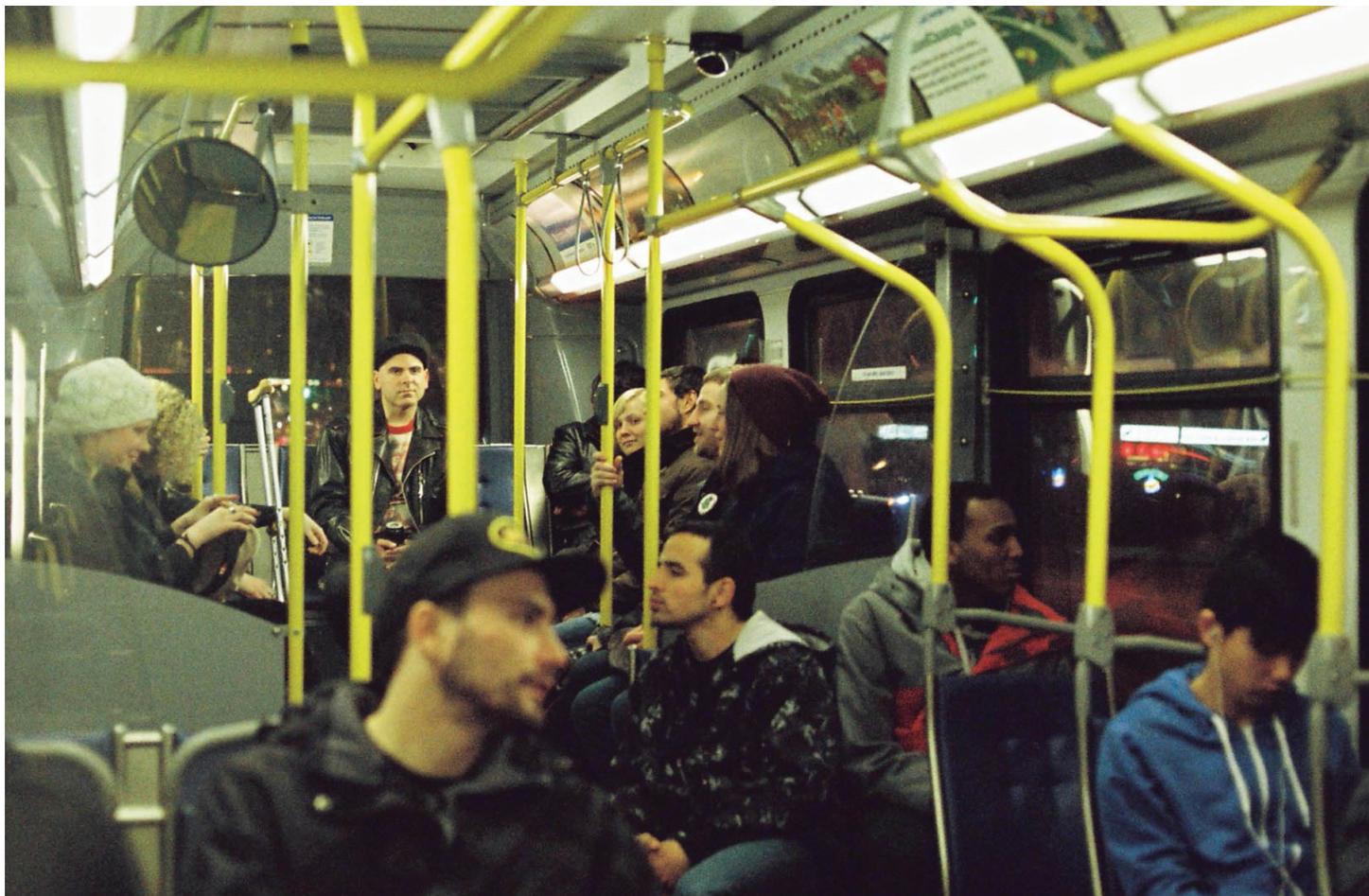


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† Gotanda, Tokyo. Mamiya C330, Kodak Portra 800.



† Seattle, Washington. Nikon FE2, Ilford XP2 Super.



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10	KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRUXX THE PURRFESSOR DJ CHERRY ON TOP	BILTMORE RECORD CLUB BACKROOM PUB NIGHT WITH GUEST DIS	THE LUNO BAND +AIDA +SPECIAL GUESTS	TLC TROPICAL LOVE CONNECTION WITH SPECIAL GUEST LABERGE	EFTERKLANDS +NIGHTLANDS	ICE CREAM SOCIAL 50'S & 60'S DANCE PARTY	GLORY DAYS WITH MYGAT THUSHAND! + SINCERELY HANA + RED UNO + GENIE
17	KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRUXX THE PURRFESSOR DJ CHERRY ON TOP	BILTMORE RECORD CLUB BACKROOM PUB NIGHT WITH GUEST DIS	BILTMORE RECORD CLUB BACKROOM PUB NIGHT WITH GUEST DIS	ICEAGE +SPECTRES & B-LINES	BEAR MOUNTAIN +SPECIAL GUESTS	LARRY & HIS FLASK +SPECIAL GUESTS	GLORY DAYS WITH MYGAT THUSHAND! + SINCERELY HANA + RED UNO + GENIE
24	KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRUXX THE PURRFESSOR DJ CHERRY ON TOP	ROYAL CANOE +SPECIAL GUESTS	WITCH WATER +SPECIAL GUESTS	DOLDRUMS +BLUE HAWAII, SEAN NICHOLAS SAVAGE & TLC DIS	BIG NOTHING +SPECIAL GUESTS	CHRISTOPHER OWENS +SPECIAL GUESTS	GLORY DAYS WITH MYGAT THUSHAND! + SINCERELY HANA + RED UNO + GENIE
31	KITTY NIGHTS NYC STYLE BURLESQUE AND COMEDY HOSTED BY: BURGUNDY BRUXX THE PURRFESSOR DJ CHERRY ON TOP						

Featured Shows:

- APRIL 4 - LUCERO WITH SHOVELS & ROPE
- APRIL 5 SKY FERREIRA AND HOW TO DRESS WELL
- APRIL 6 - THE HARPOONIST & THE AXE MURDERER
- APRIL 17 - TLC ONE YEAR ANNIVERSARY
- APRIL 25 - DEANER OF FUBAR'S NIGHT SEEKER
- MAY 3 - METZ WITH SPECIAL GUESTS
- MAY 11 - KURT VILE & THE VIOLATORS WITH THE FRESH & ONLYS AND STEVE GUNN
- MAY 15 - MAN OR ASTROMAN
- MAY 23 - AKRON/FAMILY WITH AVI BUFFALO
- JUNE 11 - THEY MIGHT BE GIANTS

by JOSEFA CAMERON

NOODL photo by
JADE JORDANCIN
lettering by
DANA KEARLEY

1ST PLACE NOODL (A.K.A. JEFF FENOLI)

Every year, CiTR holds its legendary “Are You That DJ?” competition. The event has been the fire to heat the protostar before shooting off for many DJs. This year’s spin-to-the-death was held at the Pit Pub in November, 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 February, we learned all about second and third place winners Sqrl and 626. This month, we chat with first place winner Noodl (a.k.a. Jeff Fenoli).

Discorder: When did you start DJing and why?

Jeff Fenoli: At the beginning of the 2012 school year, CiTR offered free DJing classes. So this is officially a huge thanks to you guys and the instructor Oker Chen. It was in Montreal that I really got into electronic dance music, started mixing, and wanted to DJ. I’d download a bunch of stuff from blogs and listened while I worked. I started putting some playlists together and spent hours thinking about the progression and what song should come next. I found myself most comfortable at parties when I was picking the next song. I started to produce some electronic music and a friend told me I should look into DJing. I thought I wasn’t really

ARE YOU THAT DJ? WINNER



interested, but I realize now that I was already doing it.

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

JF: I heard about it from Oker and started practicing right away. I also had a Kiwi roommate who won third a few years back and I thought it would be cool to have that experience to share with him. Most importantly, I just wanted a chance to get to try it out for real and to get people to dance!

D: How did you pick your DJ name?

JF: One of my friends used to call me “noodle” because my last name is Fenoli. I stuck with it.

D: What equipment do you use?

JF: I’m using a borrowed MIDI controller (M-Audio X Session Pro) and my computer with Virtual DJ Free.

D: Who are you listening to right now?

JF: Lots of DJ Q, DJ Jayhood, St.

Vincent, Radiohead, the Knife, Gorillaz, Peter, Paul and Mary, Yes, King Crimson, Eric Whitacre, and Telepopmusik. I also really like Mother Mother’s *O My Heart*.

D: Does what you are listening to majorly influence your DJing?

JF: Not so much yet. I’m trying to push into new territory.

D: What genre would you categorize your mixes as?

JF: Sexy, garage-leaning house with sprinkles of ghetto club.

D: Is there a particular band/artist you play frequently?

JF: Lately, I’ve been hitting up Duke Dumont quite a lot. Blawan, French Fries, and Boddika a lot too.

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

JF: Find your own sound. Play what you love. Don’t limit yourself by genre or time period. Study and listen to other mixes and DJs. Think about the direction and flow

of your mix, and listen and dance to them.

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

JF: Getting lost in the music while seeing people get down and excited about it.

D: What are you most looking forward to in the year 2013 in the music world?

JF: Sexy vocal samples, bass-heavy techno, and more subtle house music.

D: How has CiTR played a role in your life as a DJ?

JF: The CiTR 101.9 DJing classes got me started. This competition was my first chance to play outside of a house!

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

JF: I’m graduating this year and after that I’m planning to DJ. I’d also like to spend more time producing.

CITR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF FEBRUARY

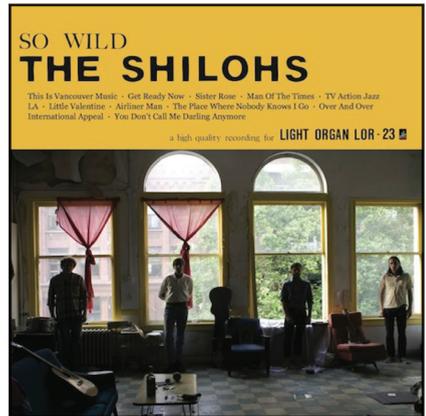
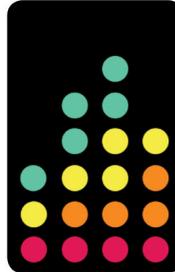
CITR's charts reflect what's been played on the air by CITR's lovely DJs last month. Records with asterisks (*) are Canadian and those marked (+) are local. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CITR's music coordinator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

	ARTIST	ALBUM	LABEL		ARTIST	ALBUM	LABEL
1	Babysitter*	Eye	Psychic Handshake	26	Jannah Barry*	Young Men	Self-Released
2	LeE HARVeY OsMOND*	The Folk Sinner	Latent	27	The Luyas*	Animator	Paper Bag
3	The Falcons*+	Rebel Jukebox	Falcon Beach Music	28	Dating Myself*+	Fine, There	Self-Released
4	Thee Ahs*+	Future Without Her	Self-Released	29	maQLu*+	Malfeasance	Self-Released
5	Glass Armonica*+	Glass Armonica	Unit Structure	30	Kyprios*+	The Lap Dog	Self-Released
6	Boats*	Marblemouth	Self-Released	31	Godspeed You! Black Emperor*	'Allelujah! Don't Bend! Ascend!	Constellation
7	Cuff The Duke*	Union	Paper Bag	32	Eternal Tapestry	A World Out Of Time	Thrill Jockey
8	Doldrums*	Lesser Evil	Arbutus	33	Sex With Strangers*+	Behaviours	Big Dada
9	Lisa's Hotcakes*+	Love Hz	Self-Released	34	Dear Suzy*+	Die Holle Orchestra	Hive Creative Labs
10	Car 87*+	Trapped	Self-Released	35	Mountains	Centralia	Thrill Jockey
11	U.S. Girls*	Gem	FatCat	36	Various*	Have Not Been The Same: The CanRock Renaissance 1985-1995	Pheromone
12	Renny Wilson*	Sugarglider	Mint	37	Steve Moore	Light Echoes	Cuneiform
13	Kolapore*	Must Be	Self-Released	38	AC Newman*+	Shut Down The Streets	Last Gang
14	Daniel Romano*	Come Cry With Me	Normaltown	39	Matmos	The Marriage Of True Minds	Thrill Jockey
15	Pugs and Crows Band*+	Fantastic Pictures	Self-Released	40	Widowspeak	Almanac	Self-Released
16	The Shilohs*+	So Wild	Light Organ	41	Dum Dum Girls	End of Daze	Sub Pop
17	Various	Django Unchained	Republic	42	This Hisses*	Anhedonia	Transistor 66
18	Scott Walker	Bish Bosch	4AD	43	The Matinee*+	We Swore We'd See The Sunrise	Light Organ
19	Lost Animal	Ex-Tropical	Hardly Art	44	Psychic Ills	One Track Mind	Sacred Bones
20	Slow Learners*+	Habit b/w Party Police	Perfect Master	45	Yacht Club*	Nonnavera + Flash	Pretty Pretty
21	The Soft Moon	Zeros	Captured Tracks	46	IO Echo	IO Echo	Iamsound
22	My Bloody Valentine	mbv	Self-Released	47	Relic*	Miles To Go	Gammadelta
23	Unknown Mortal Orchestra	II	Jagjaguwar	48	Yo La Tengo	Fade	Matador
24	Hidden Towers*+	Olympus Mons	Defiled Under Music (DU:M)	49	Lust For Youth	Growing Seeds	Sacred Bones
25	The Good Lovelies*	Live At Revolution	Self-Released	50	Warm Soda	Someone for You	Castle Face

LIGHT ORGAN RECORDS

WE ARE 'SO WILD'
ABOUT YOU!

Zulu Records salutes
the smooth sound of
Vancouver's label
to watch.....



THE SHILOHS - SO WILD



FINE TIMES
FINE TIMES



FAKE SHARK REAL ZOMBIE
LIAR



LOUISE BURNS
MELLOW DRAMA



THE ZOLAS - ANCIENT MARS



WHITE ASH FALLS
BY THE RIVER BEND



PRETTY LOST

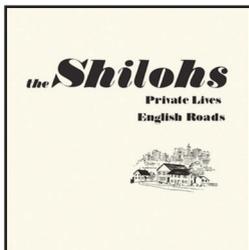
CAPITOL 6
PRETTY LOST



SUN WIZARD
POSITIVELY 4TH AVE



TWIN RIVER
ROUGH GOLD



THE SHILOHS
PRIVATE LIVES, ENGLISH ROADS



MODE MODERNE
STRANGE BRUISES



THE MATINEE
WE SWORE WE'D SEE THE SUNRISE

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Zulu Records
1972-1976 W 4th Ave
Vancouver, BC
tel 604.738.3232
www.zulurecords.com

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Sat 9:30 - 6:30
Sun 12:00 - 6:00