

BEAR MOUNTAIN | THE MOUTHS | ERIC CAMPBELL & THE DIRT | WHITE LUNG | JONATHAN DY | THE RYAN & AMY SHOW | TERRACE

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EDITOR'S NOTE: A KIND YOUNG MAN NAMED JC

Have I ever told you the story of how I first got involved with *Discorder*? Apologies if you're already familiar with this tale, but I think it's important to mention before I get into the thesis of my Editor's Note.

I can't remember exactly when or where I was the first time I read *Discorder*. It's more than likely that I was just drunk at the Biltmore one night and picked up a copy, but my memory, like most nights spent at the Cabaret, is blurry. I must've found the magazine afterwards on Facebook because I ended up reading about the monthly proofing party happening in the CiTR lounge that Sunday. At this point I didn't even know what a "CiTR" was but I thought the magazine was rad and I didn't have a job at the time, so I hauled ass out to UBC to check it out. After 20 minutes of me asking strangers where I could find *Discorder*, I eventually found my way into the Students' Union Building and into the wonderful world that is CiTR.

The proofing party was a goddamn disaster. The Editor-in-chief at the time, Gregory Adams, was a pleasant, friendly guy and I was an anxious, sweaty wreck. I remember trying to avoid eye contact, afraid that at any moment someone would realize I had no idea what I was doing and boot me from the room. Everyone in the room had some kind of musical trivia to contribute to the light bantering and I was keeping busy trying to put a cap on my self-consciousness.

At one point someone offered me a fresh strawberry to snack on and I accidentally told them that I was allergic—I meant to say that they sometimes gave

me hives but my anxiety muddled my words. I remember the person apologizing and me trying to assure the group that I wouldn't be dying from anaphylactic shock at any given moment, but I couldn't recover from the weird mix-up. I'm pretty sure I just went to the bathroom and never came back. If you look at our archives online and find the April 2011 issue, I was credited under Proofreaders as "A kind young man name[d] JC whom we know is very allergic to strawberries." The issue marked the first time I ever appeared in *Discorder*.

So what do my bumbling personal encounters have to do with anything? Without volunteers and people contributing to *Discorder*, this magazine wouldn't exist. Two and a half years ago, I was just some awkward guy wandering into CiTR, unsure of what I was even doing there. Now, I have weekly office hours and my own polaroid on the door. You never know where these kinds of things might take you and I encourage everyone reading this, whether you're a writer, photographer, illustrator, or even just someone who loves music, to get involved. Come out to one of our meetings, join us for a proofing party, or just drop by the office and come say hi. There's something at this magazine for everyone—and you don't even have to be allergic to strawberries.

So it goes,
Jacey Gibb

FEATURES

8—Bear Mountain Leave your bear spray and climbing gear at home, 'cause all you need to enjoy this Bear Mountain is two ears and a love for great music. After the re-release of *XO* earlier this year, the Vancouver-based group are back to play the Vogue Theatre. *by Max Wainwright*

13—The Mouths Pull up a bar stool and join *Discorder* as we talk to Black Vinyl Project's featured band, the Mouths. Don't worry; we've already made a couple puns about the band's name to help get you started. *by Keefer Pelech*

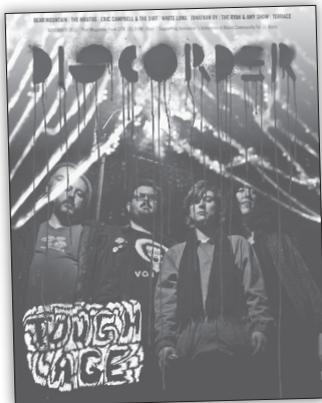
14—Eric Campbell & The Dirt *Discorder* talks to Eric Campbell about his band, the Dirt, and tells us all about haunted music video shoots and why you won't find the outlaw rockers on the road this winter. *by Curtis AuCoin*

16—Tough Age While not even a year old yet, Vancouver's Tough Age already have a label to call home and a self-titled debut on the way. Read on to find out more about the band's relationship with the Ketamines and Jarrett Samson's obsession with Mac Tonight. *by Julie Colero*

19—White Lung Vancouver mainstays White Lung have a new seven-inch out on November 5 via Deranged Records. We talk with front-woman Mish Way about the release, *Songs about the South*, and the recurring fear of finality. *by Joshua Gabert-Doyon*

REGULARS

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↑ Cover photo by JONATHAN DY logo lettering by JUSTIN LONGOZ

Tough Age lettering by MOSES MAGEE

NOTICE OF DIGITALIZATION

Dear readers, writers, photographers and past contributors of *Discorder*, Let it be known that CiTR is currently working to digitalize the entirety of *Discorder's* archives. Soon, all of the past issues you know and love will be available for viewing online. Thanks, computers!

If you have any questions or concerns, please contact Brenda at stationmanager@citr.ca

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HERE'S THE THING...

WINTER READING LIST

by **BOB
WOOLSEY**

illustration by
ROB ONDZIK



Books are the endless frontier. I feel constant guilt over how much reading I accomplish, always thinking it should be more. At some point I got it in my head that intelligent people keep up on their reading and because I've always considered myself an intelligent person, you can see the vicious circle I've created. That said, I do make it a point to come back to a book every now and then. My reading, if not streaky, has remained an important part of my life despite competition from other more alluring media. Plus, they read books on *Star Trek*. If they're still doing it in the 24th century, you know it's important.

Whoever decided that summer was the time for reading made a mistake. I don't know about you, but I like to spend my summer out and about, enjoying the city of Vancouver. The time for reading is winter. It's rainy, dark, and generally more depressing than summer. What better time to escape into a good read? I like to think that my crotchety anti-conformity is shared by more people than it probably is but if you agree with me about this coming time of year and its perfect conditions for curling up with a good book, then read on! I have gathered a few of my favourite reads as well as some I'm looking forward to diving into this winter.

Personally, I tend towards genres like historical non-fiction, classic literature, and biographical/memoir-type stuff. Of course, my fascination with classic literature stems from my earlier fear that I don't read enough—an area I feel behind in, so there's a constant desire to catch up.

The first book on my winter reading list is one that I'm characteristically behind on. *Telegraph Avenue* was given to me as a birthday gift last year and I'm still not really into it yet. It's by Michael Chabon, who wrote other great novels like *The Yiddish Policemen's Union* and *The Amazing Adventures of Kavalier & Clay*.

In the category of more modern/guilty pleasure reading, Bobby Orr has a book, *Orr, My Story* coming out for Christmas that I'm really looking forward to. For background: I grew up in a house with a signed picture of Bobby Orr above the fireplace. He's something of a Woolsey family hero and a very interesting figure. I'm also very much looking forward to *Still Foolin' 'Em* by Billy Crystal, another Woolsey family favourite.

To round this list out, a couple of my all-time great reads from past winter reading spells. Firstly, *The Secret Voyage of Sir Francis Drake* by UBC professor Samuel Bawlf. In the book, Bawlf posits a theory that Francis Drake was the first European to circumnavigate Vancouver Island while on a secret mission from the Queen to look for a backdoor to the Northwest Passage. It's hard history that reads like a swashbuckling adventure. I know we've all been on the Cormac McCarthy train since the Coen brothers adapted *No Country for Old Men* but I do have to mention his masterpiece *Blood Meridian*. It's an extremely violent book that has haunted me since the day I read it, but in a good way.

And that's my list, folks. Please don't let it make you feel more behind in your reading. You see, here's the thing about books: they're important but not in any obligatory way. If you read, books will make you smarter, but that's not why you should read. You should read because it's fun—LeVar Burton says so! There's no other form of entertainment that fires up your imagination quite like the written word.

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IF THEY'RE STILL
DOING IT IN THE 24TH
CENTURY, YOU KNOW
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SATURDAY NOVEMBER 30



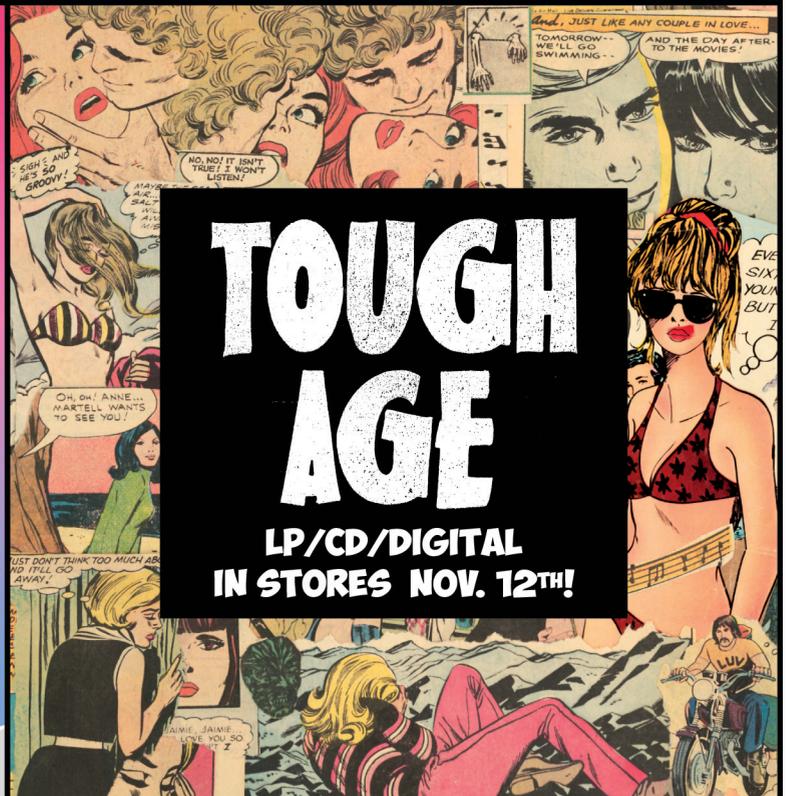
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Michael Hurley w/ guests
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SUNDAY, NOVEMBER 10
Spragga Benz
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Flex Crew (Long Weekend)

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ASAP FERG
MONDAY, NOVEMBER 11
ASAP Ferg Turnt x Burnt
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100s w/ guests

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MONDAY, NOVEMBER 18
Hip-Hop Karaoke (HHK)
Wu-Tang Edition
Seko & Flipout

HAPPY ENDING FRIDAYS
FRIDAY, NOVEMBER 22
Pop Princess Party
Jessie Andrews, Yurie
Cherchez, White Lung

AARON CARTER
SATURDAY, NOVEMBER 24
Aaron Carter Y2K Party
Michael Brock, Matisse
Sup Fu? Saturdays

BASS COAST 6
THURSDAY NOV 28TH
TICKET LAUNCH PARTY
THURSDAY, NOVEMBER 28
Bass Coast 6 Launch Party
Grenier, Sabota
Clyphs, Eprom

OTHER UPCOMING EVENTS:
 FRI, NOV 1 Blowfly w/ guests (Early Show)
 SAT, NOV 2 Pete Rock & CL Smooth w/ Camp Lo
 SAT, NOV 9 Sup Fu? Saturdays w/ Marlon J English
 WED, NOV 13 MMAR Coalition w/ The Rascalz
 FRI, NOV 15 Don't Talk To The Cops
 SAT, NOV 16 Thundercat (Early Show)
 WED, NOV 20 November "Miss Stachia"
 THU, NOV 21 Twista Now w/ guests
 FRI, NOV 29 Smalltown DJs w/ Butter

WELCOME TO THE ZINE SCENE

by ALISON
BRAID

illustrations by
MOSES MAGEE

Ever wondered how to get involved with the underground world of zines and independent culture? Still hung up on wondering what a zine is? Ponder no longer, as Canzine West is back this year with a one-day festival that will knock your hand-knit socks off.

Canzine West is an offshoot of Canzine Toronto, which first began in 1995, and has had a hugely successful history. The event, organized by *Broken Pencil: the Magazine of Zine Culture and the Independent Arts*, features a wide array of artists, writers, and performers specializing in zines and independent publishing.

For those who've never dipped their big toes into the waters of alternative culture, coordinator Laura Trethewey says the biggest reason to visit Canzine West is that "you're just not going to see this stuff anywhere else." And she's right. In a world where online publishing is becoming more and more prominent, the focus of Canzine West is on artists who know it's not all fun 'n' games. They know it's worth it to create something unique by hand.



The variety of talent you will see at Canzine West is also unparalleled. "You get...indie publishers, artists, and creators... people who create artwork and zines in their basements or at home, people who run micropresses on the side, Emily Carr artist collective, [and] high school students," says Trethewey. The list goes on and on.



And for attendees working on their first piece, Trethewey encourages them to bring them along. "[For] anyone who [does] not have a mainstream way to get it out there...this is their chance to showcase their work to the world."

This year, Canzine West will feature a couple of its tried and true events as well as some exciting new additions. Back again is the popular 1-2 Punch Book Pitch, where participants are given two minutes to convince the judges why their manuscript is a must-read.

The day will also include an artist panel covering the challenges and craft of using the graphic art to portray real life, a Vancouver writers series, and four eight-minute hyperspeed talks.

A few well known presenters from Vancouver's publishing scene include Brian Kaufman, Kevin Chong, Sarah Leavitt, Colin Upton, Geoff Mann, Catherine Owen, Catherine Busby, and more.

Due to its incredible lineup and impressive turnout each year, Canzine West is also a fantastic place to make connections. Trethewey recalls an example from Canzine Toronto, where comedians Amy Lam and Jon McCurley met. They now run the improv comedy group "Life of a Craphead," and host a popular monthly comedy night at the Art Gallery of Ontario. So no matter your experience, niche, or particular talent, Canzine West has something for you.

Before November 2 rolls around, go home, get inspired, and try your hand at being a zinester. There are no limits: you can create whatever tickles your fancy, be it a zine about the dangers of umbrella spokes, the perils of the jungle, or the 103 uses of garden gnomes. So pull up those socks, drag that dusty craft box out of the attic, and get creating. In the time it takes you to do that, I'll have thought of garden gnome use #87.

Canzine West will run from 1-7 p.m. on November 2 at Ukrainian Hall (805 Pender St. E.) Tickets are \$5 at the door and will include a fall edition of *Broken Pencil*. For anyone hoping to participate in the 1-2 Punch Book Pitch, it's run on a first-come, first-served basis. Sign up by emailing canzine@brokenpencil.com with your name, email, phone number, and two or three lines describing the project you'd like to pitch.

I'M WITH THE BAND

TERRACE

by **DUNCAN VIEIRA**

illustration by
TIERNEY MILNE



I arrive early at the Media Club on October 3 to speak with local indie electro pop band, Terrace. They released their first full-length, *As Far As the Night Can See*, back in June, a versatile soundtrack for shoes-off dancing at a house party, taking flight over the Atlantic, and every occasion in-between. Preparing for the show tonight, lead singer/guitarist Simon Lock bounces around on stage, adjusting stage lights and pedals, chatting to everyone that walks in the room. To each side of Lock stand the band's keyboardists, Chris Brewer and Jodi Kane Hoelsing. Terrace begin their soundcheck and Lock's guitar breaks high above the thrum of synthesized bass. Everyone taps their feet, wanting to dance, as he sings the first lines of "Kane Garden Bay." After the soundcheck I follow them outside the club to talk before the show.

Discorder: You just put out your first full-length album in June and have been touring over the summer. How has that been?

Lock: It's good—as good as it could go for a band independently releasing an album.

We're starting to break the Top 10s in the college charts and that's really cool because that's our audience. That's the people we want to listen to us. Ultimately, they like the same music as us.

I've been trying to place your music—the feeling it imparts—and it came to me that it's really that feeling of travelling, of leaving somewhere.

Hoelsing: We love that type of music that makes you feel good when you're travelling or just hanging out on a beach. So it's going to come out in our songs for sure.

Lock: It took an EP and an album to get our sound, but we're finally getting it. It's somewhere far away and warm. There's a drink on special, and there's probably not a lot of people around. We keep saying a beach in France...or a terrace in France.

Are there any go-to bands you listen to when you're travelling?

Lock: In the Caribbean, I think it's got to be early, early Bob Marley. Anything that Phoenix has done is awesome for going away; travelling has a way of making you listen to music you wouldn't normally listen to.

Hoelsing: Air France, every time I went anywhere for about six months they were on my playlist.

"WE DEFINITELY LIKE TO HAVE FUN. WE TAKE THE BAND SERIOUSLY, BUT WE NEVER TAKE OURSELVES TOO SERIOUSLY."

What are your favourites that stand out on the album?

Lock: Our favourite song is "Kane Garden Bay," just because it happened in about three hours. We hadn't written anything for months, and we were rehearsing for a show at the Electric Owl; someone started in on a keyboard lick, and then another... I went home that night and arranged it. It was recorded in two days. That song is hot, summer, desperation, and longing—still fun—but heavy. That was the first time we all sparked on the spot.

Are you working on anything new?

Lock: Yeah, we've got some new stuff. We have skeletons lying all over the place. We're going to start writing again in January, and go away somewhere; we're looking at San Diego at the moment, somewhere near the beach. The three new songs we have are decidedly "speedo." Very summery, very dark-tan.

What are your big influences?

Lock: Early '90s techno, acid house, post-punk, Joy Division, and the Buzzcocks. That kind of stuff. All the way up to bands like Interpol, Cut Copy, and Friendly Fires. Chris is really into hip-hop. Jodi likes a lot of polka, Oktoberfest stuff [laughs].

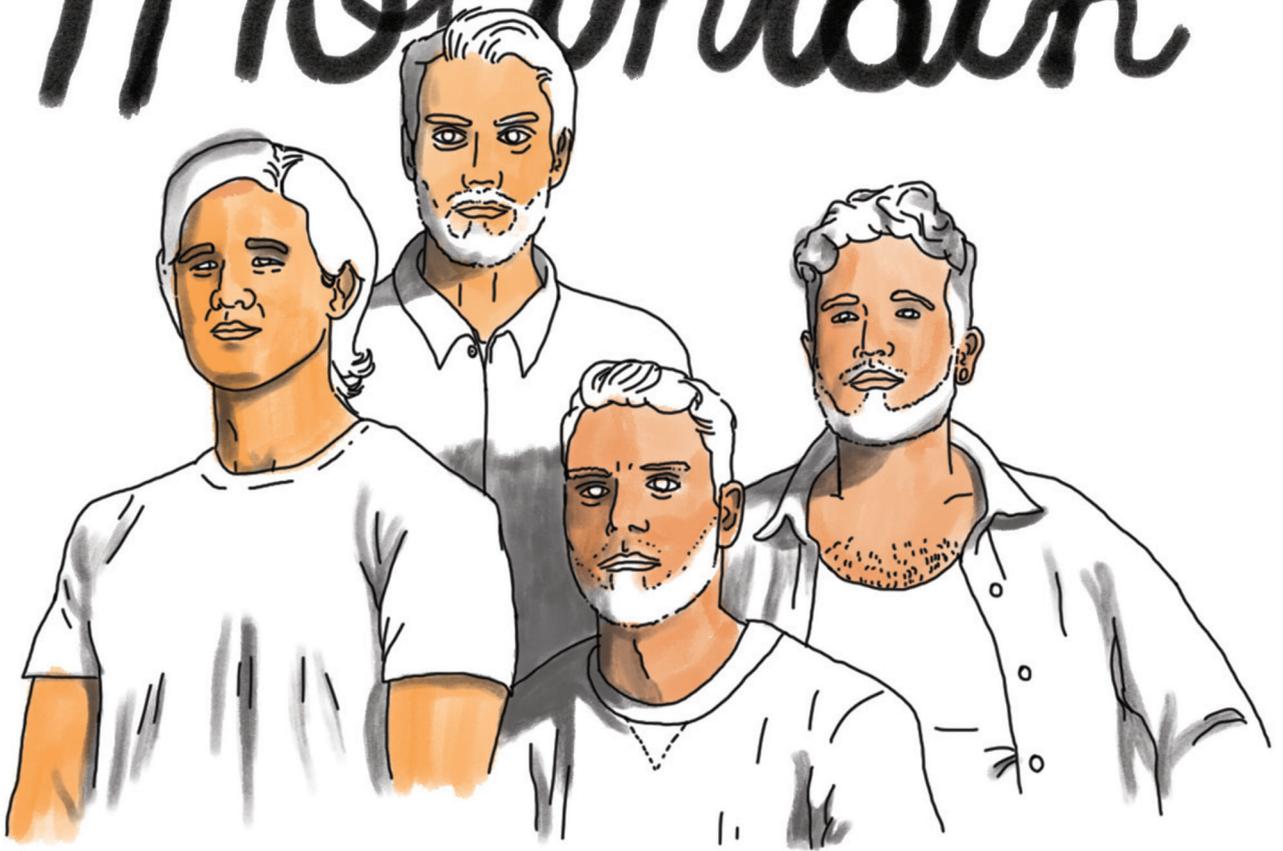
Hoelsing: We come from different places, but we also have bands that we all love; we're all going to agree Arcade Fire is awesome.

Lock: We meet in the middle with musical tastes, and where we meet is the sound of the band.

I think we generally take ourselves too seriously in Vancouver. It's nice to you guys having some fun.

Hoelsing: We definitely like to have fun. We take the band seriously, but we never take ourselves too seriously. I think as individuals, we didn't before this band either. It's all so dreary [in Vancouver] anyway. We just want to play some shows, write an album, work together, and put something out that doesn't sound like everything everyone else is playing.

Bear Mountain



by **MAX
WAINWRIGHT**

lettering & illustration by
JUSTIN LONGOZ

photo by
JOANNA AMBROSIO

Upon hearing the words “Bear Mountain,” you might conjure a tableau of fantastical imagery, marked by dark ominous woods and severe landscapes. More than likely though, “Bear Mountain” evokes the fantastical sound-scapes crafted by the electro-pop band of the same name.

Since 2011, Bear Mountain have steadily made their presence heard (and felt) by touring behind their indomitable EP *XO*. Released independently in 2012, and then re-released by Last Gang Records in May, *XO* is a collection of bold indie-dance and synthpop. Featuring a mix of eclectic textures, each song soars higher than the last, making *XO* a careening listen. Bear Mountain’s versatile and confident sound allows them to fit snugly on bills alongside Bloc Party, Hot Chip, and Islands. *Discorder* recently caught up with band architect, Ian Bevis, via phone during some downtime of his immersive touring schedule between Los Angeles and Austin.

Bear Mountain have become renowned for their ambitious live show, one that seems to outstrip the small venues a young touring band typically inhabits. When I caught Bear Mountain's opening set for Islands in late September, the humble Media Club was bursting at the seams. The band, with Bevis on bass, twin brother Greg on drums, Kyle Statham slinging the guitar, and Kenji Rodriguez providing the light show and synth textures, projected an arena-sized expansiveness with energy to match. Not surprisingly, Bevis tells me the band has always had big plans for his music in the live setting: "Ultimately, that's the kind of show we want to create. Something you can take to an arena and have a massive production."

It's not that bigger is necessarily better, but Bevis wants the Bear Mountain experience to be "much larger than [them]." It stems from the project's modest compositional origins on Bevis' laptop. "The songs come first definitely...a song is not a one-dimensional thing. Music is very three-dimensional. It can be very all encompassing...you can listen to a song and live in that world for three and a half minutes. So, by having this visual component and by bringing that alive in a show, really brings it to life."

Bear Mountain's live visual component is a natural extension of how Bevis views his songwriting. It has the same sort of function as a sample or synth part. Each Bear Mountain song is "almost like a painting in a way" with its own sensory territories. It starts with a feeling or emotion and is realized by the exploration of sound and vision. Bevis' goal with songwriting is to be that explorer and relay to the listener as much sensory experience as possible: "I would hope we'd done a good enough job that the feeling, or the emotion or the imagery is there."

There is definitely a strong theme of exploration running through Bear Mountain. As much as composition is an emotional and sensory peregrination, for Bear Mountain, it's also a ramble in sound itself. "If you can think of a sound, you can use it in a song," says Bevis, "that search for those sounds is what keeps it going."

That's the most exciting part about writing music for me right now."

As Bevis and I talk about sounds and samples, I can't help but recall the band's elaborate live gear and instrument setup. Bevis laughs, "Yeah, we each have our own little battle stations...We were playing in LA on Monday night and some dude, right before the show, he's like, 'Oh man, these guys have way too much stuff. It's kind of overkill.' And then we played the show and that same guy was like 'Holy shit! Okay, I take it back.' We use it. Nothing's for show."

It all leads back to the hunt for sounds, as Bevis admits: "I actually brought a USB turntable and a bunch of records with me on this tour so I can pull samples on the road, and I've never done that before. It seems a bit extravagant to be hauling around a fucking turntable and a bunch of records...but, for me, when I don't have any ideas, the best thing to do is to go through a bunch of samples and see if something jumps out."

As Bevis and I conclude our discussion, a thought comes to me. "The name [Bear Mountain] comes from *The Dharma Bums* from Kerouac ... I was thinking of what the connection might be."

After a pause, Bevis remembers a part of the novel that remains significant for him. "There's this part where [the characters] go and climb the mountain and they have this amazing, euphoric experience. They get to the top and are over the moon—elated that they hiked the mountain. And then on the way back down, it turns to nightfall and they lose their way, and they start getting so angry." Much like all Kerouacian stories, Bear Mountain is about the whole journey, both highs and lows.

Though their journey has just begun, I'm sure it won't be ending anytime soon. As long as Bevis and company continue to push boundaries, I'm sure the Bear Mountain experience will grow even grander and more nuanced.

Bear Mountain play the Vogue Theatre on November 9 alongside the Belle Game and the Dary's.

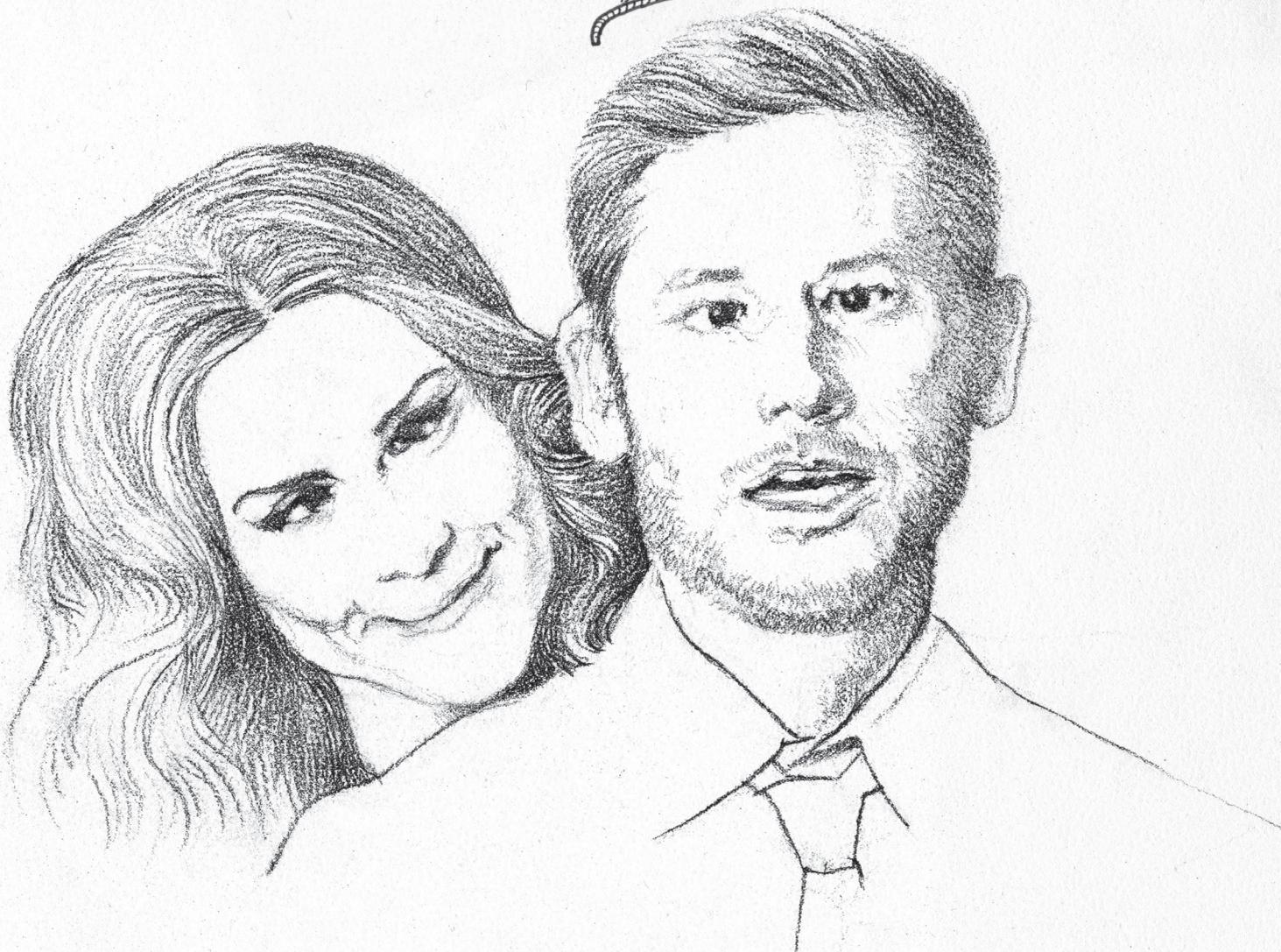
“ULTIMATELY, THAT’S
THE KIND OF SHOW
WE WANT TO CREATE.
SOMETHING YOU CAN
TAKE TO AN ARENA
AND HAVE A MASSIVE
PRODUCTION.”



by EVAN
BROW

illustration by
GORDON HALLORAN
lettering by
KIM PRINGLE

★ THE ★
Ryan
& Amy
★ SHOW ★



When they're not dressing up as lesbians in trench coats, middle-aged moms, or serial killer Aileen Wuornos from *Monster*, Ryan Steele and Amy Goodmurphy are bubbly, sociable people. The type you want to talk to at parties, who suck you into their conversation and don't let go.

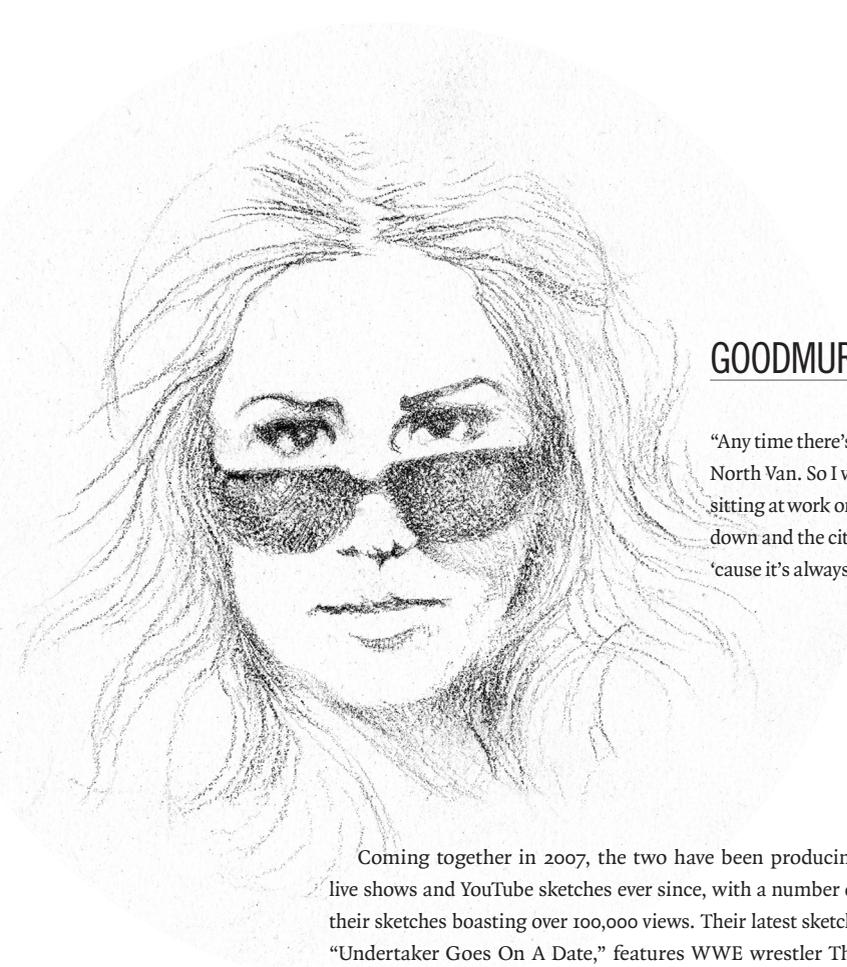
Steele and Goodmurphy are the titular members of *The Ryan and Amy Show*, a sketch-comedy duo known for pushing boundaries with a wide-range of material. Who else would do a "monster-in-the-closet" horror parody sketch featuring soft Japanese pop and call it "Asian Crooner"? And while Steele and Goodmurphy share a similar sense of humour, their paths to comedy certainly

contrast. For Goodmurphy, being funny and different was always something she wanted to do.

"I got called weird a lot when I was younger because I was always trying to make people laugh. And they'd laugh or call me weird or laugh while calling me weird, but I realized then that I always wanted to be goofy," says Goodmurphy.

But for Steele, comedy only came as a recent pursuit in adulthood.

"I was 29 and I did a speech at my best friend's wedding and the room was in heavy laughter. That was the first time I believed that, you know, I'm funny," says Steele.



GOODMURPHY, ON A SKETCH SHE WANTS TO DO:

“Any time there’s a sunny day, Vancouver freaks the fuck out to English Bay. And I live in North Van. So I want to do this video where people are in different situations, like they’re sitting at work or they’re sitting in their house, and then they see one sunbeam shoot down and the city goes crazy and everyone gets in their car and rushes to English Bay, ‘cause it’s always just a fucking zoo on a sunny day. People go nuts.”

Coming together in 2007, the two have been producing live shows and YouTube sketches ever since, with a number of their sketches boasting over 100,000 views. Their latest sketch, “Undertaker Goes On A Date,” features WWE wrestler The Undertaker, played by Vancouver comedian Cam MacLeod, enjoying drinks with a girl.

“I’ve been a fan of pro wrestling since I was seven or eight. And I was from the days of Hulk Hogan and Macho Man and Razor Ramon,” says Steele. “I had this idea...to explore if we took these wrestlers and put them in real situations. And going on a date just seemed like the natural thing.”

The video might even be the first in a number of fake WWE wrestling sketches.

“What came for me in the mail recently was a gold bodysuit that I ordered for Goldust, which was kind of mid-’90s,” says Steele. “And we’re hoping Amy can do a Chyna one. I definitely want this to be a continuing thing.”

The wrestling theme would join a growing list of the group’s recurring characters, which includes their most-played characters, Moms Over Miami, a fictional pop duo made up of middle-aged moms Judy Campbell and Susan Derulo, who perform songs like “Tiny Victories” and “YOLO!”

“They’re fun,” says Goodmurphy, describing Moms Over Miami. “They love having fun. They’re happy. They want to be

famous. They’re best friends, but they get into tiffs, but they love each other to death.”

The characters, recognizable by their excessive eye shadow, “mom haircuts,” and noticeable “front butts,” got their look from a close source.

“I went into my mother’s closet, and she hates me for this, but I steal all of her old clothes, and her clothes now, and put them in the videos,” says Goodmurphy.

Another of the group’s well-known characters is Monster, the character of Aileen Wuornos Charlize Theron plays in Monster. Goodmurphy, who plays the character, loves Monster’s mannerisms and the immersion of playing such a unique character.

“I just white out my eyebrows, wipe off my makeup, slick my hair back, and put teeth in,” says Goodmurphy. “But I hate myself now. Lately, the video’s been getting around, so I’ll be in random places, parties, whatever, and someone will say, ‘Hey, you’re Monster!’ Don’t know my name. And I’ve got full makeup on.”

For the group, sketch comedy is all they want to do. From their live shows to their video sketches to everything they want for the future, sketch comedy is their goal.

“I’d love to go on tour one day,” says Steele. “I’d love to travel with this woman ... and go to every single state in America, across Canada, and stay in cheap hotels and do the same show every single night, in front of different audiences and watch the sketches grow even more.”

While the group continues to produce their YouTube sketches and their live shows—put on at the Junction on Davie Street—the group is currently writing a pilot with a production company in Los Angeles. So the next time you see a middle-aged mom music video or the interesting mannerisms of a serial killer on TV, it might just be Ryan Steele and Amy Goodmurphy.

“I GOT CALLED WEIRD A LOT WHEN I WAS YOUNGER BECAUSE I WAS ALWAYS TRYING TO MAKE PEOPLE LAUGH. AND THEY’D LAUGH OR CALL ME WEIRD OR LAUGH WHILE CALLING ME WEIRD, BUT I REALIZED THEN THAT I ALWAYS WANTED TO BE GOOFY”

Catch The Ryan and Amy Show performing live at the Junction on November 26 and November 28. Both shows start at 8 p.m.

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cluding special events)

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MOUthing OFF

by **KEEFER
PELECH**

lettering by
KIM PRINGLE
photo by
ELEANOR WEARING

It's a Wednesday night at the Wolf & Hound Pub, on the corner of West Broadway and Dunbar Street. I'm sitting with guitarist/vocalist James Leung and drummer Ross Sheppard, two thirds of the local rock-outfit the Mouths (the bassist Kett Panther is unable to make it tonight). Between talks of Britney Spears related warm-ups and mouth-based puns, we discuss the group's evolution, their relationship with Blank Vinyl Project, and impending plans for the future.

The Mouths have a sound reminiscent of Arctic Monkeys and *Is This It*-era Strokes, but with a rougher finish. Complementing the driving quality of the band, Leung provides catchy vocals, at times with a well-delivered rasp. Living up to their namesake, the Mouths engage with articulate energy.

"I think the mouth is a good body part," says Leung when asked about the band's name. "It's a really expressive body part and that's important for music. It should be expressive."

"It also has a little sexual innuendo," Sheppard quickly adds.

The Mouths trace their history back to October in 2011, though they'd been jamming together before then.

"That was our fist gig," Leung recalls. Their debut had the Mouths opening for Oh No! Yoko and Said the Whale, something arranged by the latter after they listened to the Mouths' early recordings. "They did us a huge favour by letting us open. We started off right...and then we didn't play another gig like that for two years."

Since then, the band has managed to string together other milestone shows, graduating from playing locations like youth centres to more recognizable venues. "We played the Pit a lot last year," says Leung. "Those were the first gigs where people came out and knew the lyrics and stuff. That was really nice." The Mouths

have also had the pleasure of playing at Fortune Sound Club, the Railway Club, and Zoo Zhop, among others.

Another milestone for the band involved the departure of founding member Justin Sheppard, Ross' brother. Without their lead guitarist, the remaining members had to pick up the slack. "We've readjusted all of the songs so that it works without two different guitars," says Leung.

"We've been playing a lot so we've gotten a lot tighter since then." Sheppard agrees. The departure has led to a more experienced band.

Many of the Mouths' recent opportunities have resulted from their relationship with Blank Vinyl Project (BVP), UBC's campus record label. The trio submitted a video audition to the label and were asked to perform a subsequent live audition. "[BVP] weren't sure if we sucked or not 'cause they couldn't hear me singing." Leung reflects on the experience. The audition paid off and the Mouths were picked up as a BVP Featured Artist for the 2013/14 period.

"Fortune was through them. They've hooked us up with people. Gig's, promo stuff, and a fun weekend in Chilliwack," says Sheppard

"It's really important that they're just there poking us every once in a while. It's really easy to shut off your brain and forget to do music when you're busy with school and stuff," adds Leung.

Over the summer, the Mouths have been busy recording songs with Curtis Buckoll from Rain City Recorders. Their plan is to release a series of 3-4 song EPs in lieu of a full-length, with the first launch on November 9 and a release gig on November 15 to follow.

THE DIRT



ERIC CAMPBELL by CURTIS
& THE DIRT AUCOIN

photos by
CURTIS AUCOIN
lettering by
JONATHAN DY

Sundays are typically made for hangovers and sleeping in. But one blue-bird morning I find myself driving out to North Van for an interview with Eric Campbell, frontman of the outlaw rock and roll outfit the Dirt. As I walk up to his home, a decaying boat looms amongst the bushes of the front yard, guarding the residence. Avoiding ashtrays and empty beer cans up the stairs, his flustered roommate meets me at the front door. Barely poking her head out into the morning sunlight, she tells me that Campbell is still sleeping. Unsure what to do, I follow her through the unfamiliar halls and open a door adjacent to a dirty dish-filled kitchen. Glancing around at the stacks of books filling the room, I meet the eyes of a complete stranger awakening to the warm newness of day. Without delay, we casually slap hands and introduce one another. The nonchalance and confusion of the scene isn't entirely odd though because after etching the Dirt's recent release *Kill Your Love* into my skull over the past few weeks, I expected nothing less.

Eric Campbell & the Dirt's music is a beautiful summation of human depravity. *Kill Your Love* somehow conjoins the sadistic and the satirical into this great big catharsis of rock and roll. The album drags you through mud and squalor, spits in your face, and will make a misfit out of the most morally conscious. With sounds alluding to the Deep South and rock pioneers like Eddie Cochran, Hank Williams, Little Richard, and Hendrix, each song plunges you deep into the dark depths of the human psyche, complete with lyrical mortification fronting twangy guitar lines and thunderous drum beats. Inspirations like the Gun Club are immortalized on the album's cover of "For The Love of Ivy" and Gene Vincent's precious sock hop tune "Who Slapped John?" is transformed into a murderous bloodbath on "Who Stabbed John?" *Kill Your Love* was something that Campbell had to logically create as an artist, with its development traced back through the 10 years he has spent playing and performing music.

As Campbell sprawls out on the couch, with hands clasped behind his head, he reflects upon his first experiences performing at open mic nights. "Every weekend I went wearing the same wide-brimmed hat, tweed jacket, flared jeans, and these white cowboy boots with inverted crosses on them." Laughing, he speaks of how "they gave you three songs and I only played Bob Dylan."

Like most musicians, Campbell began to feel a "lack of inspiration in performing other people's songs" and needed to "espouse the shit building up inside." He then started to write and compose songs, all the while performing with bands like Dirty Spells and No Sinner. Eventually Campbell developed a collection of songs that needed to be recorded, so he met up with long-time friends John Mulder (bass) and Louis Edward (drums), and started jamming out the melodies inside his head.

"For our first show we were booked for a 40-minute slot and ended up stretching out Hendrix's 'Manic Depression' for about half an hour. Our songs were pretty much just a verse then some sort of an instrumental freak-out, then back to the verse again. It was all about trashing our instruments."

Now the Dirt's set has evolved into a well-polished musical massacre. Their setlist inevitably starts a dance-mosh and at the *Kill Your Love* release show, they were able to transform Electric Owl into a fully-fledged war zone with bodies and birthday cake flying across the room.

At this point in the interview, I was dying to unveil the ghouls lurking behind the Dirt's "Ropes and Chains" music video—though I never suspected to learn about a legitimate ghost story.

"The house was haunted, no doubt about it. It looked like a bomb went off inside. The floors were caving in, endless water dripped from the ceilings, and the rancorous smell of black mould definitely placed our health at risk. We spent the entire day filming in silence until the cops showed up and it became a pretty heated affair. Their biggest concern was that the place was infested with black mould and that it had once been quarantined off as a biohazard. Eventually, we heard through the grapevine that a man named Gottfried Plank had hung himself within the home's very walls and its good knowing our video gave his ghost one hell of a send off."

As we take photos in the ruins of Eric's backyard, I ask him if the Dirt has an upcoming tour for the album. "I don't think we'll have time. Besides, Canadian winters are insane. I was involved in a sketchy accident years ago where our tour van flipped and since then I've kind of sworn against touring in the winter." Lucky for us the Dirt, now a four-piece with the joining of Colby Morgan on guitar, will be unleashing their rock and roll doom all over the city for these depressing few months. So instead of melancholically awaiting the sunshine, seek out the Dirt and awe at their malicious tunes spuming across a haze-filled bar.

"AT THE KILL YOUR LOVE RELEASE SHOW, THEY WERE ABLE TO TRANSFORM ELECTRIC OWL INTO A FULLY-FLEDGED WAR ZONE WITH BODIES AND BIRTHDAY CAKE FLYING ACROSS THE ROOM."





TOUGH AGE

by JULIE
COLERO

lettering by
MOSES MAGEE

photos by
JONATHAN DY

Tough Age is a Vancouver success story in the making. The band—Jarrett Evan Samson on guitar and vocals, Penny Clark on guitar, Lauren Smith on bass, and Chris Martell on drums—was birthed out of the ashes of Korean Gut, and has ties to Collapsing Opposites and Apollo Ghosts. My opportunity to chat with the band presented itself on the night they gathered on the floor of the Mint offices, stuffing 500 vinyl sleeves and eating cheesy bread and soggy shrimp pizza. As we all stuffed, sealed, and stacked, the band caught me up on their brief but action-packed history together.

The band played their first show in January, and was signed to Mint Records by summer's start. The self-titled album is out in early November, and Samson says there are already four new recordings slated for release on a seven-inch in the new year. "I'm just going for it," says Samson, "Just doing it. Committing to the idea and getting stuff done. There's no point waiting around for the perfect time for things. There's something more interesting to me in the immediacy of just getting it down and moving on. And I guess, clearly, it sort of worked."

Two of the record's tracks are remnants from Korean Gut

days, and Smith says it's "a huge compliment" when I compare one, "Cocaine Vouchers," to Apollo Ghosts. Samson played guitar in the Ghosts, and says he wrote it when he was joining the band, and that "maybe it was subliminal." I ask if the band's folding was a good thing for Tough Age, but Samson denies ever feeling held back. "I only ever felt supported by Apollo Ghosts in every way. Those people are my family and I love them all to pieces."

Samson claims to have a long history of being in at least three bands at any one time, but is happy to focus his energy on Tough Age, where he has the chance to take his frontman duties and varied influences and channel them into a good-time, all-out rock-and-roll band. The band's gritty, garage-rock sound is transformed on the album into something far cleaner, and at times almost bubble gum-esque, courtesy of label-mate Jay Arner. Songs like "Open It Up" and "Sea of White" are anthemic gems, while others like "The Heart of Juliet Jones" and "Seahorse" offer up jangly, almost shoe-gazey romantic musings.

The band's debut album cover is a comic collage by Samson, composed of images from old Romance and DC roo Comics and the strange back-page ads. He's woven a few

“TOURING MAKES YOU BETTER. YOU’RE OUT PLAYING FOR PEOPLE YOU DON’T KNOW. YOU DON’T HAVE THE FRIEND CUSHION. YOU’RE PLAYING FOR PEOPLE WHO ARE ONLY GOING TO LIKE YOU BASED OFF WHAT YOU ARE DOING. THEY DON’T CARE THAT YOU HAD A BAD DAY OR HOW STRESSFUL WORK’S BEEN. THEY JUST KNOW WHAT THEY HEAR, SO YOU HAVE TO SINK OR SWIM.”



inside jokes into the collage, including a saucy trompe-l’oeil in the bottom corner (happy hunting!). He feels the collage is a fair use of the images, much like the band’s now legendary “Make It Tough Age” T-shirt, featuring a parody image of McDonalds ‘80s spokesman Mac Tonight, which garnered the band a few mysterious emails asking them to contact a law firm.

“It’s pretty small potatoes,” says Samson, as they’re not out to make money off of McDonalds. “I’m absolutely obsessed with Mac Tonight. He’s my Reagan. To me, he represents this horrible, bloated corporate indifference...As a kid, I loved him because he was so terrible. There’s a perverse, sincere love for the worst mascot in history.”

The band had their controversial T-shirts in tow as they set out earlier this year on two short tours, touring Western Canada in June and Ontario later in the summer.

“Tour is really hard because you’re always around people. It’s hard to find alone time,” says Samson.

“Remember how handy that sage spray was, though?” asks Smith. Everyone agrees that Smith’s “beautiful, green-tinted chill-out smell” was a lifesaver in combating smelly feet in the tour van during a hot Toronto tour with the Ketamines.

The Ketamines are Tough Age’s best tour buds in the universe, as the two bands shared a van and a watery Sled

Island festival adventure. “I’ve known Paul [Lawton] for over a decade,” says Samson. “He’s one of my best friends in the world. He is a very high strung individual, but so am I.” Clark laughingly describes the two as “co-conspirators.” Touring with the Ketamines was an eye-opener for Samson, and a positive experience for everyone. Martell insists that touring has made the band “grittier,” and Samson puts it thusly: “Touring makes you better. You’re out playing for people you don’t know. You don’t have the friend cushion. You’re playing for people who are only going to like you based off what you are doing. They don’t care that you had a bad day or how stressful work’s been. They just know what they hear, so you have to sink or swim.”

Tough Age’s ability to swim is what drew my attention to them in the first place—during a show at Champion Jack’s in Abbotsford in June, the mic stopped working. Tough Age, however, didn’t stop. Samson just pushed his way into the crowd and yelled his lyrics at the top of his lungs. It was awesome, and the crowd ate it up. That’s what the band, and the biz, calls “tour-tight”, and Tough Age had it by Day Two of their first tour.

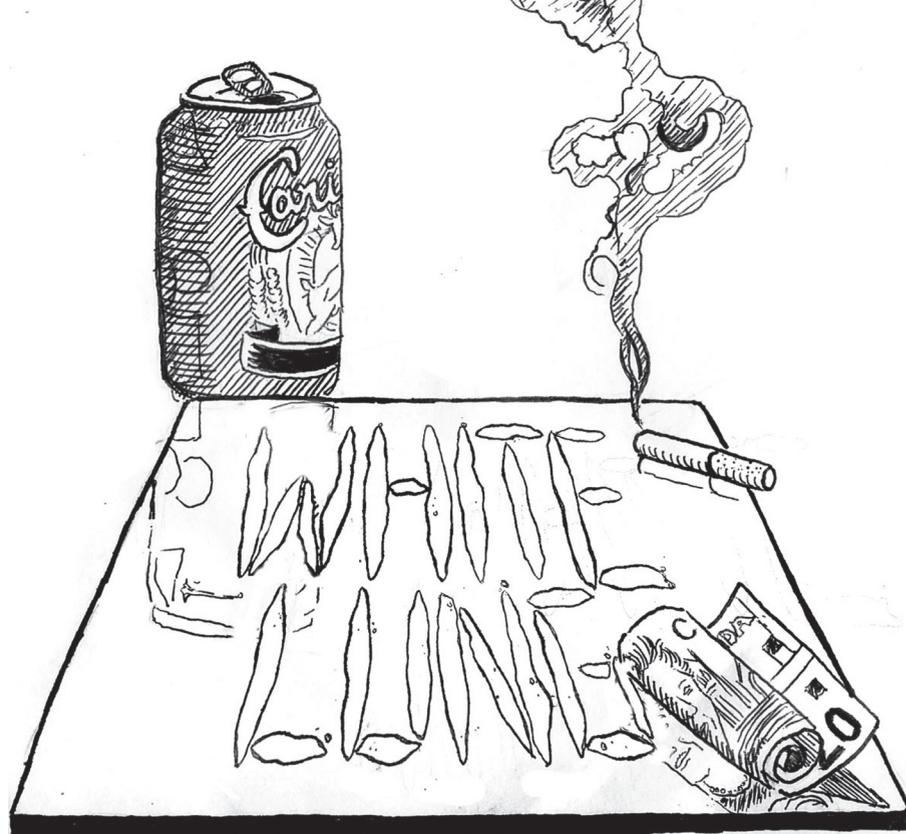
While Tough Age are rocking most aspects of music business-ing, they still have a few hurdles to leap; for instance, none of them knows how to drive. That’s rough for a band with a desire to tour. The band enlisted two friends to take them to Alberta in June, and “When we were out east, the Ketamines chauffeured us around like a bunch of chumps,” says Samson.

“The Ketamines have offered us \$100 from their band fund, and I have vowed to be the first to learn,” declares Martell proudly. Clark chimes in with the caveat that the licensee will “have to wear a Ketamines shirt in their license photo” to get the cash prize, though.

Tough Age’s self-titled debut album comes out November 12, with a release party at the Biltmore Cabaret on November 16.







“I don’t like to think too hard about ‘punk’ or what that word even means. Basically, if you try to analyze it down to something tangible it’s just ridiculous. It’s like a dog chasing its tail,” Mish Way explains to me over email.

“You ever watch a bunch of music nerds argue over what it means to be punk while they’re coked at 4 a.m.? Spare me. What’s the point in this argument? The definition of punk is decided by the individual.”

Way is the lead vocalist for White Lung, a Vancouver-based group with a skittish, heated sound. Alongside guitarist Kenny William, drummer Anne-Marie Vassiliou, and bassist Grady Mackintosh, the group has recorded two full-length albums since they formed in 2006. With a new seven-inch, *Songs about the South*, due for release in early November, the four-piece is quickly carving out a niche for themselves.

Songs for the seven-inch were written in the early summer while the band was between tours, but it isn’t some sort of hard-rock Southern gothika. “I wasn’t trying to create an image about the South and share it with people who buy the record. It’s more like we were on tour, I was writing a lot of lyrics in the van because I was bored and inspired by things that were really bothering me,” says Way.

She adds that lyrical content on *Songs about the South* deals with complex issues related to “sexual dynamics” and “desperation” in drug abuse.

The paste of White Lung’s sound is Kenny William’s guitar work. It’s a grinding, cranking sort of paste that brings everything together. “Kenny is like one part metal, one part Johnny Marr, and one part smoking-speed-out-of-a-light-bulb-at-5 a.m.-craziness, but it’s what makes him so genius” says Way. “I would be a real waste without him.”

“Blow it South”, *Songs about the South*’s A-side, has an up-close feel, without sacrificing the high-speed aggression

that evokes images of decaying, expansive warehouses. There’s a sense that the song is a move towards darker content, but it’s a hard call to make. Touring has certainly had an effect on the band’s music—and with White Lung on the festival circuit, the touring has become more frequent.

“I’m learning how to do the festival thing slowly,” says Way, before making a quip about the festival scene. “I mean, [Pitchfork Music Festival in Chicago] was weird. It was like everyone on Twitter in one place drinking shitty wine and taking MDMA and kind of losing it because suddenly they all had more than 140 characters to communicate.”

Jesse Gander is the band’s recording “guru,” according to Way—he recorded *Songs about the South* as well as the band’s other LPs. In addition to White Lung, Gander has worked with an impressive list of artists such as the Subhumans, Japandroids, and the Pack AD.

“I get stressed out even thinking about recording,” says Way, afraid of the finality it brings. “Knowing that the song is coming to its final completion and with that, will become an expectation for our audience, intimidates me.” Way agreed to our interview on the condition that it was over email because of the same concern.

Aside from her role as frontwoman for White Lung, Way is also a freelance journalist for the likes of *Vice*, *Noisey*, the *National Post*, and others. In the past, reporters have typified the band and Way because of her support of feminist ideas in lyrics and in articles. The fact that White Lung is a hardcore band consisting of several females has led many to clump it together with Riot grrrl, and it often overshadows the music. An inability to describe a band with a strong female member as anything but “feminist” supports stereotypes and norms that often turn females away from the punk and hardcore scene. Way’s lyrics touch on feminist themes, but the band is a lot more than that; it’s not a “gendered” band. White Lung is just a kick-ass four-piece making good, fast music.

WHITE LUNG

by JOSHUA GABERT-DOYON

illustration by ALISON SADLER



MONDAY

4

5
Shindig! Night 8:
Big Damn Heroes,
Candela Farm, Scin Laeca
@ The Railway Club
The Strumbellas, Rolla Oak
@ The Biltmore Cabaret

11

12
Shindig! Night 9:
42, Maqui, Violet Height
@ The Railway Club

18

U.S. Girls, Ether Island,
Cock & Swan
@ The Cobalt

25

26
Shindig! Semi-finals
@ The Railway Club
Twin Forks
@ The Biltmore Cabaret

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

1
Blowfly
@ Fortuna
Screaming Queens, Underpass
@ Astorinos

2
Foy Vance
@ Electric Owl

3
War Baby
@ The Biltmore Cabaret

6

7
The Nautical Miles,
The Broken Mirrors, Old Cabin
@ The Media Club

9
Cass McCombs
@ Fortune Sound Club
Teen Daze
@ Electric Owl
Belle Game, Bear Mountain,
The Darcys
@ The Vogue Theatre

10

Red Fang, Bison, Sandrider
@ Rickshaw Theatre
Crystal Antlers,
Elephant Stone
@ Electric Owl

13

14
Pop 1280, Cowards
@ Astorino's
Ruffled Feathers, Their There,
Laura Reznik
@ The Railway Club
The Fall Down/Get Down 2013
@ The Biltmore Cabaret

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The Fall Down/Get Down 2013
@ Neptune Records,
@ The Biltmore Cabaret,
@ The Electric Owl
Tough Age Record Release
Party @ The Biltmore Cabaret
Paper Lions, Jordan Klassen
@ The Media Club

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The Fall Down/Get Down 2013
@ The Electric Owl

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22
Blitzen Trapper
@ The Biltmore Cabaret

24

Oneight, The Verbrilli Sound,
Mark Hjorthoy
@ The Media Club

27

28
Dead Voices, Unwed Mothers
@ The Media Club
The Fugitives, White Ash Falls
@ The Biltmore Cabaret

30

Black Joe Lewis, Radkey
@ Rickshaw Theatre

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 | | | Pacific Pickin' (Roots) | | CiTR Ghost Mix | CiTR Ghost Mix | CiTR Ghost Mix | 6am | |
| 7 | Bepi Crespan Presents... (Difficult Music) | Good Morning My Friends | | Tweets & Tunes | | | Radio Nezate (Eritrian) | 7 | |
| 8 | | | Queer FM Vancouver : Reloaded (Talk) | Suburban Jungle (Eclectic) | End of the World News (Talk) | Student Fill-in Slot | | 8 | |
| 9 | Classical Chaos (Classical) | Breakfast With The Browns (Eclectic) | | | | | | 9 | |
| 10 | Shookshookta (Talk) | | Butta on the Bread (Eclectic) | Pop Drones (Eclectic) | Rocket from Russia (Punk Rock/Pop Punk) | Sounds of the City (Eclectic) | The Saturday Edge (Roots) | 10 | |
| 11 | | Ska-T's Scenic Drive | | | It Ain't Easy Being Green | Stereo Blues (Blues/Eclectic) | | 11 | |
| 12 | | Synchronicity (Talk) | Morning After Show (Eclectic) | Smart People (Talk) Creators & Contributors (Talk) | Duncan's Donuts (Eclectic) | Definition Soundwave (Folk/Rock) | Generation Annihilation (Punk) | 12 | |
| 1 | The Rockers Show (Reggae) | Parts Unknown (Pop) | Student Special Hour (Eclectic) | TernyProject Podcast (Talk) Democracy Now (Talk) | Chips n Dip (Underground Pop, Garage, Lo-Fi) | Skald's Hall (Drama/Poetry) | Power Chord (Metal) | 1 | |
| 2 | | | Give Em The Boot | Extraenvironmentalist (Talk) | Ink Studs (Talk) | Radio Zero (Dance) | | 2 | |
| 3 | Blood On The Saddle (Roots) | Shake A Tail Feather (Soul/R&B) | The All Canadian Farm Show | Radio Free Thinker | Moon Grok | Programming Training | Code Blue (Roots) | 3 | |
| 4 | | The Leo Ramirez Show (World) | Discorder Radio | Sne'waylh | Twofold (Eclectic/Mandarin & English) | Nardwuar Presents (Nardwuar) | | 4 | |
| 5 | Moon Grok | Chthonic Boom! (Rock) | News 101 (Talk) | The City | Arts Report (Talk) | Simorgh (Persian Literacy) | News 101 (Talk) | Mantra (Eclectic) | 5 |
| 6 | So Salacious (Electro/Hip Hop) | 4'33" (Contemporary Classical and Experimental) | | 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) | Kew It Up! (Punk/Experimental) | | | | La Fiesta (World) |
| 8 | Rhythms (World) | Techno Progressive | Inside Out (Dance) | Folk Oasis (Roots) | Stereoscopic Redoubt (Experimental) | African Rhythms (World) | A Deeper Reverb (Heavy Reverb) | 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 | | | Beaver Hour aka Rossin (World Ghetto) | | The Copyright Experiment (Talk & Underground Electronic) | Canada Post-Rock (Rock) | Randophonic (Eclectic) | 11 | |
| 12 | | | | | | | | 12 | |
| 1 | CiTR Ghost Mix | CiTR Ghost Mix | G4E (Reggae/House/Hip Hop/Experimental) | G4E (Reggae/House/Hip Hop/Experimental) | | | | 1 | |
| 2 | | | | | Aural Tentacles (Eclectic) | The Late Night Show (Drum + Bass, Ambient, Industrial...) | | 2 | |
| 3 | | | CiTR Ghost Mix | | | | The Absolute Value of Insomnia (Generative) | 3 | |
| 4 | | | | | | | | 4 | |
| 5 | | | | | | | | 5 | |

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SUNDAY

BEPI CRESPIAN 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.

MOON GROK

(Eclectic) 5-6pm

Alternating Sundays

CHTHONIC BOOM!

(Pop) 5-6pm

Alternating Sundays

A show dedicated to playing psychedelic music from parts of the spectrum (rock, pop, electronic) as well as garage and noise rock.

SO SALACIOUS

(Electro/Hip Hop) 6-7pm

Skadz and Sprocket Doyle bring you Electro Swing, Alternative Hip Hop, Dubstep, Acid Jazz, Trip Hop, Local and Canadian Content – good and dirty beats.

MORE THAN HUMAN

(Electronic/Experimental) 7-8pm

Strange and wonderful electronic sounds from the past, present, and future with host Gareth Moses. Music from parallel worlds.

RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays

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

TECHNO PROGRESSIVO

(Dance) 8-9pm

Alternating Sundays

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

BOOTLEGS & B-SIDES

(Dance/Electronic) 9-10pm

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

TRANCENDANCE

(Dance) 10pm-12am

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

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.

4'33"

(Contemporary Classical and Experimental) 6-7pm

This program showcases "new music" – contemporary classical and experimental music, especially highlighting Vancouver's local performers and composers of new music, to uncover a new musical niche to the broader public in a friendly and accessible manner.

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 11 p.m. Nov.4: The month opens with four musical giants together: Lionel Hampton (vibes), Oscar Peterson (piano), Ray Brown (bass) and Buddy Rich (drums).say no more! Nov.11: Tenor saxophone pioneer Dexter Gordon came home to the USA in 1976. "Homecoming!" celebrates his arrival with trumpeter Woody Shaw. Nov.18: One of the most swinging and elegant pianists was Wynton Kelly. Here he is with bassist Paul Chambers and drummer Philly Joe Jones. "Kelly at Midnight". Nov.25: Roland Kirk ("Rahsaan") blew 3 saxophones at once and also played amazing flute. Here is his first album for a major label. "We Free Kings" is a stunner.

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 transsexual communities of Vancouver. Lots of human interest features, background on current

issues and great music.queerfmradio@gmail.com

BUTTA ON THE BREAD

(Eclectic) 10:30-11:30am

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.

STUDENT SPECIAL HOUR

(Eclectic) 1-2pm

Students play music.

GIVE EM THE BOOT

(World) 2-3pm

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

PROGRAMMING TRAINING

(Talk) 3-3:30pm

RADIO FREE THINKER

(Skepticism) 3-4pm

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

DISCORDER RADIO

(On-air version of Discorder) 4-5pm

Discorder 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

dj@crimesandtreasons.com

BEAVER HOUR AKA ROSSIN

(World Ghetto) 11pm-12am

Emma vs music.

64E

(Reggae/House/Hip Hop/Experimental)

12am-3am

Vinyl mixes, exclusive local tunes, good vibes from around the world, a thought and a dream or two with your host Logan. Reggae, House, Techno, Ambient, Dance Hall, Hip Hop, African, Psychedelic, Noise, Experimental, Eclectic

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

CREATORS & CONTRIBUTORS

Alternates with "Smart People"

(Talk) 11:30am-12pm

Talking to artists, entrepreneurs, founders, and innovators about their work, their process, and why they do what they do. Individuals who make positive contributions to the world in the hopes of inspiring and helping others to act on their own vision of contribution.

SMART PEOPLE

Alternates with

"Creators & Contributors"

(Talk) 11:30am-12pm

Interviewing people we think are smart. This program features weekly guests who have something intelligent to say. Tune in to hear researchers, professors, writers, activists, scientists, etc.

THE SHAKESPEARE SHOW

(Old Skool) 12-1pm

Dan Shakespeare is here with music for your ear. Kick back with gems of the previous years.

TERRY PROJECT PODCAST

(Talk) 1-2pm

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.

MOON GROK

(Eclectic) 3-4pm

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 skwxwu/mesh snichim (Squamish language). Originally aired on Coop Radio CFRO 100.5 FM in Vancouver, Tuesdays 1-2 pm

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!

On break from June-September 2013.

KEW IT UP!

(Punk/Experimental) 6:30-8pm

abrasive fight-or-flight music played at hot loud volumes. un-cooperative songs for things that are not alright. Punk, Noise-Rock, Post-Punk, Experimental, Industrial, Noisy, ad nauseum

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

G4E

(Reggae/House/Hip Hop/Experimental) 12am-3am

Vinyl mixes, exclusive local tunes, good vibes from around the world, a thought and a dream or two with your host Logan. Reggae, House, Techno, Ambient, Dance Hall, Hip Hop, African, Psychedelic, Noise, Experimental, Eclectic

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

ROCKET FROM RUSSIA

(Punk Rock/Pop Punk) 10-11am
Hello hello! I interview bands and play new, international and local punk rock music. Great Success! P.S. Broadcasted in brokenish

English. Hosted by Russian Tim. Website: <http://rocketfromrussia.tumblr.com>. Email: rocketfromrussiactr@gmail.com. Facebook: <https://www.facebook.com/RocketFromRussia>. Twitter: http://twitter.com/tima_tzar.

IT AIN'T EASY BEING GREEN

11am-12pm

This is CiTR's flagship beginner's show. 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.

DUNCAN'S DONUTS

(Eclectic) 12-1pm

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

CHIPS N DIP

(Underground Pop, Garage, Lo-Fi) 1-2pm

Dip in every Thursday afternoon with host Hanna Fazio for the freshest local indie pop tracks and upcoming shows.

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.

TWOFOLD

(Eclectic/Mandarin & English)

A Mandarin/English radio program featuring people and music from the community. Hosted by Sandy.

SIMORGH

(Persian Literacy) 5-6pm

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

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.

THE COPYRIGHT EXPERIMENT

(Talk & Underground Electronic) 11pm-12am

Discussing music copyright topics and issues and mixing freely available music.

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

THE CAT'S PAJAMS

(Indie Pop, Garage Rock) 10-11 am

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

STEREO BLUES

(Blues/Eclectic) 11am-12pm

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

DEFINITION SOUNDWAVE

(Folk/Rock) 12-1pm

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.

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.

THE LATE NIGHT SHOW

(Drum+Bass, Ambient, Industrial...) 12-6am

Drum+Bass, Ambient, Industrial, Noise, artist profiles with DJ Rea.

SATURDAY

THE SATURDAY EDGE

(Roots) 8am-12pm

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

GENERATION ANNIHILATION

(Punk) 12-1pm

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

MANTRA

(World) 5-6pm

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

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.

A DEEPER REVERB

(Heavy Reverb) 8-9pm

"Bringing you the chillout world of the heavy reverb genres: shoegaze, post rock, dream pop, space rock, trip hop and everything in between, including new tracks and old favorites. Facebook: facebook.com/adeeperreverb. Email: [adeeperreverb\[a\]gmail.com](mailto:adeeperreverb[a]gmail.com)"

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

Randophonnic 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.



AGE & MAYBE, 2010

ART PROJECT JONATHAN DY

Based in Vancouver since 2005, Jonathan Dy is a primarily self-taught photographer.

People are the subject of his first limited edition book, *I Need To See You*, focussing on Vancouver's music, theater, and visual artists.

The book launch (November 20th at The Cobalt) will coincide with the one year anniversary of SNAG, a live painting raffle event held every Wednesday at the Cobalt. Andrew Young (hedrew.blogspot.ca), founder/curator of SNAG has gathered over 120 artists to participate thus far, while Jonathan has documented the event from its conception.

Photos taken with an Olympus E-500.



NIENKE, 2013



PAUL SONE, 2013



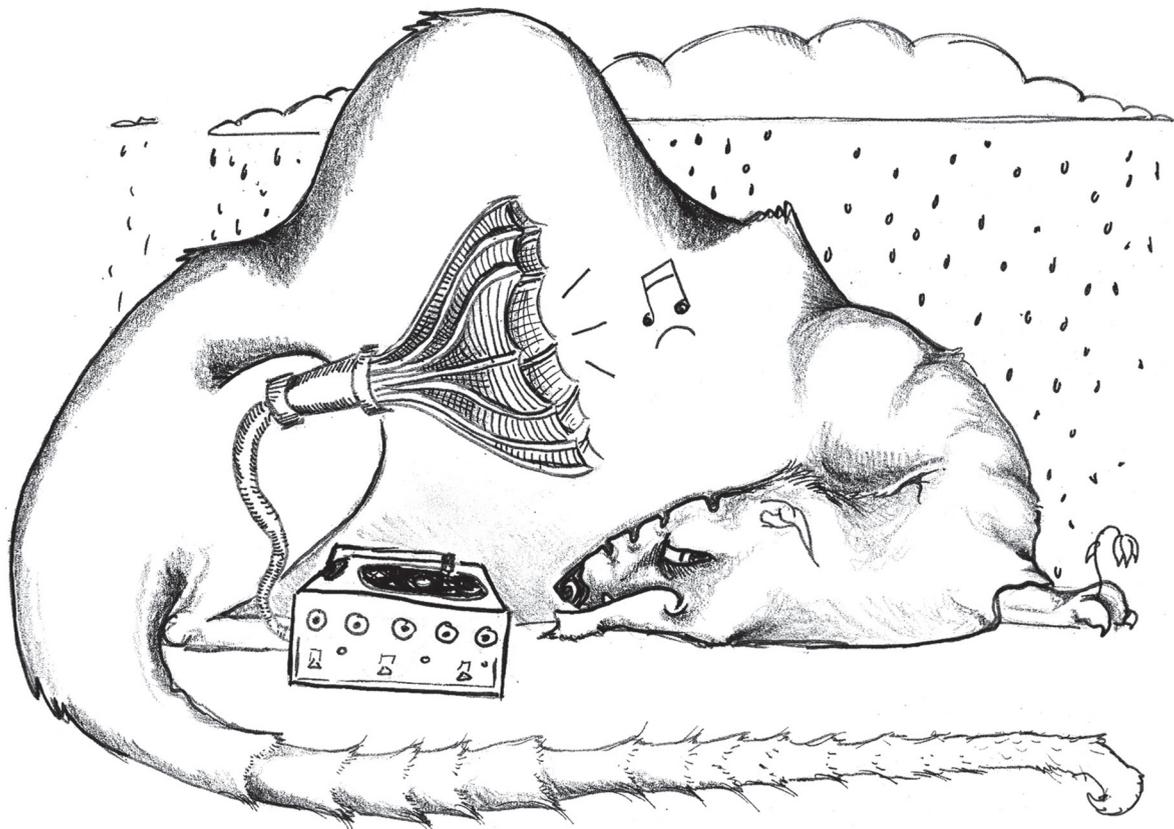
DUSTY BONES, 2013



HANNAH EPPERSON, 2012



ALLAN HILL AND OSHY PARASOL, 2013



DISCORDER STAFF SOUND-OFF

illustration by KIM PRINGLE

Hey there, readers. How're you all doing? Miss the sweetness of summer yet? While October gave us a few solid weeks of sun, it wasn't enough to defer the rainy-time blues. One of winter's most notable features is the resurgence of Seasonal Affective Disorder (S.A.D.), where individuals have a negative emotional reaction to the changes outside. More time spent indoors; shorter days; they're all ingredients for the stew of S.A.D. That's why we asked the *Discorder* staff for this month's Sound-off: what's your favourite "sad" album?

ALISON BRAID, CONTRIBUTOR

Strangeways, Here We Come (The Smiths)

I remember being 10-years-old, sitting in front of our speakers, listening to the Smiths' *Strangeways, Here We Come*. I loved putting my hands against the black mesh, and pretending I felt sadness vibrating through. The album's smooth ability to draw you in and then trip you up like a dog winding its leash around unsuspecting legs is beautiful, and an experience I seem to keep returning for. As the light dims, I can't think of anything better to listen to until it's socially acceptable to play Christmas carols. It'll make the holidays feel doubly as jolly.

EVAN BROW, COLUMNIST & STUDENT LIAISON

Pink Moon (Nick Drake)

Pink Moon is the third and final album by Nick Drake before his death in '74 at the age of 26. The bare and stark acoustic music Drake produced emanated his vulnerability, his pain, and hardship amidst the world, an acceptance of every failure. And in that despair of his, he created beauty. What became of this beauty? Nothing but death in obscurity. It always leaves sullen and quiet to hear Drake, the Van Gogh of folk, bare his soul, knowing this album was the last mark he made before his death.

JULIE COLERO, CONTRIBUTOR

Knock Knock (Smog)

Bill Callahan is the downer king, even when he's trying to be upbeat. *Knock Knock*, my favourite Smog album, manages to deliver a punch to the ovaries every time. Part of the sadness come from the hopefulness of the first track, when he sings "Let's move to the country / let's start a... / let's have a...", which progresses to the moment, a few songs down the road, when he doesn't know where he's going, but knows he has to "hit the ground runnin'." The album closes with a wish for the narrator's lover: "I hope you find your husband / and a father to your children." Heart-fucking-breaking.

FRASER DOBBS, CONTRIBUTOR

Transatlanticism (Death Cab for Cutie)

The answer that came most quickly to mind, and also the record I'm most reticent to write about, is Death Cab For Cutie's *Transatlanticism*. I was at a ripe teen age listening to this vaguely conceptual record about separation, change, and familiarity to let each note seep into my pores. Not only is it the best album Gibbard has ever written, it's also still, all these years later, just as potent an emotional sponge. Sad never sounded so good.

JOSHUA GABERT-DOYON, CONTRIBUTOR

World of Echo (Arthur Russell)

It's not really a depressing album, but *World of Echo* has that calm, ethereal aspect embedded in it that I associate with this time of the year. Arthur Russell is great, and also very weird—most of his stuff is either disco or crooning country—but he always plays the electric cello. In *World of Echo*, he gets super experimental and minimalist.

He messes with the cello in all sorts of ways to create percussion and these ghostly effects that work really well with his voice.

KAMIL KRAWCZYK, CONTRIBUTOR

Wind and Wuthering (Genesis)

Just looking at the album art for this 1976 progressive album invokes the feeling of a cold, wet, overcast day, slowly eating away at the spirits of all. As depressing as even a first glance may be, this album holds a special place in my heart as it is, for some reason, the go-to album for typical post-September Vancouver days. With swirling, hollow synths and pianos muddled with subtle drumming, guitar, and sorrowful singing, Collins and company deliver a wholly remarkable experience that is as bleak as the weather we are just starting to experience.

ERICA LEIREN, CONTRIBUTOR

At Last (The Touch & Go's)

The Touch & Go's were a late '80s/early '90s staple on CiTR and their cassette release *At Last* is a masterpiece. They always had great songwriting, with the most beautiful female voices in all of Vancouver. Songs so gorgeously sad, they plumb a deep well of tristesse that is unfathomable, yet all the more lovely for it. Listen to "Beaver Inn, Bellingham," a cool-weather love song that will make you cry it's so pretty; "Christopher" is another favourite, like autumn itself, evoking the beauty and sadness of perfection and its inevitable decay. Then there's "Pauline," a sinister black hole of a song with a guitar part that evokes terrifying angst. They do have light-hearted songs but since it's S.A.D. we're talking about, the talented foursome in the Touch & Go's do it like no one else can. Now be a dear won't you, and pass me a hankie?

LUAN LI, CONTRIBUTOR

Cowboy Bebop Original Soundtrack (The Seatbelts)

Cowboy Bebop is an anime about five bounty hunters in the year 2071 who traverse intergalactic space in order to solve crimes and arrest criminals. Along the ride, they confront old enemies, lost loves, and come to terms with themselves. I chose this album because the studio composer, Yoko Kanno, did an amazing job in creating music that resonates perfectly with the scenes. Even after watching, the soundtracks can immediately teleport you into the Bebop world, one that's psychedelic and nostalgic and futuristic all at the same time.

JAMES OLSON, CONTRIBUTOR

Pinkerton (Weezer)

Pinkerton by Weezer is so fraught with tension and anxiety, it's sometimes hard to listen to. The album rocks but it's wrapped in an claustrophobic atmosphere of despair. The listener shares in Rivers Cuomo's pain through his self-loathing, sexually frustrated lyrics. Even on a bouncier, "happier" tune like "Why Bother?" the listener is confronted by such starkly downcast lines such as "Why bother? / It's gonna hurt me/ It's gonna kill when you desert me." Weezer's most emotionally frank album is a cathartic, painful, yet tuneful and memorable experience. Not recommended listening after a bad breakup though.

KEEFER PELECH, CONTRIBUTOR

Hospital Music (Matthew Good)

Hospital Music swings with brutal honesty. The album was released in the wake of Good's crumbling marriage, Ativan overdose, and diagnosis with bipolar disorder—themes that stood out when I first listened to the album, but *Hospital Music* resonates deeper. It speaks of heartache

and lost love, of living with depression, and of political fallacies, each delivered with painful intimacy. For me, *Hospital Music* will always be associated with personal failings and on-going struggles, but also with tragic optimism. The album finishes with the perfectly haunting cover of Daniel Johnston's "True Love Will Find You in the End."

LINDSAY STEWART, CONTRIBUTOR

Strange Cacti (Angel Olsen)

There's just something about a beautifully haunting voice serenading you from beneath layers of reverberation that effortlessly puts the tear ducts into action. Angel Olsen's debut EP *Strange Cacti* is so drenched in emotion that it can actually be uncomfortable to listen to. But if you're in a state of heartache, headache or toothache, this bewitching record is the ultimate companion. Her vibrato-laden voice is not of this world, and paired with her dark, intimate lyrics fosters the perfect sobbing environment.

JORDAN WADE, CONTRIBUTOR & HOST OF DISORDER RADIO

Meat is Murder (The Smiths)

The magical combination of Johnny Marr's happy guitar riffs and Morrissey's sad, poignant lyrics invokes a feeling of melancholy, empathy, and quiet contentment; perfect for this time of year. This no-frills band from Manchester was only around for five years, yet produced an international cult-like following—most notably from their 1985 sophomore release, *Meat is Murder*. Even for fans like me, who discovered them long after they broke up, are left with a strange sense of nostalgia for the hardships of the UK's industrial society of yesteryear. Nothing gives me the warm fuzzies on a grey autumn day like walking into a pub and suddenly hearing "The Headmaster Ritual" or "I Want the One I Can't Have."

MAX WAINWRIGHT, CONTRIBUTOR

On Fire (Galaxie 500)

There are a lot of great sad albums out there, but for me, Galaxie 500's *On Fire* floats to the surface. Dean Wareham's impressionistic narratives leave just enough for the lonely imagination on tracks like "Blue Thunder" and "Strange." Closing the album with a cover of George Harrison's "Isn't It a Pity" sums the mood clearly. However, it's Wareham's drifting guitar lines, Damon Krukowski's resonant shuffles and Naomi Yang's bobbling bass that make *On Fire* a great sad sack album.

THE CYRILLIC TYPEWRITER CUSTODIAN

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UNDER REVIEW—NOVEMBER

COREY ABELL RAINWATER YOUTH

(Independent)



While the tried-and-true pairing of soft vocals over inoffensive acoustic guitar strums will coax you into listening to Rainwater Youth, Corey Abell's incorporation of unexpected musical elements and influences are what keep you listening.

Throughout the album, Abell's voice fluctuates between genres with a self-conscious croon akin to **Sondre Lerche** or **Kurt Vile**, a confident country twang, and a pensive shoegazer. Exemplified by the album's opener, "Kids First," Abell's voice shifts from an innocent warble to a powerfully assured and almost powerpop howl. On their own, Abell's voice and guitar are a powerfully pleasant combination on such tracks as the paired down yet catchy "Salene" and the quietly thoughtful "Re: Geography." Some of the album's highlights, however, break away from the typical folk sound. A standout, "Georgie, Where Are You Georgie?," is a stirring country-blues duet that features the raw vocal stylings of Sabrina Robson, singer of local favourites this is THE SHOES. Another highlight is the album's title track, which, through its expansive shoegaze-meets-folk sound, evokes the central theme of the album—the tension between responsibility and youthful recklessness.

The nostalgia that soaks through Abell's *Rainwater Youth* feels as familiar as a rainy day in Vancouver. His collection of country blues and shoegaze-inspired folk songs are perfect for dodging puddles, pulling on a cable-knit sweater, and pouring too much Baileys into your coffee.

—Mariko Adams

BABYSITTER/ MONSTER TREASURE SPLIT '13 CASSETTE

(Shake!)



Victoria's Babysitter kick things off with a couple of fast, somewhat-sloppy, somewhat-hooky but not-actually-that-melodic songs. The production values on the split aren't really the best (which I suspect is by design) and the vocals are a bit shouty and too gravelly. I'm not wowed by much except the hi-hat work, which unfortunately only betrays the sloppiness of the off-meter snare rolls. The third song, "Cemetery House," starts out with a very melodic guitar line which is catchy as heck until you realise it's actually the **Cure**'s "Just Like Heaven" guitar hook played backwards. The rest of the song then breaks down into annoying noise, which ruins it until the Cure hook resurfaces. The last song by Babysitter is a sort-of "Louie Louie" in the **Black Flag** sense, and then we get into the second half of the split.

Sacramento's Monster Treasure is a bit of a contrast, using dark melody, good harmonies, and a consistent tempo. There is something washed out and distant about the production, especially in the vocals, as if the band and the listener are at opposite ends of a long storm drain. A sound reminiscent of **Vivian Girls**, but not as good. Neither band is bringing anything new or groundbreaking to the table, and no one song stands out enough for me to recommend.

—Justin White

BURNING GHATS SOMETHING OTHER THAN YOURSELF

(Independent)



In early September, Vancouver hardcore band Burning Ghats released their fourth album, *Something Other Than Yourself*. The release follows the band's first tour through the States where they got Brad Boatright, who also worked with Vancouver band **Baptists**, to master the album in Portland, Oregon, and had the opportunity to play the Punk is Dead Festival in Lancaster, California.

Following two years' worth of writing, this release marks the band's first full-length, coming in under 20 minutes. In doing so, they have produced a successfully dynamic hardcore album that gives the Vancouver scene great representation. The album marks a significant transition period for the band as many of the songs included input from previous members. The album shows a band finding their sound and appearing a lot more confident in their songwriting.

The transitions on the album flow effortlessly, as the tracks seamlessly work their way into a fantastic pinnacle, as first hinted on the third track, "All Night Vigils," thanks to the building lead guitar parts. As the album moves forward, it's carried forward by the intensity of "Grief Ritual," a song that is largely one long grind-crust riff. By the seventh track, the album finds its darkest and heaviest moment in "Carry the Head." The 10th and last track on the LP, "Gold Sores," is a bold and significant departure from the rest of the album, starting with an extended 50-second pause and comes in at just under seven minutes. It stands confidently on its own with a quiet gap enabling the listener a moment to change gears and ready themselves for a longer, slower song that features guest artist **Night Mother**'s instrumental noises.

Burning Ghats will be celebrating this hard-hitting release with a show on November 22nd at the Astoria.

—Monika Loevenmark

CONCORD DRUMM HOTELS

(Independent)



Allow yourself to be entranced by the dream-like ambience of Concord Drumm's first EP and I assure you, disappointment will not ensue. It's a conglomeration of fluidity, bathed in reverbed vocals, synths, and moments of sporadic hip-hop. Emanating from the various hotel rooms in which the EP was produced in, each track personifies the ambiance of the city of its production. "Only three songs long" is a statement that doesn't give justice to the lasting impression that this almost 13-minute arrangement of composed electronic music has on us.

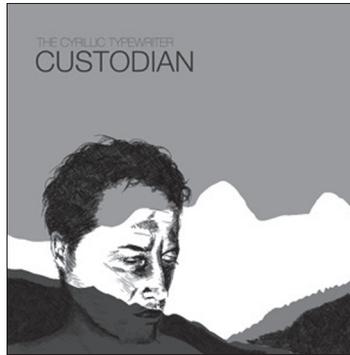
A distinct murmur opens the EP, bringing to life a medley of reverbed vocals and synths in the opening track, "Alone." Before you succumb to the soothing norm established by the track, the tempo hastens and a glimpse of hip-hop only to return to the calming lull that had initially mesmerized us. An upbeat arrangement of synths immediately sets the tone of the second track, "Run (Somebody)." At this point, our minds already in a daydream of ambient electronic music, we enjoy Chris Brewer's mesmerizing vocals and lyricism that emphasize the heterogeneous nature of this mix. As the second track fades away, a mimicking undertone blends neatly behind the crescendo of a single sound. At its peak, however, our hearts empty like the sudden drop in the track, only to remerge with an indelible rhythm and entrancing vocals.

The *Hotels* EP mirrors the journey of a blissful hallucination, numbing the mind of worry and leading it on a wonderfully synthesized adventure.

—Ibrahim Itani

THE CYRILLIC TYPEWRITER CUSTODIAN

(Jaz Records)



Art-pop and spaced-out Moogs rarely cross paths, and, given the common fare of the Cyrillic Typewriter's previous recordings, it would be humble to say *Custodian* is a conceptual leap for composer Jason Zumpano. On his third full-length under the Cyrillic Typewriter moniker, Zumpano entertains this crossover on the opening "Somewhere" before the layers of introspective chiming on "Lament 1" and "Doorway" culminate in nearly 10 minutes of obtuse, seemingly disconnected compositions. Based on last year's *The French Door*, it will take about three songs for most (who haven't read this spoiler) to get up and investigate whether the needle has truly been dropped on *Custodian* before the words "Original Soundtrack Recording" jump off the record sleeve.

By the fourth track, Zumpano has interposed piano chords with the omniscient tubas of a regal procession that strike with a surprisingly familiarity to his earlier works. Lyricless and abstract, Zumpano has cleverly set up art-pop and choose-your-own-adventure on a blind date, and by the end of Side A, they're already at third base. Flip the record and songs like the ethereal "Steps" or feverish "Hands" illustrate how Zumpano seamlessly mixes instrumental conversation with subtle pop playfulness to encourage interpretation of the otherwise mysterious *Custodian*.

An unprecedented testament to the breadth of his composing, the record sculpts seemingly synthetic abstractions that could just as easily be the score to an existential thriller as a B-rate acid drenched sci-fi. More accurately, Zumpano has given listeners a score to a movie that in fact *doesn't* exist. Being caught off-guard with this record is part of his plan, though, as Zumpano admittedly created a composition that forces itself into subjective caprice—a score with no film; an accompaniment to the immaterial. Recall the straightforward poeticism of last year's release and it should come as no surprise that *Custodian's* playful complexity is *The French Door's* logical conclusion.

—Robert Catherall

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 Vogue Theatre

DOORS AT 8PM



102.7 THE PEAK PRESENTS
AIDAN KNIGHT
 with JUSTIN RUTLEDGE

FRI. NOV. 15
 The Rio Theatre

DOORS AT 7PM



99.3 THE FOX PRESENTS
JULY TALK
 with SPECIAL GUESTS

FRI. NOV. 15
 The Media Club

DOORS AT 8PM



PROTEST THE HERO
 with ARCHITECTS
 and THE KINDRED, AFFIANCE

MON. NOV. 18
 The Vogue Theatre

DOORS AT 7PM SHOW AT 8PM



SHAD
 with WE ARE THE CITY

FRI. NOV. 29
 The Vogue Theatre

DOORS AT 8PM



ESCONDIDO
 with SPECIAL GUESTS

MON. DEC. 2
 The Electric Owl

DOORS AT 8PM



102.7 THE PEAK PRESENTS
GOOD FOR GRAPES

with NORTHCOTE and THE RIVER AND THE ROAD

SAT. DEC. 14
 The Vogue Theatre

DOORS AT 8PM

DERRIVAL YOUTH CAPTURED

(Independent)



Compared to Derrival's previous work, *Youth Captured* is less immediate-sounding than *Where There's Smoke* and not as light and bouncy as *The Autumn Game/Modern Age Kids*. They have blended the upbeat and heavy while also incorporating some new sounds, such as swells, guitar effects, and other percussion techniques.

Despite the album's theme of youth, it simultaneously has a mature feel to it. The only hint of teenage awkwardness is in the opening track "Camera Lens": "Oh now love / Would you care to dance / Even though I / Well you know I can't." Their single, "Victoria Day" has an epic quality, featuring a galloping rhythm, dancing bassline, and sustained vocals (side note: the music video is definitely worth checking out). The instrumentals in "Flood Gates" are as lulling as lounge music; very chill and pairs well with a craft beer or 50-50. Interestingly, the album ends with "Camera Lens (Part 2)," the first track's chorus set to some heavier chords and electric guitar noise. It's similar to what **Mother Mother** did on *The Sticks*, where they had repeating motives for opening and closing tracks.

The musicality of this young band is superb: their sound is controlled and has variations in dynamics. Each song has well-balanced vocal harmony and pulsing chords that provide energy without needing a pounding beat. The textured vocals (think a younger **Aidan Knight**) and somewhat ambiguous lyrics draw the listener in and emphasize the reflective nature of the album. The rolling percussion gives songs forward motion, creating momentum to counteract the mellow vocals while basslines are varied and work well with the percussion. In "Young Bodies," for example, the bass and percussion play off of each other under the grinding sound of the guitars. Lead guitar doesn't neglect higher up the fret board to produce catchy 4-5 note, retro-sounding riffs that add brightness to the mix. The keyboard contributes to the fullness of the overall sound, as well as ties the other

instruments' sounds together.

Having so much to say about a seven-track album is a testament to how well-composed it is. If you don't believe me, go to Derrival's Bandcamp page and have a listen for yourself!

—Willa Bao

HERMETIC HEARTBREAKOLOGY

(Independent)

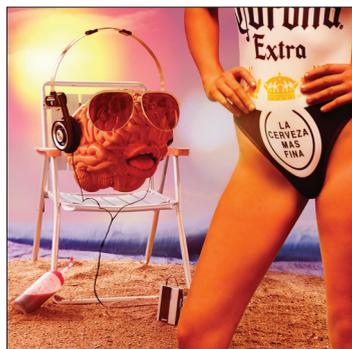


The long-awaited follow-up to the acclaimed debut album from Vancouver two-piece Hermetic doesn't disappoint. Though *Heartbreakology* is only half the length of a regular LP, it's better than most. Between *Heartbreakology* and their last recording, Hermetic have not only gained focus and coherence as songwriters, but also the willingness to branch out. "Company You Keep," with its whistled intro and catchy drumbeat, almost comes across as, dare I say, happy? But being chipper isn't Hermetic's forté, as demonstrated by the dark harmonies and depressing harmonica in "Goodness Greatness/Murder Ballad," probably the best song on the release. This is the perfect rainy-weather driving music, and it even comes in a cassette, so you know you're rocking it in your rusty Civic.

—Justin White

PRAIRIE CAT GOT NOTHIN'

(Triple Crown Audio Recordings)



Succinct and breezy, the first release from Prairie Cat in four years is just 11-minutes long, but the effort by Vancouver-based musician Cary Pratt shows that he hasn't forgotten how to create a pop EP worth listening to. Having recently performed at Rifflandia, Pratt shows that he can hold his own when he's not working with other local bands (including SHINDIG alumni **Pineapple**).

With sharp, honest lyrics and a catchy keyboard tune, the titular track has a direct message: "If I've got nothing nice to say / I just say nothing at all." The simplicity of the track compliments the downhearted lyrics, effectively tying the song together. After that is "Beautiful Baby," a notably upbeat track in comparison, with crooning vocals and cheery guitar overlaid onto a rhythmic keyboard track, upholding the minimalistic feel of the release. The final full-length song on the EP, "Some Friends May Go," is a return to melancholy, making the most of Pratt's percussion talents. He takes the emphasis off of the lyrics and onto the instrumental, the utilization of sweeping strings and slow builds setting this song apart from the rest. The 19-second outro, "Music Box," is exactly what the title promises, a simple tinkling melody, which fits perfectly into the refreshing less-is-more feel found throughout *Got Nothin'*.

—Natalie Dee

REAL LIVE ACTION

← NO JOY
photo by JON VINCENT

NO JOY / DIANE

October 2 / The Media Club

With the clouds finally parted and a pluvial lull settling over the city, Wednesday night's No Joy show seemed to be rain checked by many a potential attendee. So sparsely populated as to arouse some disappointment, the porosity of the Media Club left a more substantial and developed atmosphere to be sought after. However, without the usual clutter of a shoulder-to-shoulder audience, the opposing candors of the two performances were easily distinguishable.

Opening band, local rockers Diane, reflected the pedestrian atmosphere one could expect on a lonely street, or in an empty auditorium. While playing a few tunes that might normally incite some sort of flurry or fervor, Diane's trio fell short of inspiring much excitement. Exhibiting their usual penchant for chugging riffs and monotonous melodies, what was heard in their brief bit of banter, and could be seen on the still of their faces, was a certain degree of disillusion. Even in the concluding moments of their set, which included one of their stompers, "Religion," a seemingly indifferent crowd perfunctorily reciprocated their inhibited tenor.

Luckily enough, No Joy's cross-country trek didn't go entirely unappreciated. Livelier than it had been only moments before, the ballroom began to instantiate its familiar feeling of welcomed beligerence. Their set, which included a slew of songs off their new album, *Wait to Pleasure*, seemed to go unaffected by the modest assembly, and truly shone with all sorts of dynamic colours. Having mastered the implementation of vocal loops and effect-laden melodies, songs like "Hare Tarot Lies" and "Hawaii" involved an intricacy worth marveling at.

Any sort of reticence expected was completely and utterly curtailed. And although relying on tropes pervasively employed throughout many of their songs, there was never a lack of interest or visible commitment seen in the musicians themselves. Ending off the night with their new album's introductory song, "E," No Joy showcased their tacit conviction that both professionalism and passion are essential to even the smallest show.

—Sam Hawkins

B.A. JOHNSTON / NEEDLES//PINS / BABYSITTER

October 4 / The Astoria

B.A. Johnston is partly responsible for the ache in my head and the sketchy memory I had the morning of October 5. To be fair, this is just part of the deal when Hamilton, Ontario's favourite son drives his mom's minivan into town with a new album to promote and a few new bad sweaters to shed.

This time around, the Astoria played host to B.A. Johnston's antics and it seemed to work out well for him. I unfortunately missed openers Babysitter, but when I arrived the place was encouragingly teeming with an amped-up crowd. It wasn't long before Johnston hit the stage.

Favouring material from his ninth album, *Mission Accomplished*, the chubby lovable song-and-dance man was in top form and had the crowd in the palm of his clammy hand. When the man spoke, the entire audience responded; when he told a crappy joke, they happily forgave him.

Johnston was already half in the bag when he ambled onto the stage. Pulling out his trusted "iPad touch MP3 player with all the latest apps" (actually, an old discman) Johnston opened with "Deep Fryer

in my Bedroom," giving it that special well-lubricated touch that he's loved for. From there it was a dizzying run through a set that made everyone happy, especially when he pulled out "Douchestorm" and "GST Cheque," both torn into with a beer-soaked vengeance.

Of course, no B.A. Johnston show is complete without a bathroom encore. For the uninitiated, this is where the entire crowd packs into the guys or girls can while Johnston stands on the sink and belts out a couple of guitar ditties. These are usually the haziest parts of the show for all involved but also the most fun. It's what everyone is waiting for before being vomited out the front doors and into the night.

B.A. Johnston definitely has a shtick that he sticks to and it doesn't necessarily change from show to show, but that isn't to his detriment because he's just so damn entertaining. There's something oddly endearing about an overweight skid getting hammered on the countless drinks bought for him by fans, singing songs about hot dogs, paltry GST cheques, and fanboy crushes on '80s TV starlets. The themes are simple but relatable. This slacker everyman performer has a talent for making music that you can't help but kind of fall for, and apparently I'm not the only one who thinks so.

—Nathan Pike

JACCO GARDNER / THE ROYAL OUI / VILLAGE

October 8 / The Biltmore

The audience was sparse even for a Tuesday night as local rockers Village, featured in the October issue of *Discorder*, opened at the Biltmore Cabaret. The group's music has recently taken on a generally louder sound, forced by their current rehearsal space

neighbours, and it suits them well.

The band's setlist sounded heavier than the shoe-gazey dream pop posted on their Bandcamp, though it still seemed like they were holding their volume back a bit. Regardless, the songs were varied, layered, and highly enjoyable.

Next up was singer-songwriter husband and wife duo, the Royal Oui. The show played a dual role for them: it was their first live performance and also the release of their seven-inch *When You Lose Your Mind*. But throughout the set I found myself wondering why tonight and why at the Biltmore? Their soft, sensible, and stereotypical love songs, obviously written for each other, didn't match the excitement of the other bands. The Royal Oui might suit a cozy living room where newfound couples snuggle up to a Nick Cave cover, but the Biltmore is much larger than a living room.

Twenty-five-year-old Dutch baroque pop multi-instrumentalist Jacco Gardner, accompanied by drummer Jos van Tol, bassist Jasper Verhulst, guitarist Keez Groenteman, and '60s black and white visuals, finally started their set at 11:15 p.m. By then, a third of the audience had already left, missing out on a great Canadian premiere.

Organ and harpsichord sounds originating from Gardner's keyboard were the centre of the evening, accountable for taking the night's attendees back to the psychedelic '60s. Lyrics about forgotten tales and personal journeys from his debut album *Cabinet of Curiosities* left a haunting but warm sound for the listener. Though Gardner is viewed as the frontman, his experienced companions' translation of the studio produced sound into a live set were not to be overlooked.

One of the highlights was the brand new single "End of August," which Gardner introduced as a celebration of his favourite season and a perfect example of the clever atmospheric pop songs Gardner is capable of writing.

The 45-minute set proved Gardner to be well-worth checking out the next time he and his band visit North America in the (hopefully near) future. —Karljin Profijt

THE PASSENGER / CLOUDLAND CANYON / NAM SHUB / HIGH SCHOOL HEROIN ADDICTS

October 14 / The Cobalt

In hindsight, I shouldn't have been surprised to see so few heads turn out on Thanksgiving Monday to the Cobalt. Still, it was disappointing that not more orphans wanted to see touring act Cloudland Canyon supported by a chill collection of local bands.

"I hope you like count-ins because our drummer loves them," giggled High School Heroin Addicts guitarist Pete Moss before hitting the play button on

his iDevice. The charm inherent in a pair of musicians making slick lo-fi sad pop to a drum machine living on a phone is an easy tale to tell: a mix of minimalist Flaming Lips and Casiotone for the Painfully Alone. Moss had his own name stenciled on the side of his guitar, and his synth bandmate "Savage" Sam spent most of the time staring down into his keyboard. Songs were quiet, catchy, and simple, but the best part was the duo flailing knobs and making noise to wash their set away.

Nam Shub's music won't make complete sense to anyone who isn't a member of Nam Shub. There's a little something of everything in the quasi-jam, quasi-structured quartet: drone fills, psychedelic rumbling and prepared guitar segues, and post-rock-ish crescendos. A band that is best experienced repeatedly in different live contexts, their set was a joyous jam session accented by a tight like-mindedness and mutual musical understanding. Admittedly, the group took their time warming into each other, but managing to find and then ride a peak of awesome riffs for 10 minutes was an excellent feat—considering the sound guy had no idea how to balance what was going on onstage.

The touring partners of Cloudland Canyon aren't really afraid to wear their influence, singular, on their sleeves. If you like kraut, and you like synths, there's a ton of room for you to enjoy the duo's contemporary take on the sounds of 1960s Germany's rotund experimentation with electronica. The San Francisco natives, who've released records on Kranky Records and Not Not Fun Records, among others, cranked out a solid set of undulating synthetic voices and a surprisingly heavy drum machine kick, but their lack of dramaticism on-stage made their performance seem more one-dimensional than it ought to have been. Even though Kip & Kelly Uhlhorn were perched over monster synths and analog drum machines, it felt eerily similar to a DJ hunched over a laptop.

The Passenger is such a pleasure to catch live because you never know what artist Jesse Creed is going to whip out. It's a moniker that has, at times, been the platform for dancey techno sets and, at others, a seriously spaced-out drone bed. On this night, Creed went the quiet route, building his characteristic warm chirps on top of layers of bass-heavy, beatless waters. That Creed is a synth nerd is apparent (even to a non-synth nerd), but his kineticism is what keeps the Passenger interesting — whether Creed was moving back and forth between his various apparatus, changing a patch, or checking the connections on the back of something, his constant attentiveness paints a wonderful overlay to his live performances.

—Fraser Dobbs

KING KHAN & THE SHRINES / HELLSHOVEL / INDIAN WARS

October 15 / The Rickshaw Theatre

King Khan is notorious for having more charisma and drive than most people could muster in a lifetime of trying. From what I was assured beforehand, I had little doubt that this freak-funk garage party from Mars would be a blast of energy—and for the most part, it was.

Opening up for such a riotous affair might weigh on the side of intimidating, but local gypsy jangle folk-rockers Indian Wars managed to bring on the country fuzz and get the growing crowd going. Montreal's Hellshovel was up next and although their warped brand of rock from the garage is probably better suited to a smaller venue, they still played hard and undoubtedly brought a few new fans onboard.

With little time wasted between sets, the Shrines were already on stage when I returned from replenishing my beverage. The buzz in the building was mounting and most assuredly the die-hard fans in attendance were ready and willing for anything; what we got was a band on top of their game. The Shrines 7-piece brass and tacks orchestra were massive and of inexhaustible energy, sweating, rolling, and jumping through a set that spanned their 13-year existence. They hit old favourites like "I Wanna Be a Girl" and "Land of the Freak" in the way only a crack funk R & B rock band can.

While the Shrines are great, people come to see the enigmatic frontman, King Khan: a crazy, pudgy East-Indian man, who lets loose with howling vocal tricks and a sparkle in his eye. But time and life have taken their toll on Khan and the assured insanity was most definitely at a lesser volume.

While the band picked up and delivered intensity at the halfway point, Khan kept it tame, relying on belting out the words to songs that clearly mean a lot to him as opposed to acting a fool. That's all well and fine as long as you're not just going through the motions, but that's how it felt at times.

Maybe the hype got expectations running into overdrive and maybe expectations are too explosive for my own good, but to see a band give it their everything—even when their everything might be the obligatory stage dive, keyboards lofted over the head, and big smiles all around—there's still the feeling that there could have been more.

Khan and company definitely delivered to the faithful. Sound and quality of music alike, they were awesome. With a rip-roar through funk from the past melded with futuristic garage-rock from another planet, they bring fun music with a current message, and at the end of the night, shaking your tail feathers and having fun is all that's really important.

—Nathan Pike



↑ THEE OH SEES
photo by LAUREN RAY

↓ NO JOY
photo by JON VINGENT



BILTMORE

NOVEMBER

Featured shows:
 DEC 4 - PAUL ANTHONY'S TALENT TIME
 DEC 7 - LEE RANALDO & THE DUST
 DEC 10 - THE WHITE BUFFALO
 DEC 11 - FLATLINERS + LIVING WITH LIONS + LIBRARY
 DEC 12 - MOONDOGGIES + THE MALDIVES + SUMMER BROS
 DEC 14 - PERE UBU
 JAN 28 - DENT MAY
 FEB 22 - SUN KIL MOON

SAT
 BEATROUTE PRESENTS
WAR BABY
 +COMPUNCHER & HALLOW MOON
LATE SHOW - 10:30PM DOORS
 COLOR MAGAZINE & ARTISOCIAL PRESENT:
GLORY DAYS
 W/ MY GAY/HUSBAND!
 +SINCERELY HANA + RICO UNO + GENIE

SUN

3 KITTY NIGHTS
 NYC STYLE BURLESQUE & COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR DJ CHERRY ON TOP

10 KITTY NIGHTS
 NYC STYLE BURLESQUE & COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR DJ CHERRY ON TOP

17 KITTY NIGHTS
 NYC STYLE BURLESQUE & COMEDY HOSTED BY: BURGUNDY BRIXX THE PURRFESSOR DJ CHERRY ON TOP

NOON-6:00PM
24 BURLESQUE BAZAAR
VIBF FUNDRAISER
8:00PM
KITTY NIGHTS
 NYC STYLE BURLESQUE

MON

BILTMORE RECORD CLUB PRESENTS:
4 JODY GLENHAM
 7" RELEASE PARTY with CATALDO & DJ TIM THE MUTE

LIVE NATION PRESENTS:
11 BLACK DAHLIA
 MURDER +SKELETONWITCH

BILTMORE & CISF PRESENT:
18 THE DEER TRACKS
 +GUESTS

25 BOSS TAKEOVER
 DJ'S JONNY WAS & YOUNG ROYAL

TUE

BILTMORE & CISF PRESENT:
5 THE STRUMBELLAS
 +ROLLA OLAK & JOHN SPONARSKI

BILTMORE & CISF PRESENTS:
12 BY DIVINE RIGHT
 +DRALMS

BILTMORE & CISF PRESENTS:
19 GREG MACHPHERSON
 +JOEL RL PHELPS

LIVE NATION PRESENTS:
26 TWIN FORKS
 +THE TREASURES

WED

6 PAUL ANTHONY'S TALENT TIME
 COMEDY, VARIETY & TALENT SHOW

LIVE NATION PRESENTS:
13 LINDI ORTEGA
 +TIN STAR

SWAK PRESENTS:
20 BIG FREEDIA
 +BLONDTRON

SWAK PRESENTS:
27 LIGHTNING DUST
 +LOUISE BURNS

THU

7 STEAM WHISTLE UNSIGNED
FINE TIMES
 +FACTS, VAN DAMSEL & DJ JONNY WAS (for EAST VAN SOUL CLUB)

BILTMORE PRESENTS:
14 FALL DOWN/GET DOWN
OBITS
 +SURVIVAL KNIFE & CHARM

BILTMORE & BEATROUTE PRESENT:
21 QUASI
 +BLUES CONTROL

BILTMORE & CISF PRESENTS:
28 THE FUGITIVES
 +WHITE ASH FALLS

FRI

TIMBRE PRESENTS:
1 M DOUGHTY
 of SOUL COUGHING + MOON HOOC

8 EAST VAN SOUL CLUB
 DIS SLIMROY & JONNY WAS

EARLY SHOW: 6:30PM
 LATE SHOW: 9:30PM
15 FRED PENNER
ICE CREAM SOCIAL
 50'S & 60'S DANCE PARTY

BILTMORE & BEATROUTE PRESENT:
22 BLITZEN TRAPPER
 +HEATWARMER

TIMBRE PRESENTS:
29 WAXAHATCHEE
 +SWEARIN'

SAT

MRG PRESENTS
9 KEN MODE
 +FULL OF HELL
LATE SHOW - 10:30PM DOORS
 COLOR MAGAZINE & ARTISOCIAL PRESENT:
GLORY DAYS
 W/ MY GAY/HUSBAND!
 +SINCERELY HANA + RICO UNO + GENIE

FALL DOWN/GET DOWN
16 TOUGH AGE
 +FIRST CITY & SHAWN WRAZEN LIVES
SUNDAY MORNING - 11C & THE FINNETTES
 COLOR MAGAZINE & ARTISOCIAL PRESENT:
GLORY DAYS
 W/ MY GAY/HUSBAND!
 +SINCERELY HANA + RICO UNO + GENIE

LIVE NATION PRESENTS
23 POLAR BEAR CLUB
 +CITIZEN & DIAMOND YOUTH
LATE SHOW - 10:30PM DOORS
 COLOR MAGAZINE & ARTISOCIAL PRESENT:
GLORY DAYS
 W/ MY GAY/HUSBAND!
 +SINCERELY HANA + RICO UNO + GENIE

4TH ANNUAL
30 NOVEMBER MO OFF
 RIVER & THE ROAD
 +RED BIRD & ROLLA OLAK
COLOR MAGAZINE & ARTISOCIAL PRESENT:
GLORY DAYS
 W/ MY GAY/HUSBAND!
 +SINCERELY HANA + RICO UNO + GENIE

THE SHAKESPEARE SHOW

with Dan Shakespeare

interviewed by ERIK COATES

lettering & illustration by BRITTA BACCHUS

I first met Dan Shakespeare almost two years ago when I started volunteering at CiTR and we were both young, starry-eyed music lovers. Now, I'm a slightly older, starry-eyed music lover and Shakespeare is a bonafide radio DJ, with his own show: *The Shakespeare Show*. On the air since last April, *The Shakespeare Show* is an hour full of great tunes—mostly old, but some new—handpicked by Shakespeare himself, as he adds insightful commentary and interesting stories throughout. Listening to the show is a bit like hanging out with Shakespeare for an hour, which is certainly an hour well spent.

[Interview has been condensed and edited]

Discorder: What is *The Shakespeare Show* about?

Shakespeare: Well, it's basically just a lot of songs from all over. It's just a bunch of non-hits that I know.

On the CiTR program guide, your show is classified under the genre "Oldies," but you play more than just that, right?

Yeah, I play some new indie-rock songs, some '80s, '90s, 2000s stuff. It just depends on the day.

How did your show get started? When you first started at CiTR, did you know you wanted to start a show?

I was sort of planning on having a show, but I didn't know that was going to be the second part of the production training. After reading the CRTC regulations, the second part of the training was getting my own show. It was a big surprise, I didn't know that was going to be a part of it. I thought I was done for the summer last year.

How do you enjoy having your own show at CiTR?

When I broadcast on-air, it's a bit nerveracking sometimes because it's public. I'm more used to it now that it's been 25 episodes.

Do you get lots of calls coming in while you're on-air?

I've had quite a few calls come in. They're kind

of annoying sometimes. I can handle it, but if a song's really short, then I can't talk for too long on the phone. Audience participation can be good, but sometimes I just want to do my show and not be disturbed.

Do you think you'll expand or change the show?

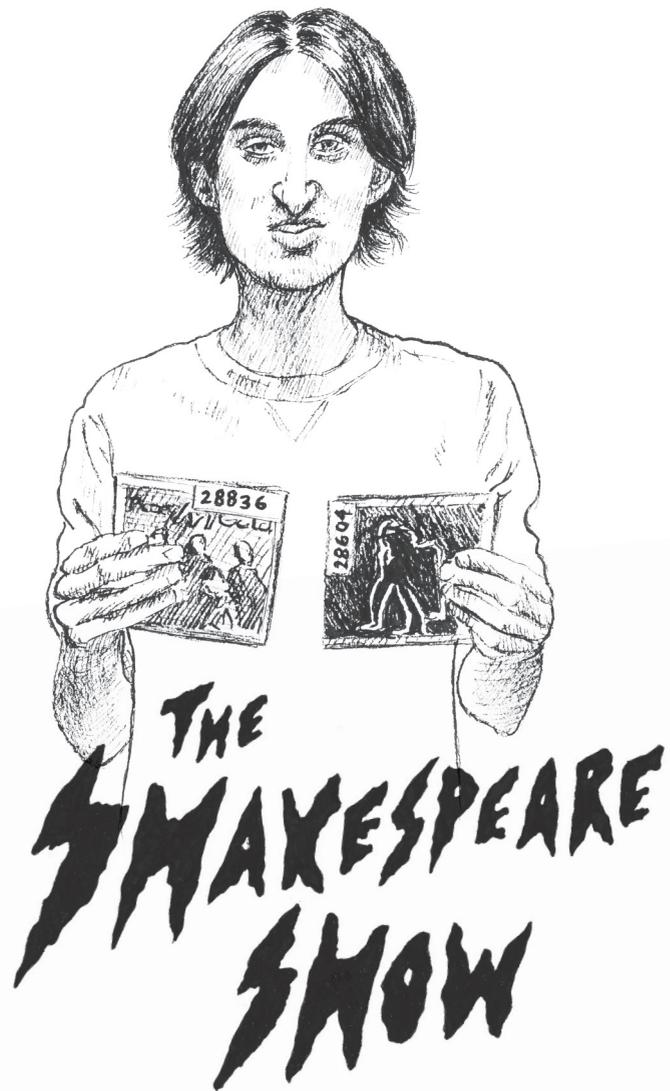
I'm going to do both. It's slightly different now from when I started. I ran out of Canadian hard to find stuff or Canadian hits, because you can't play the really popular Canadian stuff.

Who's your favourite Canadian artist and why?

To tell you the truth, I don't have a favourite Canadian artist. If I did have one, I'd have to say Gordon Lightfoot is definitely up there. He plays folk music and he's from around the '60s and '70s.

How long do you think you'll do *The Shakespeare Show* for?

It could be years. For quite a while at least, until I have, you know, a career.



Do you want to hit 100 shows?

Oh, at least!

What can we expect from future shows?

You can pick all the songs for a party someday.

Have you done any collaborations on your show?

Would you like to have a guest DJ come on *The Shakespeare Show*?

Yes actually, I'd love for that to happen. It hasn't yet, but anybody's welcome.

Do you know anyone in particular that you'd like to share the stage with?

It could be anybody here at the station that I see on a regular basis.

The Shakespeare Show blesses the airwaves of CiTR every Wednesday from 12:00 p.m. until 1:00 p.m.

CITR 101.9 FM CHARTS

STRICTLY THE DOPEST
HITZ OF OCTOBER 2013

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 | Weed*+ | Deserve | Couple Skate | 26 | Fuzz | Fuzz | In The Red |
| 2 | Braids* | Flourish//Perish | Flemish Eye | 27 | Moderat | II | Monkeytown |
| 3 | Neko Case | The Worse Things Get, The Harder I Fight, The Harder I Fight... | Anti- | 28 | The Paper Kites | States | Nettwerk |
| 4 | The Albertans*+ | Dangerous Anything | Ernest Jenning Recording Co. | 29 | Jay Arner*+ | Jay Arner | Mint |
| 5 | White Poppy*+ | White Poppy | Not Not Fun | 30 | The Courtney's*+ | The Courtney's | Hockey Dad |
| 6 | The Pack A.D.*+ | Some Ssongs | Nettwerk | 31 | Jessy Lanza* | Pull My Hair Back | Geej Recordings |
| 7 | King Krule | 6 Feet Beneath The Moon | True Panther | 32 | Frog Eyes*+ | Carey's Cold Spring | Self-Released |
| 8 | Rae Spoon* | My Prairie Home | Saved By Radio | 33 | CFCF* | Music For Objects | Paper Bag |
| 9 | The Passenger*+ | Negative Object | More Than Human | 34 | Grand Analog* | Modern Thunder | The Shadow Cabinet |
| 10 | Washed Out | Paracosm | Sub Pop | 35 | The Blind Shake | Key to a False Door | Castleface |
| 11 | B.A. Johnston* | Mission Accomplished | Mammoth Cave | 36 | Austra* | Olympia | Paper Bag |
| 12 | HSY* | HSY | Buzz | 37 | Said The Whale*+ | Hawaii | Hidden Pony |
| 13 | Mazzy Star | Seasons Of Your Day | Rhymes of an Hour | 38 | The Cyrillic Typewriter*+ | Custodian | Jaz |
| 14 | Hermetic*+ | Heartbreakology | Alarum | 39 | U.S. Girls* | Free Advice Column | Bad Actors |
| 15 | Lindi Ortega* | Tin Star | Last Gang | 40 | Monomyth* | King, Does This Not Please You? | Self-Released |
| 16 | No Age | An Object | Sub Pop | 41 | King Khan And The Shrines* | Idle No More | Merge |
| 17 | Solar Year* | Waverly | Arbutus | 42 | Man Man | On Oni Pond | Anti- |
| 18 | The Deep Dark Woods* | Jubilee | Six Shooter | 43 | Kristi Lane Sinclair*+ | The Sea Alone | Self-Released |
| 19 | Drawn Ship*+ | Ghost Weight | Scratch | 44 | Open Relationship* | Poochy | Self-Released |
| 20 | DIANA* | Perpetual Surrender | Paper Bag | 45 | Miesha & The Spanks* | Girls, Like Wolves | Saved By Vinyl |
| 21 | Louise Burns*+ | The Midnight Mass | Light Organ | 46 | Moka Only*+ | Doctor Do Much | Urbnet |
| 22 | Lightning Dust*+ | Fantasy | Jagjaguwar | 47 | Plays:Four*+ | Lay Doe | More Than Human |
| 23 | No Joy* | Wait To Pleasure | Mexican Summer | 48 | Slutever | 1994 b/w Spit | Jade Tree |
| 24 | Primal Scream | More Light | Ignition | 49 | Gauntlet Hair | Stills | Dead Oceans |
| 25 | Ladyfrnd* | Ladyfrnd | Hybridity Music | 50 | Dinosaur Bones* | Shaky Dream | Dine Alone |

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