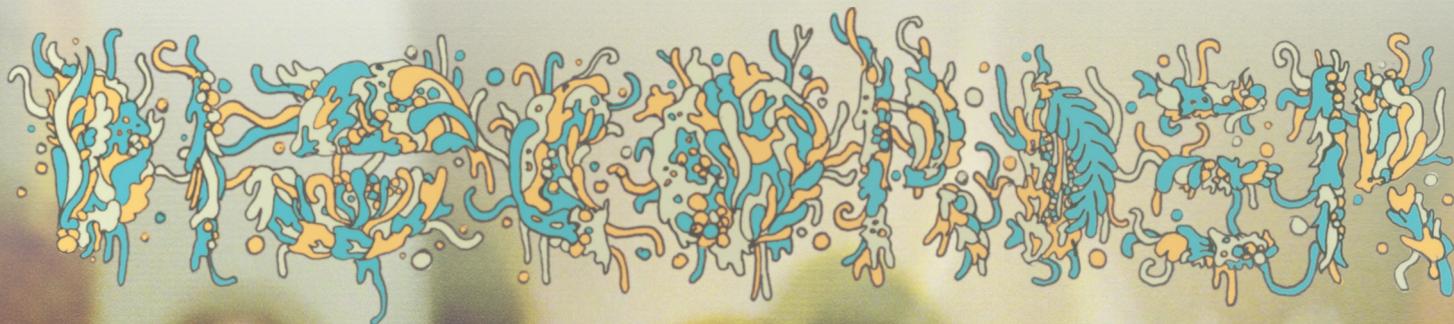


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EDITOR'S NOTE: STRANGER IN A FAMILIAR LAND

Everyone might want to sit down for this, because I have some shocking news for you: somehow, beyond all means of logic and reason, it's already October.

Remember a month ago when everyone was welcoming/dreading the back to school season and companies were finding any and every way possible to somehow tie in their product with the return? I was part of a guerilla photo shoot near the end of August and we ended up in a furniture store where there was a "Back to School Sale" on mattresses. Ironically enough, anytime school's in session is when I find myself getting the least amount of sleep, but who am I to challenge the commercial overlords?

Overpriced education aside, September marked my first solo month as Editor without the fearless Laurel Borrowman around to kick my ass and make sure I learned everything I could before her departure. My time with *Discorder* has been great so far and aside from the occasional article-induced panic attack, things are going smoothly.

I come with a background in writing and editing, so oddly enough the most difficult part of the job has been what I assumed was one of my strengths: the music. On my resumé for the position I wrote that I had "a familiarity with the music scene in the Lower Mainland," which I honestly thought was comparable—at least amongst my group of friends. But over the last few months, I've found myself increasingly tumbling down the rabbit hole I call the Vancouver music scene. Turns out this frontman is also a solo artist under

a different name and does event bookings for this venue, while this other frontman is a DJ and does promotional work for another venue. It isn't just a case of double-dipping; it's quadruple-dipping with freakin' sprinkles on top.

In a way it's convenient though, since the overlap acts to strengthen the mesh of Vancouver arts. Simply put, it was surprising to realize that just because I'd seen You Say Party! once in concert didn't mean I was local music savvy. But I'm a fast learner and I look at this October issue as a kind of test I just aced.

This A+ issue boasts a variety of firsts for *Discorder*: seasoned writer Evan Brow's continuous coverage of Vancouver's funny business has graduated to full-on column status as "In Good Humour"; there are plenty of great features on local favourites like Top Less Gay Love Tekno Party, White Poppy, and Good for Grapes; we have a Riff-ific spread on last month's Rifflandia festival; and the cherry atop your *Discorder* sundae, a feature on our cover band Village.

October also means we're band-deep in SHINDIG, so look forward to coverage of that in future issues of *Discorder*, as well as a non-stop showcase of other great local bands. If the Vancouver music scene really is a rabbit hole, what do you say we find out how deep this thing goes?

So it goes,
Jacey Gibb

FEATURES

5—**Good for Grapes** Pioneers of the folk stomp movement, the Surrey band seem poised for success. With their debut full-length out this month, a cross-country tour of Canada to coincide, and a finalist spot in the Peak Performance Project, they're the busiest bunch of grapes you'll ever meet. *by Luan Li*

8—**Top Less** When your album's called Top Less Gay Love Tekno Party, you know you're doing something right. *Discorder* sits down with the glitter enthusiasts Top Less to discuss their first full-length, musical influences, and backstage etiquette. *by Elliot Chan*

10—**White Poppy** On one of the last legitimate days of summer, we caught up with Crystal Doral a.k.a. White Poppy to talk about the therapy of making music, her debut album's cover work, and the benefits of adding layers. *by Fraser Dobbs*

13—**The Lion The Bear The Fox** What would make for an unlikely trio in the wild makes for fantastic music in the recording studio. Three musicians, each with their own projects, come together to form a folk-rock triforce. *by Lindsay Chung*

15—**Rifflandia** For four days last month, the city of Victoria was transformed into a non-stop, pop-and-lock, breeding ground for great music and greater times. We offer you one festival-goer's recount of the event and some snapshots to add to your Rifflandia scrapbook. *by Nicola Storey*

25—**Village** Fresh off a summer full of festival appearances, the four-piece shoegaze-rock band Village talk about their upcoming seven-inch and how the relocation to a jam space in East Van impacted the music they play. *by Angela Espinoza*

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NOTICE OF DIGITALIZATION

Dear readers, writers, photographers and past contributors of *Discorder*,

Let it be known that CTR 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@ctr.ca



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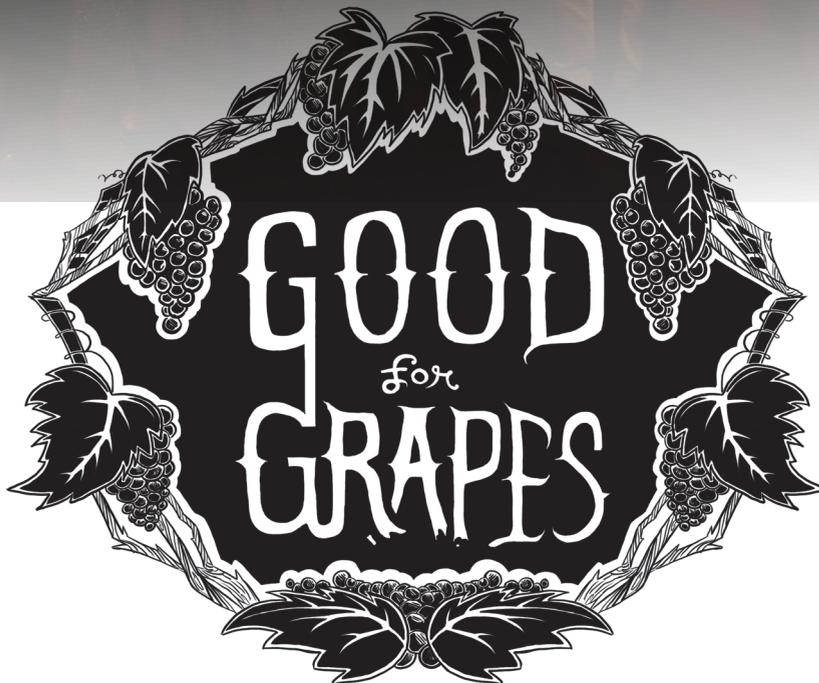
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by LUAN LI

illustration by
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There isn't a formula for what makes a band great. Every so often, a group comes along with the right sounds, energy, and optimism to set them apart from other burgeoning acts of the shared genre. It's not the plaid shirts; it's not the accordions or the occasional brass section thrown in for flair; and it's definitely not the hair-throwing; it's Good for Grapes.

A six-piece folk band hailing from Surrey, GFG is composed of frontman/guitarist Daniel McBurnie, guitarist Graham Gomez, pianist Alexa Unwin, Sean MacKeigan on accordion, Robert Hardie on bass, and Blair Hansen on drums. The band formed when several of the members

performed in their high school theatre production, *A Very Potter Musical*. In 2011, a casual jam session on a ferry in Victoria attracted an unprecedented crowd, and Good for Grapes was born. A humble beginning for a group that's now a finalist in the Peak Performance Project.

I first encountered the band when I saw them perform at last year's CelticFest, where I was instantly drawn to their ambient sound, well-layered harmonies, and energetic presence. Now, just over a year later, the band is attracting a fast-growing fanbase, releasing a full-length album, and will soon be hitting the road for their first cross-country tour across Canada.

I sit down for a Skype interview with McBurnie and Gomez, just as the band finishes rehearsing with a new cello player. GFG draws upon artists like Bob Dylan and Mumford & Sons—but the music doesn't sound like either one. After all, Good for Grapes is accredited with a rising music genre: the folk stomp.

"A man told us that we sounded like a mix between Pink Floyd and Led Zeppelin... on shrooms," says McBurnie.

GFG's first full-length album, *Man on the Page*, arrives this month and features the single "Renminbi Tips," for which a video has already been released. I ask about the cryptic title and McBurnie demystifies: "I was really mad at Stephen Harper's Action Plan and his back door deals with China." Songwriting typically starts with McBurnie and ideas are bounced back-and-forth with Gomez before they push the material to the rest of the band.

When I ask about their most unforgettable gig, McBurnie recalls two specifically: one for a primarily homeless crowd at the Carnegie Centre in downtown Vancouver and another opening for Mother Mother at the Commodore. When asked about their dream venue, McBurnie and Gomez share similar replies.

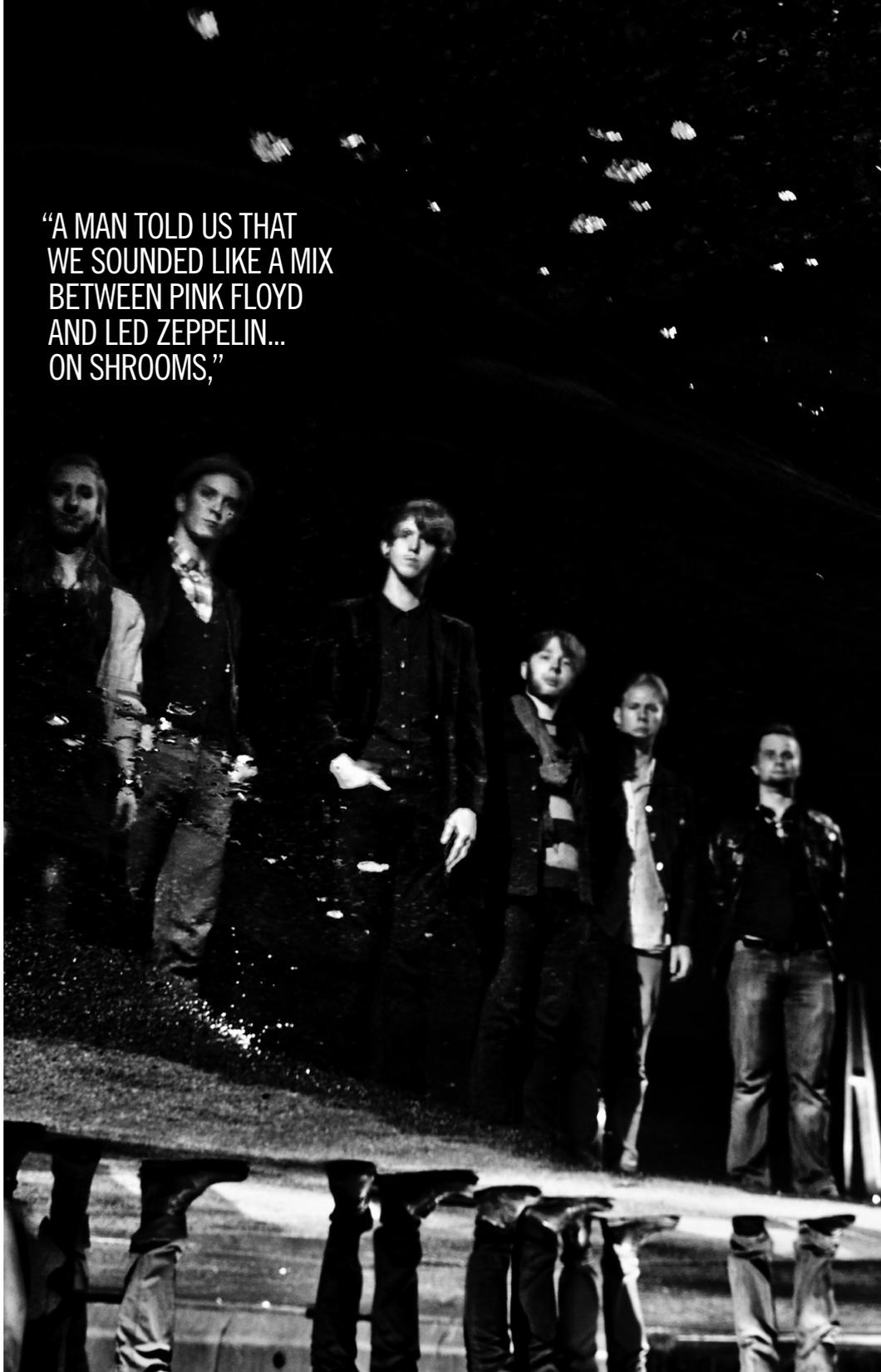
"I think arenas would suck," McBurnie says. "I would [rather] play at two smaller venues on two different nights."

"I would play at The Orpheum," says Gomez. For some bands, bigger isn't always better. By playing in smaller venues, you're able to attract a more intimate audience.

At a typical GFG show, stomping and singalongs are inevitable. Crowds are packed tight, there's sweat and good cheer, and a genuine energy vibrates from the band for the audience to react to. Perhaps what sets GFG apart is the relaxed and positive dynamic shared between the members; an inevitability when a band evolves organically from high school friends.

Capturing the attention of folksters and the rest of us alike, I see many more amazing things for this young band in the future. At this rate, playing The Orpheum seems like just a matter of time.

"A MAN TOLD US THAT WE SOUNDED LIKE A MIX BETWEEN PINK FLOYD AND LED ZEPPELIN... ON SHROOMS,"





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Top Less

Gay Love Tekno Party

Exterior: the sound of thunder and a flash of lightning as Vancouver's night sky presents another complementary performance.

Interior: sound check for Top Less Gay Love Tekno Party's CD release concert continues at a casual pace.

I sit alone in Venue on a turbulent Thursday night as technicians walk back and forth through the brightly-lit dance club. I dismiss the shattered illusion of show production and patiently wait for my interview with the eccentrically named power-pop band. After attention on each instrument and three practice songs, the seven group members make their way offstage.

When the band's first EP came out in 2010, they enjoyed a quick rise in popularity and developed an enthusiastic fan base. Three years later, they're releasing their first full-length.

"It really packs a punch," says TGLTP's frontman, Michael Schindler. "People are used to our shows being really intense. Our album represents that in many different ways, but it's not done by sheer energy; it's done more meticulously by adding more arrangements and textures."

"It's like neon camouflage sexual dysfunction," chimes drummer and vocalist, Benny Schutze from the other side of the green room. The rest of the band turns to Schutze, chuckle, and request an explanation. "Because the neon camouflages the sexual dysfunction."

Up a narrow staircase, behind the stage is Venue's ironically blue green room. I sit nuzzled in the corner between bass player Ian Bevis and Schindler, while the other five members arrange themselves intimately on couches and chairs in the cramped closet-like space. It's a cozy sanctuary for the night.

"Put him on the guest list, but don't let him come up here," the group debates whether to offer VIP wristbands to friends of

friends attending the show.

"I'm down for a super-strict wristband rule," says Tyson. "This needs to be tranquility."

"We get pumped up," says Schindler. "But we don't want 30 people in here partying while we get prepared. Also you want 20 minutes before you play to get in the zone."

It's unusual observing a band named Top Less Gay Love Tekno Party proposing rules and allocating privileges. But they've learned through past experiences that guests sometimes take advantage of the band's hospitality. Obnoxious third parties become distractions, precious costume changing spaces become occupied, and most importantly: complimentary beverages vanish. They aren't uptight; they're simply professionals.

Though they've come to an agreement on the backstage regulations, there are still other ongoing disputes—namely, their band name.

"We shortened it [TGLTP] for all intensive purposes," says Schindler. "Top Less is just easier for everyone to say... but we will always be Top Less Gay Love Tekno Party."

The name derived from a Kid Alex song that Schindler thought was called "Topless Gaylove," but was actually called "Young Love (Topless)." "I just kind of screwed it up." The band smiles over the ridiculous outcome. "And Tekno Party is just a party with everyone raving it up. Partying with sparkles in your hair."

"And in your beard," guitarist Kevin Fairbairn points to the leftover glitter in Schindler's facial hair. "You need to shower."

"I showered today!" says Schindler. "It doesn't come off of me,



by ELLIOT
CHAN

lettering by
GINA MACKAY

photo by
YU-SU



I don't understand what it is—I have a weird skin thing.”

“It takes a couple days even if you shower... unless you have a luffa.”

As children of the '90s, TGLTP indulged in hip-hop, classic rock, and funk—none of which they replicate today, but still have a large influence in the music they make.

“Some of the guitar writing we do, you can definitely feel some of the classic rock coming through,” said Tyson. “We're not making phat hip-hop beats, but there is still a hot dance groove. There is still a sexy bass.”

Once a week TGLTP gather in their shared studio space to work on music, but seldom would you see the seven together in a non-music environment. “We're friends, we hang out, but it's music—always,” says Bevis. “Some of us DJ together, some of us produce together, and some of us write stuff—”

“I sometimes go over to Benny's house and hang out when he's in his bathrobe,” Schindler interrupts, “because that's the only time he'll hang out with me.”

The long awaited self-titled album by TGLTP is now available for purchase and download on iTunes, but having time to perform is the real accomplishment. Although their CD release tour was brief, expect them to be on the stage again real soon.

“Even though we were doing a ton of work,” says Schutze, “and people were always asking about [the album], it was like being in a sexless marriage. The live show was like fucking, it's the culmination and the climax of what we get to do together. But when you are not doing it—that gets to be the feeling.”

With confetti, balloons, and sparkles in the forecast, TGLTP dress accordingly. Golden spandexes, silver jackets, or even onesies—but they're careful to avoid wool products. The tinsel tempest may capsize ships and bring down mountains, but it won't apologize to your glitter-clogged shower drain and laundry machine. But it doesn't matter, because shimmer is the new clean.



I'm sitting across from Crystal Dorval underneath a tree at Templeton Park. Not far from both our homes in Hastings-Sunrise, the final burst of summer heat and clear skies make the park an idyllic spot to meet. As kids play baseball in the field behind us and float planes fly overhead, we talk about depression, drone fuzz, and music as medicine. The topics may seem sporadic, but it fits Dorval's project, White Poppy, to a tee.

White Poppy is the unlikely pairing of lo-fi shoegaze and dream-pop, blending dirty analog drum machines and layer upon layer of undulating, reverb-laden space guitar riffs. Dorval's soothing, blanketed vocals drift over top of each vaguely tropical track like phantom waves, with lyrics barely distinguishable amid the oceanic haze. Born out of

the ashes of Dorval's Victoria-based band My Friend Wallace, White Poppy's evolution eventually led to *Drifter's Gold*. The EP, released by Constellation Tatsu, brought Dorval's pet project into the limelight, but her new self-titled full-length is a much more sombre affair.

"[The LP] comes from a dark place," says Dorval of the recording process. "I've always been one to make happier music when I'm feeling sad. From my perspective, it absolutely feels like a treatment. It's what I go and do if I'm stressed out or in a bad space. I was going through some mental health stuff, and I think that comes across very literally... but I feel like I found clarity through [recording] it." With song titles like "Emotional Intelligence" and "Existential Angst", it's hard not to approach her record—which is

by **FRASER
DOBBS**

photos by
KATE BROWN
illustration by
MOSES MAGEE



otherwise serene and calming—with a certain preconception. It's Dorval's hope that the medicinal properties of *White Poppy* extend beyond her own self, and with sounds like the opening synth riff on "Skygaze" it's hard to imagine it not having a calming effect on listeners.

White Poppy's cover is a haze of overlaid images, a picture of Dorval herself double-exposed over a collage of Grecian ruins. The cover, which Dorval designed, was originally set to be much more sparse. "Originally, I wanted just that collage to be the cover," Dorval explains meekly, "but a friend strongly encouraged me to put my face there, too."

Besides her work on *White Poppy*'s cover art, Dorval's work as a visual artist extends further back than her music career. "Ever since I was a kid I'd make art. Music took over my life as a teen, but art has always been there in the background. Both mediums distract me in the same way, they take me out of my mind and let me focus on the present. If you're a multidisciplinary artist, all of your [output] will have a similar overall theme, because it's from your own perspective. Creativity is just your personality coming out in a physical way—and whether it's writing or decorating your house or cooking food, it's going to be uniquely you."

It's true, Dorval's visual art very closely resembles *White Poppy*'s audible psychedelic haze. Her work, which previously went towards music videos for songs from *Drifter's Gold*, is a mash of abstract art, '90s VCR static, and swirling colours. "People ask me why my music is so textured, and why so many layers are hidden and warped, but I don't consciously do that. It's the same way with my art, it's just what I prefer. My ears want something to sound a certain way, my eye wants an image to look a certain way. I just do whatever I can to make them happy. It doesn't make sense to me, but I have a very methodical way of arranging shape and colours and sounds."

The sounds of *White Poppy* are obviously accomplished

through the use of heavy effects and processing—a technique that has garnered her big nods from the drone and ambient communities. But Dorval insists that she isn't reliant on technology to accomplish "what her ear wants." "I think I would find other ways to express the sounds that are in my head if the pedals weren't there, but it might take longer. I'm really drawn to the quality of older recordings—on older, sometimes crappier, gear. Trying to replicate something now that, then, was just the best it could be... it's funny trying! The idea of recording a high-fidelity album doesn't appeal to me at all. I liked all the happy accidents that I experienced while recording."

Despite of, or perhaps because of, her affinity for that particular aesthetic, *White Poppy* has never set foot in a studio. Her debut LP was recorded at home, on a 4-track, over the span of many months.

"What would be ideal," Dorval laughs, "would be if I had a friend who had a year free and wanted to record me. We'd spend all our time in a cabin hanging out, and whenever I had something I wanted to record they'd be right there to help out." With so many tidal layers of guitars, synths, drum machine blips, and vocal crooning, each record only comes with time and patience.

Our daydreaming of personal studio engineer slaves is interrupted by a little girl, fresh out of the Templeton Pool, and her mother, who come over to admire Dorval's bike. With little charms of neon-coloured moons, lightning bolts and sun rays adorning the spokes, her wheels definitely scream "envy of 4-year-olds everywhere." It's the perfect ending to a relaxing interview under the sun, and as the little girl bids us farewell with one last longing gaze at Dorval's bike, so too do we part ways. I was once told that ambient music was "most definitely not for the summer—it's winter music", but I can't think of a more perfect way to enjoy *White Poppy* than underneath this big tree as the September sun starts to dip.

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LION THE BEAR THE FOX



“Son, don’t you dare give up now / Your cavalry has finally arrived, a bear and fox by your side / I think it’s high time you found out that sometimes you lose everything before you can find a place you call home.”

For singer-songwriter Christopher Arruda, these lyrics—the chorus of a song he wrote called “Home”—represent hope. He didn’t feel quite as hopeful when he first wrote the song, before he brought it to Cory Woodward and Ryan McMahon, his bandmates in the lion the bear the fox.

“‘Home’ started off as a sad little number before I introduced it to the band,” Arruda says through an email interview. “As a musician, from the moment you start playing shows, your friends and family become extremely supportive of your efforts for the most part. You get a lot of positive feedback from them and from people that become genuine fans. ‘Home’ is about waking up one day and realizing that you’ve really gotten nowhere and feeling ashamed that you’ve bought into all the bullshit people have been feeding you and allowing your ego to grow.”

When Arruda brought “Home” to the band, it became a very different song.

“As musicians, the three of us have had many of the same struggles over the past decade, so the song was turned into something of a battle cry or

anthem for us,” he says. “Before I started this band, I felt like I had nothing, like I’d lost it all (again), but with the bear and the fox by my side, I truly feel like our struggles are over and that it’s our destiny to propel each other further than we ever thought imaginable. It feels like I’ve come home.”

And right now, home is an exciting—and busy—place for Arruda (the lion), Woodward (the bear) and McMahon (the fox).

Arruda and Woodward, who live in Vancouver, and McMahon, who lives in Ladysmith, are Top 20 finalists in the Peak Performance Project. And at the beginning of October, the lion the bear the fox will release its debut EP, *We’d Be Good Men*, an album they recorded and mixed themselves, initially motivated by finances—or, more accurately, lack thereof.

“I love that we’ve had the opportunity to do it this way,” says Woodward. “It gave us the chance to do some guerilla-style recording in the 30-odd locations that we set up shop to track in. I’ve learned so much about common recording techniques and have had a blast creating my own. All of this has added a certain honesty to the record, a lovability that has made me happy to say it’s the best record I’ve been a part of to date. I look forward to the next one immensely.”

After releasing the EP, the lion the bear the fox is hitting the road for a 13-date tour through BC and Alberta, ending on October 25 in Vancouver.

by **LINDSAY
CHUNG**

lettering & illustration by
TIERNEY MILNE
photos by
JONATHAN DY

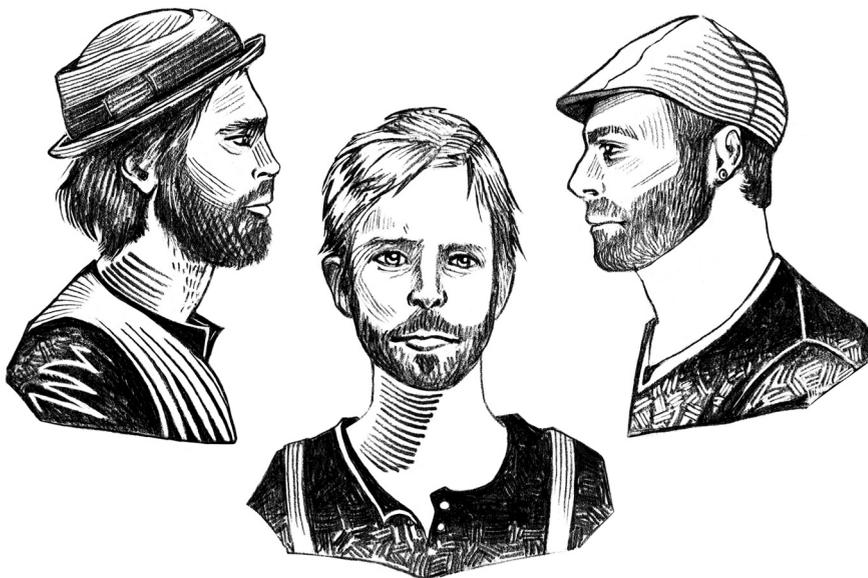
It was on a tour just like this one that the band started to take shape. In May 2012, Arruda, Woodward, and McMahon toured together to promote their respective solo efforts. Travelling across western Canada, an unshakeable bond began to form as they shared their stories and their dreams. They began supporting each other on stage, and by the end of the tour, they discovered they had a setlist worth of material—and that they wanted to keep making music together.

McMahon says he was inspired by Arruda and Woodward during that tour because they are their whole, honest selves, and that honesty continues to inspire him today.

“They are two big personalities, cut from the same materials as I am,” he explains. “That much was apparent early on, sitting around a campfire in Winlaw. That night when we shared stories about our wins, losses, and aspirations, I was like the Bee Girl in the Blind Melon video years ago. I had found my colony of like-minded friends where I could feel safe to be my whole, honest self.”

In the wild, a lion, bear, and fox would make for an unlikely team; in this case, it makes for beautiful music.

“AS MUSICIANS, THE THREE OF US HAVE HAD MANY OF THE SAME STRUGGLES OVER THE PAST DECADE, SO THE SONG WAS TURNED INTO SOMETHING OF A BATTLE CRY OR ANTHEM FOR US,”



Catch the lion the bear the fox as they open for Lee Harvey Osmond on October 25 at Venue.

MORE INFO + TICKETS + SEE FLYERS + GUEST LIST AT
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HAPPY ENDING FRIDAYS
 4th Anniversary!
 FRIDAY, OCT 4TH
 HAPPY ENDING FRIDAY DEEJAYS!
 RICHMOND • BUTLER • GREENIDGE • YVR
 LECHANCE • SAILOR GERRY • GMAN • DR SELZ

FRIDAY, OCTOBER 4
 Happy Ending Fridays
 4 Year Anniversary
 HEF DJs

GOOD FRIDAY 19TH PRESENTS
STEALTH BOMB RECORDS TOUR
 FEATURING:
SNAK THE RIPPER
 w/ JACLYN GEE & MERKULES
 STEALTHBOMBRECORDS.COM

WEDNESDAY, OCTOBER 8
 Snak The Ripper
 Suicide Kings
 Grimehouse, Ghost

FRIDAY OCTOBER 11
JOELL ORTIZ
 YAOWA NATION TOUR
 SHADY RECORDS / SLAUGHTERHOUSE ARTIST LIVE IN CONCERT

SATURDAY, OCTOBER 12
 Early Show: Joell Ortiz
 Ill Legitimate, Ghost, 9-0
 Nickel & Robbie G

SJS
SLOW JAM SUNDAYS

SUNDAY, OCTOBER 13
 Slow Jam Sundays
 Long Weekend w/ Patrick Villa
 Marlon J English

CITR
 101.9FM / CITR.CA
BRAIDS
HUNDRED WATERS

TUESDAY, OCTOBER 22
 CITR Presents: Braids
 Hundred Waters
 Kodak To Graph

HAPPY ENDING FRIDAYS
Halloween

FRIDAY, OCTOBER 25
 Happy Ending Fridays
 Halloween
 HEF DJs

FLATBUSH ZOMBIES

SATURDAY, OCTOBER 26
 Early Show: Flatbush Zombies
 Bodega Bamz
 w/ guests

CHAPEL SOUND

THURSDAY, OCTOBER 31
 "Sus-o-ween"
 Chapel Sound
 Can I Live

NO PEER PRESSURE
TOUR

SATURDAY, NOVEMBER 2
 Early Show: Pete Rock
 CL Smooth
 Camp-Lo

KAYTRANADA
GROUNDISLAVA
JEROME LOL

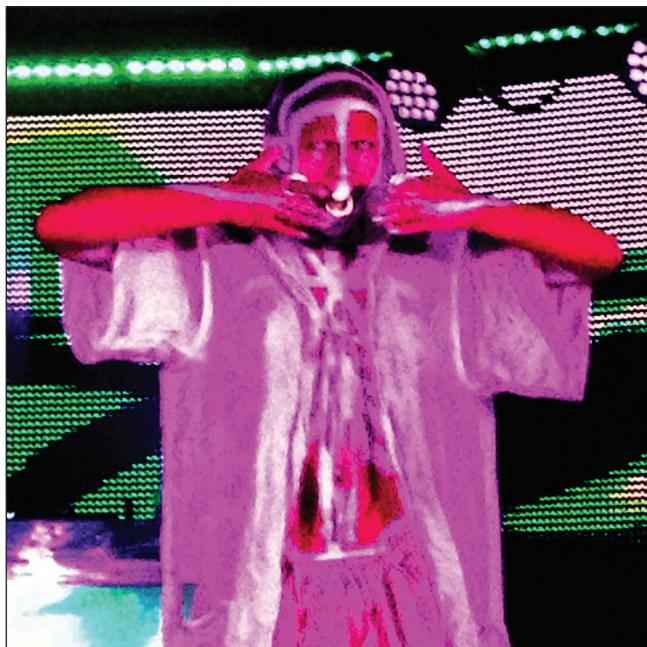
SATURDAY, NOVEMBER 2
 Kaytranada
 Groundislava
 Jerome LOL

OTHER UPCOMING EVENTS:

WED, OCT 2 T. Williams & Mosca w/ Max Ulis
SAT, OCT 5 Sup Fu? Saturdays w/ Sailor Gerry
SUN, OCT 6 Man Man w/ guests

WED, OCT 9 Mickey Avalon w/ guests
THU, OCT 10 PEAK Performance Showcase #4
FRI, OCT 11 Early Show: Delorean w/ guests

FRI, OCT 11 Happy Ending Fridays w/ Rico Uno
THU, OCT 17 PEAK Performance Showcase #5
WED, OCT 30 Grieves w/ guests



RIFFLANDIA

by NICOLA STOREY

illustration by
OLA VOLA
photos by
NICOLA STOREY
& JORDAN WADE



It was the beginning of Rifflandia and I wasn't sure what to expect.

Catching the last 9 p.m. ferry from Vancouver, I was left with no choice but to pre-drink during the voyage like a lone alcoholic. While the serene scenery via boat was a trip I usually enjoy, my body was ready to bask in the sweat of others as I moshed against them. I was ready for the madness to ensue.

Stumbling off the ferry, I booked it to Market Square where the funkadelic Funk Hunters were playing. Swimming through throngs of barely legals, I managed to make it inside the venue with minimal scarring. Inside the venue was a visual projection cube hanging over the crowd, with lights settling down on various showgoers; a magical visual that made the Market Square one of the festival's best venues—especially for the likes of Funk Hunters. Armed with four turntables, their mash ups and remixes of soul and funk had the tweens getting their boogie on.



Leaving the underages behind, I carried onward to my most anticipated show of the night: Mykki Blanco.

Opening for Mykki was a topless individual, covered in painted white lines and holding orb-like lights in their mouth and hands, thrashing across the stage in a weird trance-like dance.

After the performance art, Mykki came onstage, rocking a pink flouncy underwear frock, garters, and garters belts to accompany the festive attire. After an incredible performance, Mykki addressed the tender-hearted Victoria crowd: "This crowd looks nice. Maybe a little too nice." Mykki then jumped into the crowd and tried to turn up the rowdiness meter, but despite his attempts, I seemed to be the only one moshing while everyone else just stood there awkwardly.

Day Two didn't start until 4 p.m. for me, when the Mounties took to the outdoor stage and got the crowd up on their feet. But the highlight of my Friday experience had to be Courtney Love. Not only was I curious to see her perform, but Love was one of the most talked about shows of Rifflandia. I headed to the photography pit and watched as she stomped onstage with both a cigarette and drink in hand, blowing ominous smoke at the crowd before sashaying on her guitar.

In her raspy voice, Love yelled to the crowd: "Aren't we good?" to which the crowd responded with a weak cheer, leaving Love unimpressed. "Oh, you're underestimating my ego. Are we good?" While not the quality of music I expected for Courtney Love, her stage presence helped to compensate.

I ended the night with a show at Philips Brewery to witness the epicness of Action Bronson. Telling the crowd to "Shake your ass, shake your pussy,



shake your little dicks," Action put on an incredible show and ended the night with the classic track "Strictly 4 my Jeeps."

It was Day Three and I was ready to get steamy. After watching Hot Hot Heat and Wintersleep play back-to-back, I grabbed another drink and made my way to the DJ stage to see Rob Garza of Thievery Corporation. While not as good as Thievery Corporation itself, his was a show to remember. A little funkier than Thievery normally, Garza hit the '80s techno funk spot on.

And then it was time. Death from Above 1979 took to the stage, asking the crowd "Do you guys remember laughter? Let's get weird." One of the biggest and most-anticipated shows at Rifflandia, DFA played favorites like "Black History Month," "Romantic Rights," and "Turn It Out." The crowd was the messiest and rowdiest of the whole festival, with full-on mosh pits and a dude with a horse head crowd surfing.





After some mosh pit bruises and injuries, I limped over to Phillips Brewery to witness Dam Funk, with a crowd that was ready to get their boogie on. Dam Funk gave 'em exactly what they wanted, whipping out his keytar to play the funkier beats of the festival.

The final day of Rifflandia was confided to the main stages and ended earlier than previous nights—a welcome drawback, as my three-day-old hangover was reaching new heights. Beats Antique were first up, known for their riveting live performances. Next were Matt & Kim, who played all my favorites—including “Cameras”—as confetti flew through the air. Always at their rowdiest, Kim told the crowd “Imma get nasty tonight. Imma talk about butts, my ass, your ass, and maybe even anal,” and then proceeded to twerk up on a security guard.

Closing out Rifflandia '13 were Edward Sharpe & the Magnetic Zeros, a band I've seen several

times, and while I never cry, I've cried at exactly three of their shows. Frontman Alex Ebert told the crowd: “Everyone's life is poetry, its cinema. The love, the hate, the goals, everything. I just figured this out today. Aren't you happy for me?” Playing classics like “Janglin'” and “40 Day Dream,” they got the crowd swaying their hips and groovin' into the night. At the end of their set, Alex Ebert told the crowd “One of these days, I'm going to figure out this whole architecture thing. You guys are behind a fence. Who came up with that? I don't want to get into this right now, but it's a systemic problem. If you want to change, if you change it, don't wait for anyone else.”

Hear that, Rifflandia? Next year we're storming the stages!

VIRGINIA JACK

by EVAN BROW

lettering & illustration by
BRITTA BACCHUS
photos by
MARIA ASSELIN-ROY

It's hard to present the ruse of a serious interview when your subjects joke with you so much. Stationed at Grounds For Coffee at 10th Avenue and Alma Street for a good hour and a half, the improv duo Virginia Jack does just that: they joke with—*not* at—me.

The duo, comprised of Nicole Passmore and Briana Rayner, are pretty good friends. They riff on everything each other says and even playfully rag on the formality of our meet-up. Numerous times throughout our discussion, Passmore goes off on a tangent, only to end her point by exclaiming, in her best vaudevillian voice, “Put that in your article and smoke it!”

Virginia Jack has steadily built itself into one of the top improv acts in the city. The duo, winners of both the Vancouver CageMatch Tournament of Champions as well as the Vancouver Improv Fight Club Tournament of Champions, describes themselves as artsy, theatrical, and cinematic. They define their style as quaint and tell me that at one of their first shows, they baked cookies, made drinks for people, and even did a raffle.

“We almost feel like we’re inviting people into our living room for a really fun party, and then we do a show,” says Rayner.

“Really?” replies Passmore. “I just treat it like a show with

cookies and a raffle.”

“Well, I treat it like cookies and a raffle with a show,” says Rayner, as they both laugh.

Their performances are very unique. They do a form inspired by the movie *Amélie* where they’ll both narrate the characters, noting their likes and dislikes, and then proceed to do one story in one setting, exploring everything to its fullest.

“Every character we create onstage, we both play. Any narration is both of us. So anything that gets created, the other person is fully accountable for it as well,” says Passmore.

This symbiotic relationship Passmore and Rayner have created translates easily and necessarily onstage. The two can never take a break, as they’re always in the scene. “The thing about being in a duo is that it’s physically taxing, especially when we’re playing everything,” says Passmore. “And the great thing is there’s sometimes this connected moment where she’ll be like, ‘Oh, you’re brain dead right now. I’m going to take over,’ and that’s really nice for me.”

“It’s always nice to have somebody to be like, ‘Can you just do the thinking for a second? Because I’m out,’” says Rayner.

The duo will have been performing strong for three years this January. Looking back, they remember one of the first times the two realized their duo would work out, noting, however, the uniqueness of the venue.



“We got hired to do improv at a prison and I genuinely don’t remember why,” says Passmore. “But they wanted to pay us to go do improv there. When we checked in, we had to give them all our personal possessions and our bobby pins.”

“We never got those back,” says Rayner.

“It was their Christmas party,” says Passmore. “It was really nerve-wracking for me, because somewhere in my brain I was thinking, ‘They’re never letting you out. You’re stuck. You’ll have to be here for the rest of your life.’”

Despite the anxiety, they clicked. The group performed their high energy, narrative-based set well and even gained some unexpected respect from the crowd.

“At one point, the crowd was getting rowdy, starting to yell a bit louder, and this one woman, with really short hair, kind of tough-looking, stood up and just very slowly turned to the crowd and said, ‘Quiet.’ And everyone shut up. Every single person,” says Passmore. “And we just thanked her and then kept going. She basically shut up an entire room of grown women with one word. And I thought, ‘Oh, you’re in charge here. Glad you’re cool with us.’”

“It was the rowdiest sober group of people I’ve ever seen,” says Rayner.

Nowadays, when the duo isn’t performing their signature *Amélie*-inspired set, they’re working on producing their own show, *Sex is Funny*, where the two “take the piss out of being sexy.”

“If you wanted real sexy, there’s other places to go. You’re not coming to us,” says Passmore. “If you want real funny, with that added element of sexy, yeah, come our way, because we got it.”

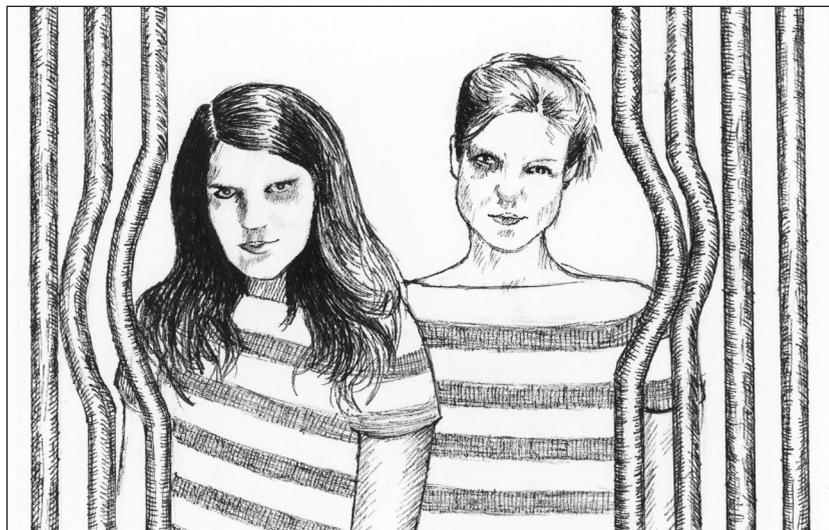
In the meantime, Virginia Jack will continue to perform their form around town, charming audiences with their wit and their friendship. And should you go to a Virginia Jack show, expect grounded, yet zany jokes, expect a three-dimensional story, and expect cookies.

Virginia Jack will be debuting a “femme fatale” improv form (inspired by *Orange is the New Black*) November 25th at the Havana Theatre.

The duo, describing performances they have given at their show, *Sex is Funny*:

PASSMORE: “I had a piece of erotic fiction I wrote about Kevin Costner. Because I love Kevin Costner. It’s a piece that mentions all his movies. You know, a lot of puns, a lot of jokes. When I say *Field of Dreams*, I’m referencing a certain body part.”

RAYNER: “One of my favourites was ‘The Internet’ so I could claim to know everyone’s search histories. So I was wearing a suit, because I decided that the Internet is all business, and then proceeded to put sexy outfits on over my suit, just in the instruction of how to put on sexy outfits. And it was incredibly challenging to put some of them on over a blazer.”





MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

1 **Shindig! Night 3: Fiction, Kubla Khan, Skinny Kids**
@ The Railway Club

8 **Shindig! Night 4: Dream Baby, Old Notes, Scrambled Debutante**
@ The Railway Club
Father John Misty, Kate Berlant
@ The Commodore Ballroom

15 **Shindig! Night 5: M. Lund, Kill City Kids, Pineapple**
@ The Railway Club
King Khan & The Shirines, Hell Shovel
@ The Rickshaw Theatre
Palma Violets, The Skaters
@ Venue

22 **Shindig! Night 6: Mi'ens, The Slough, Zen Mystery Fogg**
@ The Railway Club
Braids, Hundred Waters
@ Fortune Sound Club
Widowspeak, Pure Bathing Culture
@ Electric Owl

29 **Shindig! Night 7: Deaf Chords, Spesh Pep, War Baby**
@ The Railway Club
Leagues, Kye Kye
@ The Media Club

2 **No Joy, Diane**
@ The Media Club

9 **Guitar Wolf, The Coathangers, Coward**
@ The Rickshaw Theatre

16 **Melt Banana, Shearing Pinx**
@ The Biltmore Cabaret
Crystal Stilts, Zachary Cale
@ Electric Owl
Thee Oh Sees
@ The Rickshaw

23 **MS MR, Wild cat! Wild Cat!**
@ Venue

30

3

10 **Safe Fest All-Ages Festival**

17 **Mi'ens, Sontag, Get Real, Sautéed Placenta**
@ Astorino's
Goblin, V. Vecker Ensemble, Basketball
@ The Rickshaw Theatre

24 **CocoRosie**
@ Venue

31

4 **The Babies, Alex Bleeker and The Freaks**
@ The Media Club
Gold & Youth, Louise Burns
@ The Electric Owl
High Drops, Weed, Flyin
@ Red Gate

11 **Austra**
@ The Commodore Ballroom
Fucked Up, Terror, Power Trip, Code Orange Kids
@ The Rickshaw Theatre
Safe Fest Festival

18 **Jaczi Boys**
@ The Commodore

25 **Lee Harvey Osmond**
@ Venue

5 **Snit, //Zoo, Cowards, Brass**
@ SD Galeria

12 **Safe Fest All-Ages Festival**

19 **Radical Face**
@ The Biltmore Cabaret

26 **Au Revoir Simone**
@ Electric Owl

6 **Man Man, Xenia Rubinos**
@ Fortune Sound Club

13 **Har Mar Superstar, Sex With Strangers**
@ The Cobalt
Safe Fest Festival

20

27

7

14 **Cloudland Canyon, Nam Shub**
@ The Cobalt

21 **Deer Tick**
@ The Rickshaw Theatre

28

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 :	Suburban Jungle (Eclectic)	End of the World News (Talk)	Student Fill-in Slot		8
9	Classical Chaos (Classical)	Breakfast With The Browns (Eclectic)	Reloaded (Talk)					9
10	Shookshookta (Talk)		Mind Voyage (Ambient)	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		Smart People (Talk) Creators & Contributors (Talk)	Relentlessly Awesome	Stereo Blues (Blues/Eclectic)		11
12		Synchronicity (Talk)	Morning After Show (Eclectic)	The Shakespeare Show (Old Skool)	Duncan's Donuts (Eclectic)	It Ain't Easy Being Green (Eclectic)	Generation Annihilation (Punk)	12
1	The Rockers Show (Reggae)	Parts Unknown (Pop)	Student Special Hour (Eclectic)	TerryProject 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	Butta on the Bread	Programming Training		3
4		The Leo Ramirez Show (World)	Discorder Radio	Sne'waylh	Thunderbird Eye Mantra (Eclectic)	Nardwuar Presents (Nardwuar)	Code Blue (Roots)	4
5	Chips (Pop)	Chthonic Boom! (Rock)	News 101 (Talk)	The City	Arts Report (Talk)	Simorgh (Persian Literacy)	Moon Grok	5
6	So Salacious (Electro/Hip Hop)	"4'33" (Contemporary Classical and Experimental)	Flex Your Head (Hardcore)	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)		Sam-squantch (Ec)	Sup World?		La Fiesta (World)	7
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)	Hans Von Kloss Misery Hour	The Copyright Experiment (Talk & Underground Electronic)	Canada Post-Rock (Rock)	Randophonic (Eclectic)	11
12								12
1	CiTR Ghost Mix	CiTR Ghost Mix						1
2				Vampire's Ball (Industrial)	Aural Tentacles (Eclectic)	The Late Night Show (Drum + Bass, Ambient, Industrial...)		2
3			CiTR Ghost Mix				The Absolute Value of Insomnia (Generative)	3
4								4
5								5

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.

CHIPS WITH EVERYTHING

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

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, Ovnmoom, 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. Oct. 7: Tonight we celebrate the birthday of the great drummer "Papa" Jo Jones as he leads an all-star band on this 5 star recording. "The Jo Jones Special." Oct. 14: The undisputed king of the Hammond B3. Jimmy Smith performs with saxophonists Ike Quebec and Jackie McLean and trumpeter Blue Mitchell. "Open House." Oct. 21: Tonight we honour the Birthday of Jazz Pioneer and trumpeter Dizzy Gillespie in the company of his peers. "The Modern Jazz Sextet." Oct. 28: A wonderful adventurous date with trombonist/composer Grachan Moncur 111 with Jackie McLean, Lee Morgan and Tony Williams et al. "Evolution."

TUESDAY

PACIFIC PICKIN'

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

QUEER FM

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

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

MIND VOYAGE

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

MORNING AFTER SHOW

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

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.

DISORDER RADIO

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

THE CITY

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

FLEX YOUR HEAD

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

INSIDE OUT

(Dance) 8-9pm

CRIMES & TREASONS

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

BEAVER HOUR AKA ROSSIN

(World Ghetto) 11pm-12am
Emma vs music.

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.

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 skwxw7mesh 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.

SAMSQUANTCH'S HIDEAWAY

(Eclectic) 6:30-8pm

Alternating Wednesdays

All-Canadian music with a focus on indie-rock/pop. anitabinder@hotmail.com

SUP WORLD?

(Eclectic) 6:30-8pm

Alternating Wednesdays

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

FOLK OASIS

(Roots) 8-10pm

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

SEXY IN VAN CITY

(Talk) 10-11pm

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

HANS VON KLOSS' MISERY HOUR

(Hans Von Kloss) 11pm-1am

Pretty much the best thing on radio.

THE VAMPIRE'S BALL

(Industrial) 1-5am

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

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

ROCKET FROM RUSSIA

(Punk Rock/Pop Punk) 10-11am

Hello 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: rocketfromrussiacitr@gmail.com. Facebook: <https://www.facebook.com/Rocket-FromRussia>. Twitter: http://twitter.com/tima_tzar.

RELENTLESSLY AWESOME

11am-12pm

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

DUNCAN'S DONUTS

(Eclectic) 12-1pm

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

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.

MANTRA

(World) 4-5pm

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

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!

IT AIN'T EASY BEING GREEN

(Eclectic) 12-1pm

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

SKALD'S HALL

(Drama/Poetry) 1-2pm

Skald's Hall entertains with the spoken word via story readings, poetry recitals, and drama. Established and upcoming artists join host Brian MacDonald. Interested in performing on air? Contact us: @Skalds_Hall.

RADIO ZERO

(Dance) 2-3:30pm

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

NARDDUAR

(Nardduar) 3:30-5pm

Join Nardduar the Human Serviette for Clam Chowder flavoured

entertainment. Doot doola doot doo... doot doo! nardduar@nardduar.com

NEWS 101

(Talk) 5-6pm

See Monday for description.

STRANDED

(Eclectic) 6-7:30pm

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

AFRICAN RHYTHMS

(World) 7:30-9pm

www.africanrhythmsradio.com

THE BASSMENT

(Dance/Electronic) 9-10:30pm

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

CANADA POST-ROCK

(Rock) 10:30pm-12am

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

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! steveedge3@mac.com

GENERATION ANNIHILATION

(Punk) 12-1pm

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

POWER CHORD

(Metal) 1-3pm

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

CODE BLUE

(Roots) 3-5pm

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

MOON GROK

5-6pm

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 genre: shoe-gaze, 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

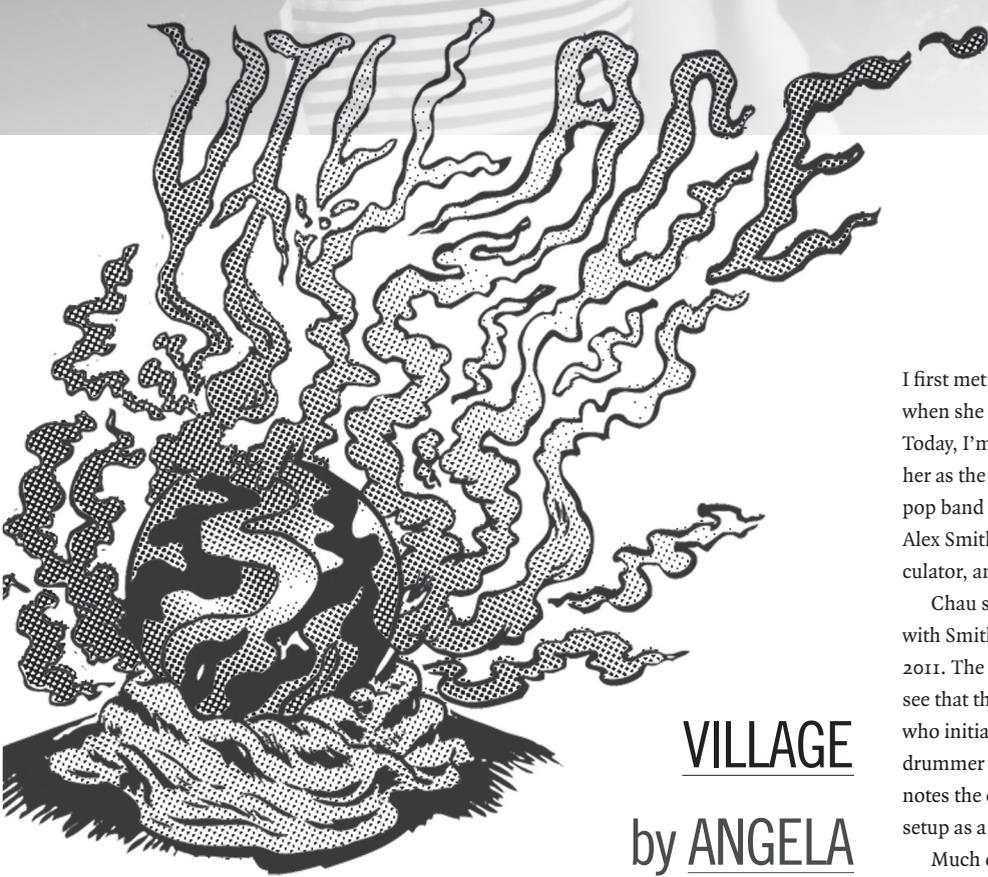
(Eclectic) 11pm-2am

Randophonik is best thought of as an intraversional 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.



VILLAGE

by ANGELA
ESPINOZA

illustration by
ROB ONDZIK

photos by
ELEANOR WEARING

I first met Jessica Chau about eight years ago in high school, when she took on the daunting task of tutoring me in math. Today, I'm sitting beside her in a Tim Hortons, interviewing her as the lead singer and keyboardist for Vancouver dream pop band Village. Partway into the interview, I hear guitarist Alex Smith say her Casio VL-Tone keyboard has a built-in calculator, and I experience mixed feelings.

Chau says the idea for starting Village came to her in 2009, with Smith clarifying the group didn't officially start until 2011. The two have a constant back and forth, and it's easy to see that they've been with Village the longest. Lindsay Partin, who initially joined as a keyboardist and now plays bass, and drummer Ina Vukmirovich became involved last year. Smith notes the current lineup is a change of pace from their original setup as a five-piece group.

Much of their time with me is spent reminiscing on their year together. Not long into the interview, Smith offhandedly mentions their experience at this year's disastrous Sled Island. But the group wants to keep their minds on more positive festival experiences from this year, such as Khatsalano! and Music Waste.

Looking to the future, we discuss Village's upcoming sophomore seven-inch release of "Stranger Thoughts," with a



“NOW WE REHEARSE IN YOUR STANDARD, GROSS, EAST VAN CAVERN-LIKE UNDERGROUND SHITHOLE.”

B-side remix by the Passenger. Their previous seven-inch was released last November with the songs “Nowhere” and B-side “Claustro.”

“‘Stranger Thoughts’ is an older song,” Smith says. “It used to be really slow, right?”

Chau responds: “‘Stranger Thoughts’ was originally written in Tokyo by me and [Count Oak] collaborating over the Internet. It used to be really slow, and really soft sounding. I wrote this song to be very minimal, everything was super lo-fi. I recorded on GarageBand, and then... sent the files over to [Count Oak], and he’d put his own bits and pieces into it.

“Since then, Smith and Andrea Wan [original keyboardist] came in, and ‘Stranger Thoughts’ started to change a bit, and got noisier.”

“I don’t think it got noisier,” Smith cuts in, “it just got faster and it’s a more focused, indie-pop kind of song now, sort of indie-rockish.”

Collectively, the group points out specific moments in “Stranger Thoughts” development. Added textural parts here, additional drums there, and, at one time, multiple keyboard parts.

“‘Stranger Thoughts’ is actually one of the two songs that were already there when we came together as a band,” Smith adds. “Everything since then, we’ve all kind of worked on.”

Chau remarks on how “Stranger Thoughts” has changed, and how the group’s sound on the whole has started morphing from gentle dream pop to a livelier sound: “I think it’s really just finding our own style.”

“Initially it was all very quiet,” Smith says. “I also have a theory that it has to do with how we used to rehearse in my house. It was a different vibe than rehearsing in a gross, cavernous jam space; I think that maybe affects [the sound] a little bit.

“I live in a house where the owners live upstairs, and they were away for a year, so we just jammed in my house... hung out, made dinner, played some music, and it was all chilled out. Now we rehearse in your standard, gross, East Van cavern-like underground shithole. And we’re competing with a million dad rock bands who are playing in the same space. The

walls are really thin, and if we were right next to a metal band, they would completely drown us out, so I think that maybe we got louder just as a way to compete with all these fucking super loud bands.”

Smith mentions plans to record a full-length album by the end of the year for a spring/summer 2014 release. Considering how Village’s sound has grown, an album at this point might be a good idea.

“Our newer songs are a bit different,” Smith adds, “things have changed a bit, things have gotten... heavier, louder, which I think everyone’s pretty excited about. Makes for a more fun live show too.”

Experience Village’s evolving sound in-person on October 5 at Electric Owl, where they’ll be opening for Houses.







DISORDER'S STAFF SOUND-OFF

illustration by DANA KEARLEY

While a standout soundtrack won't make or break a film, it's certainly never hurt. From gems like *Empire Records* or *Pirate Radio*, finding the right sound to accompany a movie is an art of its own. This month, we asked the *Discorder* staff what film they thought had the best music and why. Lights, camera, soundtrack!

EVAN BROW Contributor

***Forrest Gump*:** Just like the movie itself, the soundtrack takes us on a journey across America, from Elvis to Dylan to Hendrix to Skynyrd. It's a folk tale, told of the scope of American music, of the pioneers, the stars, the legends, and the like. The *Forrest Gump* soundtrack is like that special high school teacher, the one that taught you even when you thought you weren't learning. I owe myself to this soundtrack for sparking a curiosity in me that led everywhere.

ELLIOT CHAN Contributor

Ouga Chaka ouga ouga! Few people understand movies and music better than Quentin Tarantino. His directorial debut, *Reservoir Dogs* brings me right back on the track for a little green bag and maybe a lime in the coconut. The compilation features classic gasoline-dosing songs I thought I'd forgotten, including "Stuck in the Middle" by Stealers Wheel and "Hooked on a Feeling" by Blue Swede. It's a soundtrack that makes me glad that I still have my earlobes, but I wonder if they ever figured out what "Like a Virgin" was all about.

CURTIS MICHAEL DAVEY Ad Coordinator

Two that stand out in my mind as having impacted me greatly are: *Immortal Beloved*. It was the first time that I had seen/heard the story behind Beethoven's music and the life experiences that influenced his work. Simply beautiful!

The other is *The Pink Panther* (1967). Aside from the silky smooth jazz tunes from Henry Mancini that blend seamlessly into the film, there's this scene around the middle of the movie where an impromptu song/dance number takes place in a ski lodge. Fran Jeffries entertains the audience with a sultry performance of "Meglio Stasera" while Inspector Jacque Clouseau bumbles about around her. I'll never forget it.

FRASER DOBBS Contributor

***28 Days Later*:** The pairing of two phenomenal talents, composer John Murphy and director Danny Boyle, to extraordinary result. The whole film, Boyle confessed, "was cut to Godspeed [You! Black Emperor]" in his head, and features an edited version of their movement "East Hastings." A more perfect pairing for a zombie film does not exist. Murphy crafted the score, including the iconic "In The House - In A Heartbeat," and later went on to compose the absolutely beautiful "Sunshine (Adagio In D Minor)" for the movie of the same name. Not only was *28 Days Later* the soundtrack that introduced me to Grandaddy ("AM 180"), it features Brian Eno's "An Ending (Ascent)" and Blue States' "Season Song."

COLEMAN INGRAM Contributor

I have to mention two: the "soundtrack" for the film *Hard Core Logo* because it actually transcends the label of soundtrack for me. When I hear Hugh Dillon and Swamp Baby busting out those tunes, I don't think of it as them; I think of it as the fictional band Hard Core Logo. Tied for first place is Yann Tiersen's gorgeous work on the *Amelie* soundtrack. It has been on my iPod since the film was released and won't be leaving too soon.

JAMES OLSON Contributor

***Pulp Fiction*:** Firstly, "Misirlou" by Dick Dale is one of the greatest songs ever used in a title sequence. That menacing surf guitar lick can't help but get my blood boiling. What follows is an eclectic and decidedly retro mix of surf rock, funk, soul, and folk that masterfully complements the tone of what I consider to be Quentin Tarantino's magnum opus. Sound bites from the movie are added in to create a truly unique listening experience. You can almost see the movie play out in front of you as you progress through the album. "Let's Stay Together," "Son of a Preacher Man," and especially "Jungle Boogie" never get old. Neither does Samuel L. Jackson's iconic "Ezekiel 25:17" speech.

MAX WAINWRIGHT Contributor

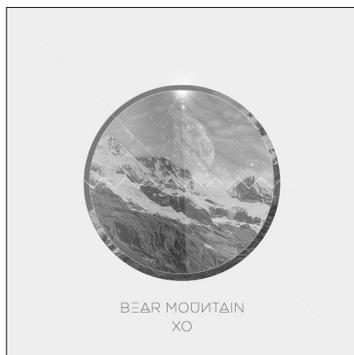
***The "Spaghetti Western" trilogy*:** If I had to narrow it down, it would be *For A Few Dollars More* because my dad has it on record. Ennio Morricone's scores not only narrate the film amazingly, but the pieces by themselves are just way too cool. Surf guitar next to mariachi horns and lonely harmonicas? I mean c'mon. These also feature some of the most iconic melodies in pop music.

UNDER REVIEW—OCTOBER

BEAR MOUNTAIN

XO

(Last Gang Records)



However underappreciated Bear Mountain may be within the local realm of Vancouver, their alien-meets-tribal hubbub has caught on with the music savvy across the globe. Having self-released their first EP only a year ago and after turning down major labels, the band has toured the major summer festivals, playing for mass amounts of sun-baked crowds, and even opened for **Hot Chip** on Lollapalooza's big stage.

The electronic four-piece has proven themselves well-deserving of their achievements through the exuberant XO. The blog-flooding hype-machine hit "Two Step" plays in uplifting tranquility and lustful energy. The raw beats and luminous synths make for a whirlwind of intoxicated and dreamy party pop. The band soars magically into "Congo," a confident tune made to drive dancers into a mad, instinctual pulse. Deep bass lines, live instrumentation, scratchy vocals, bubbly guitar, bird chirps, echoed chanting, throbbing synths, it has it all. The listener is taken through heartfelt lyrics and danceable beats in "Survive" and "Faded." A more tropical sound blended with a classy, Euro-tech mix seeps through "Swim." You are reminded of summer heat waves, every hour of the night used to dance and jump around with a fruity cocktail in hand, and days spent swimming in the thick waves of the West Coast. XO is concluded with a jazzy, intense number, "See You Through." Mournful lyrics and a build up of psychedelic synths, guitars, and whiny screams of keys pound past like a mindfully distraught but dramatically motivating dream.

Consequently, the album sounds like a blend of the emotion of **the National**, less

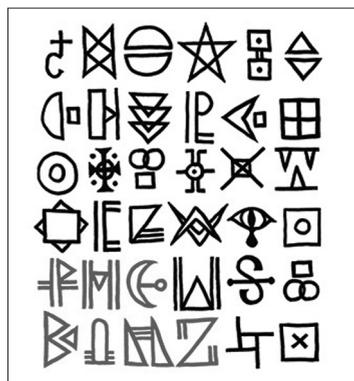
drowsy vocals of **Chad Valley**, the ease of **Millionyoung**, and '80s-driven energy like that of **Goldroom**. Bear Mountain knows how to make a sad listener's blood boil in hope and dance to a rhythm so real it's as though we are witnessing a live, tribal dance circle meet an alien electro band rise from the ash of '80s sass.

—Josefa Cameron

THE BINZ

THE BINZ

(Rocktagon Recordings)



From the first buzzing riff of the Binz's debut EP, it's evident that these four zealous Vancouverites are on a mission to blast into your head and claim your soul. The initiation to this manic rite begins with "Arms Race," a minute and fifteen seconds of swirling guitars, rock solid rhythm, and fire-and-brimstone vocals that will spin your head around so fast that you won't even see the thicker, darker "Hale-Bop" coming.

Then, right when you think you have the Binz figured out, they hit you with the luminous "Forget I Said a Thing," a dynamic climax that suggests that there is more to these brethren than a handful of predictable chords. The swagger of "Time is Everything" keeps things on the more buoyant side, offering up the hand-raising revival with hips shaking uncontrollably and four sweat-drenched heads thrown back towards the sky.

Finally, the ritual comes to an end with the final paramour sermon; "We are the City" is the most compelling and unique song on the EP, the brisk vocals building to possessed howls that merge towards a surprisingly melodic chorus. Together, these five songs are at once a fervent proclamation of the Binz's sonic mission and a full out

punk rock 'n' roll assault that will bring you to your knees. There's no doubt that this EP is only a glimpse of bigger things to come: a band with this much spirit won't stand down anytime soon.

—Mark Paulhus

DRAWN SHIP

GHOST WEIGHT

(Scratch)



There are definitely some ghosts resurrected in the sophomore effort by Drawn Ship, a Vancouver trio offering up a minimal brand of rock that a mature, sophisticated audience is sure to appreciate. *Ghost Weight* focuses on dealing with the burdens of the past, be them from the pages of history books, current social injustices, or from the personal memoirs of lead singer Lyn Heinemann. Songs like "Gabriel Dumont," "Orangemen," and "Unknown Sister" accomplish a dual purpose of stimulating the mind while staying extremely pleasant to the ears—a feat achieved with aid from the band's friends.

Drawn Ship's second full-length presents a slightly fuller sound when compared to their debut, thanks to a number of guest appearances by Hannah Georgas, Leah Abramson, and **Mother Mother's** Ryan Guldemon. All the extra help with vocals amounts to a consistent stream of gorgeous melodies and harmonies that complement minimal-but-effective arrangements. The few instruments that are played never compete with each other and every note seems emphasized and unhurried, allowing the story to be told with full clarity.

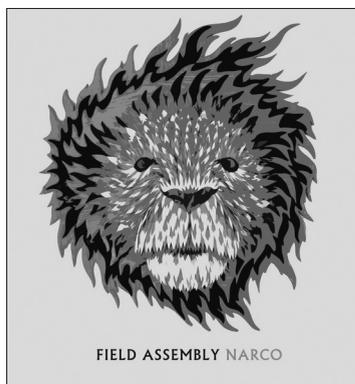
Songs like "Break Up Math" and "Call Darling John" have that rare ability to spark a sing-a-long all the while dealing with rather heavy prose. "In the morning when I woke / Every cloud is filled

with blood” is the starting chorus of “Call Darling John,” and though the visual detail of the tragic story is vivid, the tune is catchy and warrants attention on its own. Such is the allure of *Ghost Weight*.

With Heinemann and company’s smooth vocals, the album has a calming effect even with the arrangements drenched in minor tonalities and the lyrics settled in melancholy. *Ghost Weight* is delicate and well-produced balance of folk spirit, pop melody, and rock attitude. It is a simple and beautiful listen from start to finish. —Slavko Bucifal

FIELD ASSEMBLY NARCO

(Independent)



Acoustic singer-songwriter projects can be treacherous affairs to assess. Field Assembly’s second release, *Narco*, is in the positive-yet-confusing position of being so well-crafted, so subtle, and so enjoyable to listen to that the praise is great yet paradoxically in short supply.

Lyle Adam Fox is an outstanding musician and songsmith, crafting subdued-yet-bold tracks that blend together seamlessly as an album. And that might just be part of the problem. Fox’s voice is distinctive, clear, and articulate, but his inflection and tone rarely varies. Such is the case with the tone of most of the songs. “Through a Bottle Through a Well” stands out only in that it seems to deviate from the relaxed, wistful atmosphere of the remaining songs in its melancholic minor chord guitar work.

The use of additional instruments really brings out the individual character of each of the songs beyond Fox’s vocal and guitar work. “Storm and Stress” begins with guitar and percussion with languid bass, stately trumpet, and warm keys gradually weaving into the track. “Lions Versus Christians” glides along with quiet grace, punctuated by marching drums, tasteful electric guitar leads, and bookended by yearning harmonica. The remaining tracks follow suit, incorporating

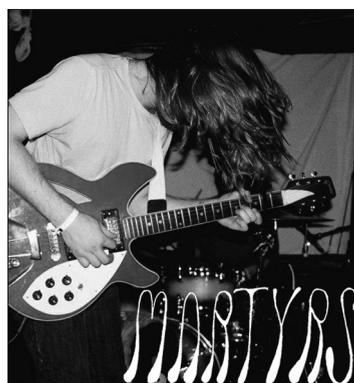
additional instrumentation with such careful consideration and grace in a way to emotionally enrich Fox’s melodies and lyrical tales.

Narco is an accomplished folk album by an equally proficient Canadian talent. Sunsets have never sounded so sweet.

—James Olson

MARTYRS MARTYRS

(Independent)



Spring reverb, tremolo, and a catchy guitar line. Every album has to start somewhere, and Martyr’s self-titled debut starts out classically. Opener “Amensia” is a dreamy beach jam, with plenty of smoky vocals thrown on top of bright instrumental ornamentation and a slightly-too-noodly bass undercurrent.

It’s startling, then, when what starts off as a straight-up rock album takes a steep dive into whiskey-soaked (literally) folk territory. “Bourbon Breakfast,” “Vancouver,” “Julian,” and “Just A Ballad” all show off Martyrs brainchild Dan Ross’ country-porch fingerpicking skills and reedy voice in a simple and unrepentantly formulaic manner. Each track sounds wonderful, with careful backing vocals supplied by Hannah Walker (*Mercy Years*) entering into the mix at just the right places. Ross’ singer-songwriter catalog is somber territory, and it comes out at odds against the rock band music that opens and closes the album. *Martyrs* is an emotional rollercoaster, but it’s also a beautiful journey from front to back. —Fraser Dobbs

NEEDLES//PINS OUTTA THIS PLACE B/W DATE NIGHT (YOU BRING THE NAPALM) SEVEN-INCH

(LaTiDa)

Needles//Pins (pronounced “needles and pins,” like the *Sonny Bono* song) are back. For those of you unfamiliar with the group, they’re a power-pop-punk band from right here in Vancouver.

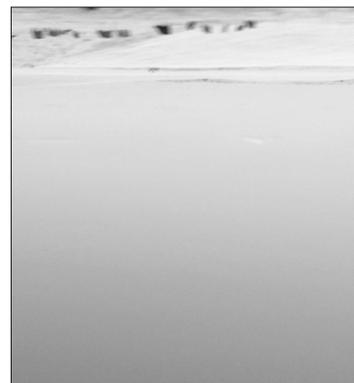


Singer Adam Ess’ voice is gravelly and the rhythm section plays mostly straight, simple stuff—so why are they good? Because they write amazing songs. Also, the guitar work is melodic, favouring multi-stringed patterns for leads over more traditional guitar solos. The A-side, “Outta This Place,” is no crazy departure from their 12:34 LP, but the B-side is different: a little slower, a little poppier, and it features some nice pop touches like hand-claps and guest vocals by the *Ballantynes’* Vanessa Dandurand. Two solid songs to make a solid seven-inch.

—Justin White

RAE SPOON MY PRAIRIE HOME

(Saved By Radio)



Rae Spoon is an extraordinarily talented musician and singer, with a diverse and varied history of playing country, indie rock, and electronica. Ten years and ten albums in, Spoon had the ability to do pretty much anything with *My Prairie Home*, but the result is a mixed bag.

The album plays, for the most part, like straight-up story-fed country. It’s not that Spoon is in want for things to write about—the effects of rural life on minorities, ignorance, and abuse are just some of the heavy topics Spoon decides to tackle—but the instrumentation applied is uninspired and static under the lyrics. *My Prairie Home* is Spoon’s Nashville Skyline, a record made mostly

with simple strong structures and largely universal themes that seems to dedicate too much time to country tropes and Spoon's soft voice.

My Prairie Home is at its most interesting when it realizes itself as the soundtrack that it is, to a National Film Board documentary of the same name. Interludes like "Glacier Step," "Moving Bus," and "Airplane Home" flesh out the 19-song recording with ambience and beauty, and are also some of the few tracks where Spoon's rich history with electronic experimentation bursts through the seams. Meanwhile, the grungy, power-chord-fueled "Snake In The Water" plays black sheep with distortion and legitimate rock yowling. My Prairie Home is the whole of several half-realized but fully-distinct parts. Together, it's a rocky but enjoyable road, showing off where Rae Spoon has come from musically without bothering to blend it up at all.

—Fraser Dobbs

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↑ THE EVAPORATORS
photo by ION VINCENT



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↓ THE EVAPORATORS
photo by JON VINCENT

REAL LIVE ACTION

THE EVAPORATORS / TOUGH AGE / THEE GOBLINS

September 8 / Astorino's

There are plenty of analogs between Astorino's and Vancouver's own Nardwuar: both are crazy remnants of a time gone by, but wholly inclusive to new people and ideas. An all-ages show at this ancient banquet hall presented by the zaniest Canadian journalist ever to grace the cover of *ION Magazine* just made some kind of weird sense.

Thee Goblins paraded their brand of two-piece punk-rock proudly. Playing to an early crowd of children and teens, Thee Goblins' frontman (not-so-secretly Nardwuar in a mask and one hell of a sweater) made sure his enthusiasm sparked the audience before the end of their brief set.

Tough Age were a logical fit to break up the heavy dose of the Nard' filtering throughout the evening. Jarrett K., their ex-Apollo Ghosts/Korean Gut singer/guitarist, was one of the original members of the Safe Amplification Site Society, the collective that gutted Astorino's just a short time ago to turn it into an all-ages venue. The band, recently signed to Mint Records, played an exemplary set of psych-fused rock with the occasional '50s throwback cover song.

Unfortunately, Astorino's definitely wasn't designed for four-piece rock acts to play at 11 simultaneously, and it was hard to hear anything

over the wash of tile reverb and fake-wood-panel echo of guitar and drums bouncing off the cavernous space.

After a very brief intermission, it was back into the incredibly sweaty bingo hall to witness the glory of the Evaporators. The greatest lie the world ever told was that this three-piece, again fronted by Nardwuar The Human Serviette, wasn't a motivational speaker in disguise. If your high school years were anything like mine, they were filled with groups of dancing beat-boxers doing acapella covers of Led Zeppelin and rapping about the dangers of hard drugs; The Evaporators are like that, but way cooler.

The genius is that they weren't playing in a school gymnasium, and that kids and teens were going out of their way (some from as far as Manning Park) to show up and listen. Songs about Canadian history (Nardwuar can't keep factoids out of his music, either!), standing up for yourself, and the importance of individuality were all underlined by great old-school punk guitar riffs and some killer yellow costumes.

The genius is that they weren't playing in a school gymnasium, and that kids and teens were going out of their way (some from as far as Manning Park) to show up and listen. Songs about Canadian history (Nardwuar can't keep factoids out of his music, either!), standing up

for yourself, and the importance of individuality were all underlined by great old-school punk guitar riffs and some killer yellow costumes.

Nardwuar busted out all the usual tricks—that is, crowd-surfing with a Rhodes, a Canadian-flag knit sweater and matching motorcycle helmet, shout-alongs, and trivia questions—and though I'd seen each one a dozen times, Nardwuar's schtick never gets old.

Maybe it's his unwavering enthusiasm and positivity, or maybe it was the legion of young people getting sucked into the world of good punk-rock, but by the end of the night I was beaming just as widely as the Nard was, even if I wasn't sweating quite as hard.

—Fraser Dobbs

THE DODOS / COUSINS

September 9 / The Biltmore

It was a Monday night, as smoke crept across the stage at the Biltmore Cabaret and the opening band's first track, "Thunder," marked the start of the show. Opening for the Dodos was Cousins, a two-piece pop-grunge band from Halifax.

From the song's name you might expect a roar, but instead this thunder rolled. Frontman Aaron Mangle's doleful wail began as an undertone but gradually built to a howl over the course of the song as Leigh Dotey pounded out an unrelenting

rhythm. Mangle's singing was reminiscent of Jim James of *My Morning Jacket*, with his voice containing a softness and yet a power simultaneously.

Outside of a brief interlude at the 15-minute mark to provide an odd yet welcoming tribute to Pisces, Cousins is all business. They powered through their set of songs full of gradual escalations that become detonations before closing out with "Die," the final track on their latest album *The Palm at the End of the Mind*.

Like Cousins, the Dodos are a band of slow builds and fierce rhythms — so fierce in fact that David Letterman himself couldn't stop commenting on drummer Logan Kroeber's performance of "Confidence" on his show just six days before the Biltmore. "But honest to God, how about the kid?!" said Letterman after thanking the band.

The Dodos started with "Confidence" on Monday and Letterman was right; it's hard to describe the way Kroeber drums. Self-assured, imperative, and confident, his drumming has a relentless voice of its own. It's not that Kroeber overpowers singer Meric Long, far from it; they rose and fell in a harmonious balance as each song swelled. Also joining Long and Kroeber on stage was a third musician, guitarist Joe Haege, who's been recruited for their tour and fit in flawlessly.

Though new album *Carrier* was well represented, the Dodos made sure to delve into the depths of a solid back catalogue. New songs such as "Relief" and "The Current" were joined by hits from previous albums, including "Black Night," from *No Colour* and holder of over half a million views on YouTube.

It seemed for a moment that the Dodos were leaving the crowd with "Good," a song that exponentially grew from a twangy-electric finger-picking rhythm to a catharsis of howling guitars and rattling percussion artillery before it exited with a fuzz of drum beats and "ohohohoh" intoning.

It's a natural fit for the end of a set but luckily the crowd at the Biltmore didn't have to wait long for an encore; the Dodos let them cheer and chant for barely a minute before another two-song set.

The real final song of the night was "Fools" from 2008 album *Visitor*. The quiet-loud-quiet over relentless rhythm dynamic combined with a solid "Woah oh" sing-along refrain made it a highlight and favourite even in a night of loyal fans being rewarded with what they came to hear.

—Chris Schonfeldt

GREET THE MIND / ELEKWENT FOLK

September 14 / Fortune Sound Club

The sold out Greet the Mind show at Fortune Sound Club on September 14 could best be described by the lyrics of opening act, Elekwent Folk. "Feel

the energy," the Vancouver-based hip hop group tell the crowd while performing their hook-filled track "Embers." Both performers and audience alike felt said energy, as the positive vibes in the venue were palpable.

What was the cause behind all this positive energy? Maybe it was the proportion of all ticket sales went to Pacific Wild, a non-profit organization working to protect coastal habitat and wildlife in British Columbia. Or maybe it was because of the organizers, the UBC surf club, that there were so many audience members there to show their support. Or maybe it was just the always impressive sound system that Fortune has to offer, providing crisp beats and easily discernable instrument and vocal track quality. Every one of these factors could have heightened the mood, but when combined with the flowing music and captivating stage presence of the performers, the deal was easily sealed.

A-Ro, AstroLogical, and Slippery Elm of Elekwent Folk kicked off the evening with their smooth, lyrical hip hop. It was the group's first performance of the year, but it didn't show. Melodic, meditative beats set the background for conscious lyrics and the tight interplay between the two emcees. Looking around the audience, I noticed that some people were genuinely surprised and excited about how good a local hip hop group could sound. Though hip hop music has a relatively long history and deep roots in Vancouver, it was refreshing to see people making the realization that local groups are still creating great hip hop music.

Headliners Greet the Mind followed suit with a set of contemplative, yet groove-oriented downtempo/trip hop beats. This was the fourth show for beatmaker/guitarist Mike Jensen and beatmaker/violinist Igor Puzanov. Starting the set off acoustically with the Animals classic "The House of the Rising Sun," they already had the audience singing along at the top of their lungs. They followed up with original songs, which are a mix of live instrumentation and electronic beats/samples. Songs featuring smooth atmospheric guitar lines, haunting violin melodies and textures, both over expansive atmosphere and crisp hard-hitting drum sounds. A highlight of the set was "Joni Watts," featuring a quote from the Western Zen philosopher Alan Watts reminding us "What you do is something the whole universe is doing, at the place we call here and now."

The duo ended the night with a supremely funky and danceable remix of the Dale Hawkins' song "Suzie Q." with the crowd acting as a pulsating ball of dancing energy until the set ended to thunderous applause.

—Stefan Raupach

BOSNIAN RAINBOWS / NOSTALGHIA

September 14 / The Biltmore

Expecting delays, this reviewer arrived just before the headlining Bosnian Rainbows were set to take the stage. It was a shame that Nostalgia were so timely, as exclusively Spanish speaking alternative rock groups tend to be a rare sight in the city.

On their first-ever stop in Vancouver, Bosnian Rainbows delighted fans on an unusually foggy Saturday night. As the curtain rose, Nicci Kasper flooded the Biltmore with ambient synths in an extended intro to "Eli." The first song of the night smoldered with slow burning intensity as Teri Gender Bender's vocals were awash in reverb and echo effects. Teri inquired to the crowd, "Why do you smile at me?" as the music grew with a fury into a bombastic crescendo setting the right tone for the night ahead.

Teri Gender Bender (Le Butcherettes) was fascinating to behold. Her deeper tone is reminiscent of Siouxsie Sioux in her prime and her stage presence was compelling. Heavily invested in the music generated by her three stage mates, Teri gestured and moved in a simultaneously theatrical and idiosyncratic manner. Omar Rodriguez-Lopez was incendiary; a veteran of *At the Drive-In* and *The Mars Volta*, Rodriguez-Lopez is a genius behind the fretboard in the same manner of a mad scientist. Frequently experimenting with distortion and effects, his tone sounded everything from spacey to piercing, sometimes within the same solo. Special props to his solo on "I Cry For You" which sounded like a molested saxophone and his turn at fretboard canoodling on "Turtle Neck" which can only be described as caterwauling.

The aforementioned "Turtle Neck" was a definite highlight of the band's set. As one of the stronger tracks from the group's already consistently enjoyable debut, the song felt fully realized in a live setting. Smoke billowed on to the theatrically light stage as Deantoni Parks' (another *Mars Volta* alum) sputtering drums gave way to Rodriguez-Lopez's dreamy guitar riffing. Teri commanded the audience throughout the track's many dynamic and rhythmic twists and turns, navigating the audience through a sea of noise and musical bliss.

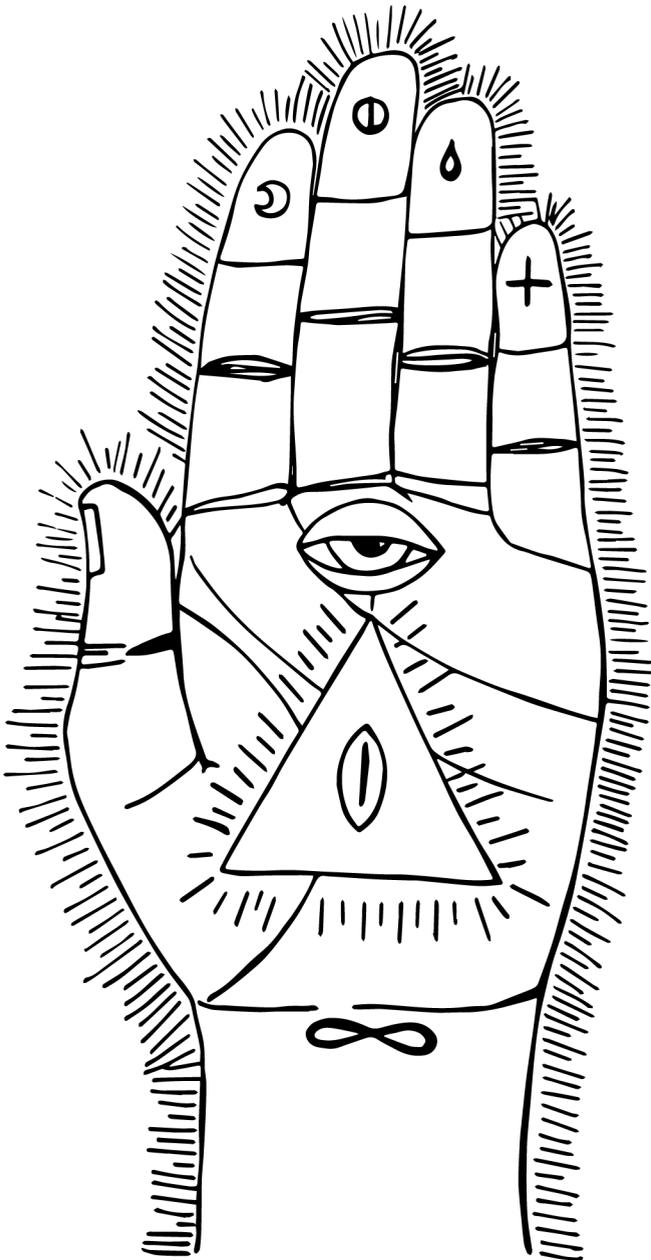
Running through the breadth of their debut from cover to cover, Bosnian Rainbows fully displayed their prowess as a live act. Mesmerizing, bizarre, sincere, quirky, and transcendent in equal measures, Bosnian Rainbows left the crowd begging for more as the curtain alas came to a close.

—James Olson

SEX CHURCH

by JOSHUA
GABERT-DOYON

illustration by
GINA MACKAY



For those of you just joining us, Sex Church is a Vancouver-based band with a dark, suffocating and frenzied sound, that hovers somewhere near post-punk. With that said, they were surprisingly good-humoured when I spoke to them outside of the Cobalt before their show with Defektors and Detroit-based Human Eye.

“Beef bourguignon: it’s really plain, but really good,” says bassist Nick Groessl.

“Yeah it lets everything kind of simmer,” continues frontman and guitarist Levon Olsen. They’re discussing what kind of food their music would be. They’re quick to unanimously agree (between repressed chuckles) on the French delicacy.

With two album’s already to Sex Church’s name, the band has a third currently in the works. “We’re writing it, working on it, it’s simmering” says Olsen. He cites the, “the drudge of daily life” —though it’s hard to tell how seriously he’s taking himself.

When I ask about “Wrong Side,” a track off of their 2012 EP *Somnambulist*, Sex Church’s drummer admits the band didn’t have anything definite planned, but decided to work things out while recording. Olsen takes a shot at explaining the general development of a Sex Church song: “We basically make a map of a song and we have a structure, a loose structure, and we take it from there.” This lack of rigidity is what makes the music so hypnotic; everything hinges on a balance between distressed vocals and droning, cyclic noise—a balance they toy with extensively.

It’s no secret that the members of Sex Church often seem like they play independently of how their audience is responding. “I’m either staring at the floor or at my hands the whole time, and once in a while I glance up and see the audience,” says Groessl. No grand performance, no deep connection with the audience, they play in their own worlds.

“It’s not that I don’t appreciate when the audience is into it, that’s still good,” Olsen explains, “but to me sometimes it doesn’t matter if you’re playing to two people or at a venue like the Biltmore when it’s fucking packed.”

Despite their lack of showmanship, the band’s sound is intensely visceral. Their inaudible but fervent vocals, paired with the repetition of the phrase “daily life” during our interview, speaks to a broader sense of alienation. In a city full of neon signs and buzzing machines, the inability to communicate is a big part of their tangled sound. When I ask them about gentrification and the shutting down of venues in the city, their drummer believes that it “contributes to a sense of frustration.” Olsen takes a moment to think: “Yeah sure, but the bigger picture of Vancouver is like, gloom, and poverty plays into the [pauses] I work in the Downtown Eastside. Every morning I walk past hookers and see shit in front of my warehouse doors.”

When asked how they decide if a song is too abrasive, smiles show up slowly on Sex Church’s faces. “It’s nothing I’ve ever thought about frankly,” answers Olsen, with a coy grin.

“I try to get some really high pitch sounds during my recordings, that are like, painful,” Caleb Bouey, the band’s other guitarist, gleefully adds. When it comes down to it, Olsen says he’s completely unconcerned with how listeners react to Sex Church, “except for the person that’s paying to put it out.”

While their sound is occasionally disorganized, the band’s ability to soak a listener in an extended shoegaze jam shouldn’t be underestimated. Sex Church is all about tension; their music hinges on the tension between muffled lyrics and highly distorted instrumentation. A raw and chaotic sound coming from guys who acknowledge the sometimes vapid nature of city life.

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7 BILTMORE RECORD CLUB

8 JACCO GARDNER + THE ROYAL OUI
BILTMORE & BEA ROUTE PRESENT:

9 HURRAY FOR THE RIFF RAFF
URVIE PRESENTS: SPIRIT FAMILY REUNION + THE DESLONDES

10 TBA

11 HUGH CORNWELL
EAST VAN SOUL CLUB
DIS SLIMROY & JONNY WAS

12 GLORY DAYS
LATE SHOW - 10:30PM DOORS
JAGREBROTHER PRESENTS:
TODD EDWARDS
WITH SPECIAL GUESTS
CLA / ECHO PARK RECORDS & DIS MY GAY HUSBAND!
+ SINCERELY HANA + RICO UNO + GENIE

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

14 BEHOLD THE ARCTOPUS
NOTHING IS HEAVY PRESENTS: BOTANIST SEVEN NINES AND TENS

15 MUSIC HEALS FUNDRAISER
SONQUARTER CIRCLE WITH RYAN GULDEMOND (MOTHER MOTHER) + DOMINIQUE FRICOT
HOSTED BY: HILARY CRIST + HEAD OF THE HERD
+ LYDIA HOL

16 MELT BANANA
SWAK PRESENTS: + SHEARING PINK

17 JAPANDROIDS
MRC PRESENTS:

18 ICE CREAM SOCIAL
50'S & 60'S DANCE PARTY

19 RADICAL FACE
TIMBRE PRESENTS: + LILLY KERSHAW
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21 BOSS TAKEOVER
TIMBRE PRESENTS: DJ'S JONNY WAS & YOUNG ROYAL

22 KEEP SHELLY in ATHENS & CHAD VALLEY
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23 PAPER KITES
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24 THE SUMMER BROTHERS
MOONSHINE PRODUCTIONS
A SUMMER BROTHERS WITH BEN ROGERS + HALLOW MOON THE WILD NORTH

25 ART BERGMANN
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GLORY DAYS
W/ MY GAY HUSBAND!
+ SINCERELY HANA + RICO UNO + GENIE

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

28 THE BEARDS
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29 SKINNY KIDS
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31 GLORY DAYS
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BUTTA ON THE BREAD SHOW
with Ryan Rosell
interviewed by JAMES OLSON
lettering by JUSTIN LONGOZ
photo by JAMES OLSON

Taking over the CiTR airwaves every Wednesday from 3-4 p.m., host Ryan Rosell serves up an eclectic mix of beats, from what's local to what's loco. If that's not enough to get you listening, then how about the show's description: "It's like mixing unicorn blood with Christopher Walken's tears, then pouring it into your ears."

Discorder: What's the show about?

Rosell: *Butta on the Bread* started two and a half years ago. The show primarily focuses on local bands as well as concerts and other events that are happening around town—primarily in the scenes of garage-rock and pop. But I also dabble in a little hip hop and electronic music as well.

How did the show come to be?

I came to CiTR just to start using the CD library and the vinyl library, just to have access to it. Then I met a few of the programmers, in particular Chris-a-riffic, host of the *Parts Unknown* show. I went on his show and eventually made a demo and then started working on the student executive and then just sort of got sucked into CiTR consuming pretty much every waking hour of my life.

Are there any specific local bands you like to feature on the show?

Young Braised. He's a rapper who I think is taking the rap game by storm and I'm really impressed every time I see his shows. He's probably the most interesting musician that I have my eyes on. And the B-Lines. I also want to give a RIP to Apollo Ghosts. I performed on stage at their last show on one of their songs that I won through the Fundrive silent auction this year. That is a CiTR-owed highlight in my life.

How did you get involved in the CiTR community?

It started off just dabbling but now I'm an employee. I'm on staff; I'm the president of the student executive, I host a show, and then I also volunteer. I'm an employee as the Production Coordinator to specify. How that happened I have no idea. I woke up one day and CiTR was kind of my whole life.

How did you get employment at CiTR?

We offer several work study positions that are reserved for students and basically I was just a slave here until I got one. I say slave but I love doing what I do here; I would do it for free. It's just nice that if it's taking up that much of my time, I can at least have some income.

What music did you listen to growing up?

Nothing I'm too proud of. When I was really, really young I used to dance a lot to Elvis, which isn't that bad. It got pretty embarrassing when puberty happened. Puberty is not a high point in my life in any aspect, but certainly for my musical tastes. I got really big into classic rock when I was 13. The first concert I saw was Roger Waters live in Key Arena in Seattle performing *Dark Side of the Moon*. It was crazy. It's interesting how my first concert experience was like a giant stadium pyrotechnics concert. Now my preferred concert is a really intimate, maybe 10-person show where you know the band personally and you can connect and rage, not sit in a seat. I want to be able to have their sweat flicked onto me.

What is your favourite show besides your own?

My top list is *Good Morning My Friends* with DJ Abraham, the *Parts Unknown* show with Chris-a-riffic, *Duncan's Donuts*, and the *Shakespeare Show* with Dan Shakespeare.

What does the future hold for the show?

I'm not sure how much longer *Butta on the Bread* in its current format will last. I'm working more on a spoken word entertainment podcasty type show called *Podcasturbation* so keep your eyes peeled for that. I like to plug it even though it doesn't exist yet. Now that school's started up I have a lot less time because I'm trying to be a full-time student and work a full-time job here. September I'm here usually 30 hours a week. So I'm dying a little bit inside, but in a good way.

CITR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF SEPTEMBER 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
1	Jay Arner*++	Jay Arner	Mint
2	Washed Out	Paracosm	Sub Pop
3	Braids*	Flourish//Perish	Flemish Eye
4	Kristi Lane Sinclair*++	The Sea Alone	Self-Released
5	Open Relationship*	Poochy	Self-Released
6	The Deep Dark Woods*	Jubilee	Six Shooter
7	CFCF*	Music For Objects	Paper Bag
8	Louise Burns*++	The Midnight Mass	Light Organ
9	Ladyfrnd*	Ladyfrnd	Hybridity Music
10	The Pack A.D.*++	Some Sssongs	Netwerk
11	Dead Ghosts*++	Can't Get No	Burger
12	Gauntlet Hair	Stills	Dead Oceans
13	Lightning Dust*++	Fantasy	Jagjaguwar
14	Neko Case	The Worse Things Get, The Harder I Fight, The Harder I Fight...	Anti-
15	The Passenger*++	Negative Object	More Than Human
16	Austra*	Olympia	Paper Bag
17	The Courtney*s*++	The Courtneys	Hockey Dad
18	Grand Analog*	Modern Thunder	The Shadow Cabinet
19	Solar Year*	Waverly	Arbutus
20	White Poppy*++	White Poppy	Not Not Fun
21	Hermetic*++	Heartbreakology	Alarum
22	DIANA*	Perpetual Surrender	Paper Bag
23	Fur Trade*++	Don't Get Heavy	Last Gang
24	Weed	Deserve	Couple Skate
25	Said The Whale*++	I Love You	Hidden Pony

	ARTIST	ALBUM	LABEL
26	Dinosaur Bones*	Shaky Dream	Dine Alone
27	Plays:four*++	Lay Doe	More Than Human
28	Prairie Cat*++	Got Nothin'	Triple Crown
29	Bear Mountain*	XO	Last Gang
30	Bankrobber*	Life's Nutso	Self-Released
31	HSY*	HSY	Buzz
32	Ikonika	Aeropolis	Hyperdub
33	Rae Spoon*	My Prairie Home	Alberta Foundation Arts
34	Sean Nicholas Savage*	Other Life	Arbutus
35	SLUTEVER	1994 B/W SPIT	JADE TREE
36	David Lynch	The Big Dream	Sacred Bones
37	Lindi Ortega*	Tin Star	Last Gang
38	Mt. Kimbie	Cold Spring Fault Less Youth	Warp Records
39	Rose Windows	The Sun Dogs	Sub Pop
40	The Albertans*++	Dangerous Anythings	Ernest Jenning Record Co
41	Julia Holter	Loud City Song	Domino
42	Julianna Barwick	Nepenthe	Dead Oceans
43	Montag*	Phases	Carpark
44	Paper Lions*	My Friends	Fountain Pop
45	Sonny & The Sunsets	Antenna to the Afterworld	Polyvinyl
46	The Ballantynes*++	Faith b/w Velvet	La Ti Da
47	Diane*++	Phantoms	Green Burrito
48	Monomyth*	King, Does This Not Please You?	Self-Released
49	Jasper Sloan Yip*++	Foxtrot	Self-Released
50	Dearhunter	Monomania	4AD

VIRGINS GET BRAINFREEZE ON LIGHTNING BOLTS. ZULU HAS IT...



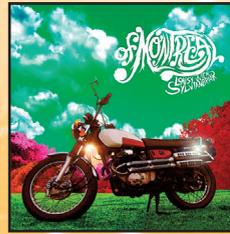
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CAGE THE ELEPHANT
MELOPHOBIA CD/LP



THE PACK AD
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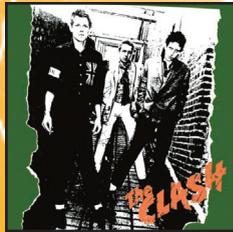
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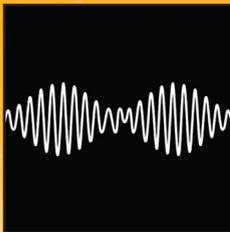
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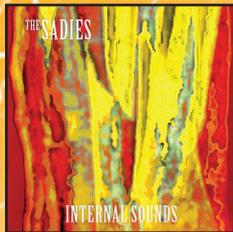
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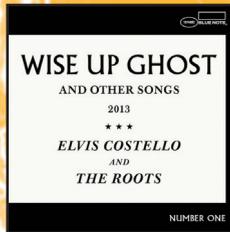
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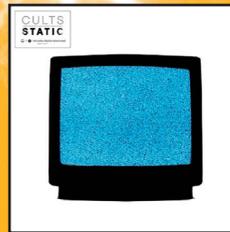
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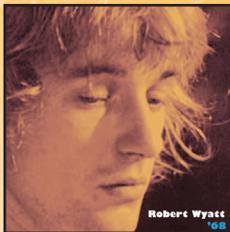
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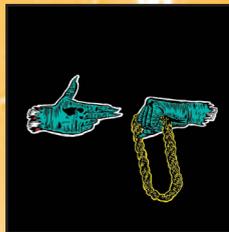
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STATIC CD/LP



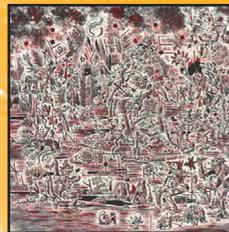
TIM HECKER
VIRGINS CD/LP



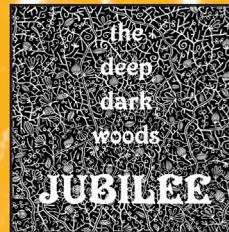
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