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## EDITOR'S NOTE: IT'S ALL HAPPENING

Those three words get me every time. The mantra of Kate Hudson's character in *Almost Famous* has a resounding effect on me, not only because it's one of my all-time favourite films, but largely because I can relate. It's been three years since I transplanted myself from the wheat-and-oil-mecca of Alberta to this fine city of Vancouver and it still seems like life is just getting started. But first, allow me to introduce myself: the name's Jacey and I'm pleased to announce that I'll be your new Editor-in-chief. It's nice to meet you.

Your outgoing Editor, the enthralling Laurel Borrowman, wrote in her sendoff that "life is a series of one anti-climactic event after another," which I'm sure many of you can agree with. When I first met with Laurel to begin my transition into the position, I wasn't sure what to expect. Would she hand off a novelty-sized master key that opens every concert venue in the city? Might I finally learn the coveted secret-Editor handshake that has been passed down for generations? In keeping with the anti-climactic theme, none of this actually transpired. We mostly just talked about the billion people I would need to be emailing in the near future and discussed deadlines.

While I can attest to Laurel's hypothesis, I simply must object. Sure, the years are filled with busts when there should have been booms, but I feel like Laurel left out one important factor: life is fucking full of climatic events. Like when I won a watermelon eating contest in grade nine. Or the first time I did a keg stand and no one dropped me. Or last month when I found myself standing out on my balcony, on the phone, accepting the job as next

Editor-in-chief of *Discorder*. Your climactic moments will no doubt vary from mine, but I can assure you that they do exist.

But enough about me; let's talk about this here September issue. I suppose I might be biased, but this first-ever issue I got to co-edit with Laurel is one of my favourites. Bob Woolsey is back with a piece tackling adulthood and what the heck that word even means; *Discorder* chats with the stand-up comedian/slacker extraordinaire Kyle Bottom; we take a look at the upcoming St. Ambrose Fringe Bar and how it's grown over the years; and our cover wonder-children Weed talk about their first full-length album. I could easily go on for another roo words about the other great stuff we've got waiting for you inside this issue, but I don't want to give it all away on the second page.

As for what you can expect from *Discorder* going forward: a lot of the same great content that was already filling the pages, but also a snazzy redesign slated for this fall. Our Art Director, Jaz Halloran, has been in creative labour for the last nine months and the fruits of his efforts finally have a due date. Mark your calendars folks, 'cause this will be a memorable one.

So while you can get stuck looking at all the ho-hum moments, let's shift the focus to all the amazing things on the horizon. As Ms. Hudson would say, it's all happening.

So it goes,  
Jacey Gibb

## FEATURES

**6—Fringe Bar** It takes a city to raise a bar, as the St. Ambrose Fringe Bar gears up for its biggest year yet. We take a look back at how the Bar has evolved and share some of the highlights along the way.  
*by Elliot Chan*

**8—Rain City Recorders** When God closes a door, he opens up a recording studio in Mount Pleasant. Following the demise of The Hive Creative Labs, we talk to soundboard whiz Jesse Gander about what to expect from the East Van creative hub.  
*by Jordan Ardanaz*

**10—Bankrobber** If you can't be a bankrobber, then you might as well name your band after one. Frontman Jordan Minkoff gives us some backstory on the new album, *Life's Nutsa*, and also forecasts what's in store for Bankrobber.  
*by Jacey Gibb*

**13—Napkin Records** *Discorder* has a chat with a variety of Napkin Records delegates to talk about the year-and-a-half old record label.  
*by Robert Catherall*

**15—Weed** Local grunge rockers Weed sit down with *Discorder* at McDonald's to discuss their debut full-length, *Deserve*, the challenges behind booking all-ages gigs, and the transition away from "shit-fi" to in-studio recording.  
*by Fraser Dobbs*

**18—Kyle Bottom** We shine the spotlight on local comedy once again. Kyle Bottom talks moustaches, finding a balance between funny/offensive, and the time he kind-of met Craig Robinson.  
*by Evan Brow*

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† Cover photos by ANDREW VOLK  
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# THIRTY

by BOB  
WOOLSEY

illustration by  
GINA MACKAY

This month, I turn 30 years old. And I'm okay with it.

At least, I was until everyone starting telling me what a huge milestone it is and how it means you're an adult now and you're supposed to have things figured out. Meanwhile, I look at my life and I see a guy who's not married, doesn't own property, doesn't have kids, is still in debt from school, and sometimes eats candy for breakfast. The conclusion is apparent: I am indeed an adult. Not because I have a mortgage or have taken on the responsibility of raising new humans but because I no longer feel the need to examine my standing as an adult.

In my early 20s I thought I had this whole adult thing figured out. I was on my own, in school, and figuring out who I was. Surely this intrepid adventure was what adulthood was all about—late nights, sexual experiences, and philosophical arguments with other 20-somethings made me feel alive and like I was headed towards something. Now that I'm turning 30, I realize just how naïve I was. The fact that I was preoccupied with thinking about how great it was to be an adult was evidence that I was actually far from one.

There are a few weird things about turning 30. One of the strangest is that I'm now at an age where I can clearly remember my parents being. When my dad was 30, I was eight. When my mum was 30, I was 10. Needless to say, my life at 30 is vastly different from what their lives were like at the same age. Growing up in a small town in northern British Columbia tends to limit your outlook on the possibilities in life. You can work at the mine or you can work at the mill. Or you go to university and become a teacher. This was my thought process when I graduated from high school. Thankfully places like Vancouver are a little more encouraging to young people.

What I could've predicted then if I wasn't in deep, deep, surprisingly resilient and uncontrollably fierce denial about my sexual orientation is that I would one day have to break free of those preconceived notions of who I was and what I



was supposed to do with my life. Being a gay kid in the north was tough, but at the same time it forced me to throw out the mould I had in my mind of how my future was preordained ... eventually. Coming out was probably the hardest thing I've ever done but one of the wonderful side effects of that painful experience was that it gave me a blank slate to rebuild my identity. Of course, I didn't really change at all—but the perceptions of what I was obligated to do with my life did. At least to me.

I have to apologize to all the straight people out there. You don't get the luxury of relieving yourself of the prejudiced ideas of who you're supposed to grow up to be so easily. You have to take matters into your own hands. You must be brave and honest with yourself and let the true you through. You have to come out as yourself. The closet doesn't just belong to the gays anymore. Weed your way through those corduroy pants and button-down Sears shirts your parents bought you when you were 17 and step into the daylight. You can wear those skinny jeans if you want to. You can't pull them off, but who cares? If it makes you happy, then do it!

You see, here's the thing about being a grown up: turning any milestone age isn't so much about the possessions or responsibilities you may or may not have. It's about how comfortable you are with yourself at that place and time. If you spend your days living up to anyone's idea of who you should be then you're screwed, turning 30 will suck, and you'll have wasted a really good reason for a party.



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## THE WATERING HOLE FOR VANCOUVER'S WILD FESTIVAL

by ELLIOT CHAN

illustration by TIERNEY MILNE

photo by LACHLAN MCADAM

An actor, a musician, and a dancer walk into the Fringe Bar—the rest is unpredictable.

Before you judge this article based solely on my poorly crafted joke, know that the Vancouver Fringe Festival is all about experimenting. And when it comes to conducting experiments and exploring the chemistry of “us,” there is no better

place than the social laboratory a.k.a. the Bar.

The Fringe Bar is the watering hole for the festival’s wildlife before, in-between, and during shows. The St. Ambroise Fringe Bar has fostered some of the city’s most creative live performances over the years, and still nobody knows what to expect this time around. Dramatic routines,

balloon animal gymnastics, or banjo-playing burlesque dancers; it’s always a mystery bag of entertainment.

“It constantly re-invents itself every year,” says David Jordan, Executive Director of the Vancouver Fringe Festival. “We can’t get stale because of the way we program the festival. When you’re drawing artists out of a hat, you’ll never get stuck in a rut.”

The festival’s evolutionary tree has branches sprouting in every direction, with one attractive limb being the Fringe Bar. It accommodates performers, spectators, and anyone else seeking a thirst-quencher and an experience.

“Fringe Festival in Canada is very artist-centric

and there are a lot of touring artists,” said Jordan. “So we needed to give these people some place to hang out—and beer was a natural fit.”

The Fringe Bar humbly began at Planet Bingo and the Legion on Mount Pleasant. In 2007, the Fringe community moved outside and incorporated live music to the social heartbeat. Dan Mangan performed that year and since then the Fringe Bar became a





permanent fixture. It got spectators moving and offered an experience that extended beyond the theatre seats.

"It's amazing playing for theatre people, because they like to get theatrical," said Tristan Orchard, a local DJ and musician. "They're pretty much my favourite audience to play for, because everyone is performing and they have that post-performance good vibes."

In 2009, Railspur Alley became the festival's central hub. Outdoor stages and bright lights fashioned onto the tree canopies created a starlit atmosphere down the promenade. Festival goers, performers, and passersby alike can enjoy the high calibre artists, while getting a little pick-me-up at one of Granville Island's outdoor patios.

Outdoor patios? In September? Is that another joke?

Weather-pending is something Vancouverites hear often, but anything goes during the festival. The outdoor components for the Fringe Bar were incorporated in 2010, after witnessing other successful beer gardens at Fringe Festivals across the country.

"I was always a little wary," said Jordan. "It's September. Can we get people to be hanging outdoors? It's going to rain. But it's awesome."

Curse the rain all you want, but one of Jordan's favourite Fringe memories happened during a rainstorm. It was 1 a.m., a cabaret show just ended, and a torrential shower had the city drenched. Undaunted, Jordan accompanied by his Fringe confidants, in true West Coast spirit, dove into the bar with a splash.

"There was a huge puddle, 12-feet long," said Jordan, "and a foot deep at some places. I looked at it and was like 'We are going to be dancing in that puddle for sure.' And within 20 minutes, everyone was in that puddle. It was a great time. There was a kind of spontaneous exuberance to that."

"It was a monsoon," said Orchard, who remembered performing during the storm. "It was just a great experience where people decided to forget about the rain, dance in puddles, and slide across tables. Everyone was completely soaked. It was just a beautiful moment where everyone lost themselves and it was just a wonderful time."

Promoting impulsiveness and spontaneity is all part of the Entertainment Coordinator's job. Taking the helm at this year's Fringe Festival is Corbin Murdoch, who knows that first-class preparation is foremost when it comes to quality improvisation.

"We anticipate spontaneity and we anticipate a diverse crowd each and every night," said Murdoch. "On the back end, we need to be as organized as possible so that we can be quick on our feet."

From September 5 to 15, the St. Ambrose Fringe Bar at Argo Café and the green space nearby will be the Fringe epicenter. New additions to this year's festival include food carts (La Taqueria, Reel Mac and Cheese, Urban Wood Fired Pizza), square dancing, and the Fringe Talk Show hosted by comedian, Riel Hahn, which features candid conversations with Fringe artists.

So what do you think? Maybe you can help me workshop my opening joke: An actor, a musician, and a dancer walk into the Fringe Bar—(insert your own experience here).

The St. Ambrose Fringe Bar is open every day of the Fringe Festival, which runs from September 5 until September 15. The bar's hours are 7p.m. until late at 1363 Railspur Alley on Granville Island.

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**Tito On Ice** (Sweden/Germany/Bosnia, 77 min.)

On a barnstorming tour of the former Yugoslavia, graphic novelists Max Andersson (who directs, with Helena Ahonen) and Lars Sjunneson bring a macabre "mummy" of Marshal Tito along for the ride. Astonishing stop-motion animation sequences render their journey all the more surreal while a Balkan New Wave soundtrack affirms this doc's punk-rock spirit.

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**The Great Flood** (USA, 80 min.)

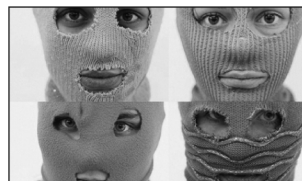
Director Bill Morrison weaves together compelling archival footage of the great Mississippi flood of 1927 complemented by a very well-considered Bill Frisell original score. This flood led to an exodus of sharecroppers, all heading north. The result? Chicago blues, rhythm & blues and, ultimately, rock 'n' roll...

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**"RAP IS WAR" (viva cuba libre)**  
(USA/Cuba, 74 min.)

Refused airplay, the nevertheless very popular Cuban protest rappers Los Aldeanos soldier on, playing secret shows island wide. Jesse Acevedo's vital documentary offers incredible insight into Cuba now and is a testament to the power of both guerrilla filmmaking and underground music. **Winner, Audience Award, Miami 2013.**



**Pussy Riot: A Punk Prayer**  
(USA/Cuba, 86 min.)

The saga of Russian feminist punk collective Pussy Riot is well-known by now, but the lives of the three brave young women beneath the balaclavas much less so. Mike Lerner and Maxim Pozdorovkin change that with this smart and exclusive behind-the-scenes look at the group. The result is "the most important film at Sundance this year." —*Moviemaker Magazine*

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OVER THE PAST DECADE,  
JESSE GANDER HAS MADE A  
DEEP IMPACT ON THE TONE  
AND CHARACTER OF MUSIC  
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# RAIN CITY RISING

Jesse Gander is undoubtedly one of Vancouver's best independent recording engineers. He's the kind of person who, despite the impressive resume that he's built over the past 12 years, still has the work ethic of a younger, hungry journeyman. There's an unmistakable workmanlike quality to the 30-something studio man, who, as one of the major driving forces at the Hive Creative Labs—one of the city's most well-known independent recording studios—is now about to set up shop in one of the newest.

This October, the Hive Creative Labs will be closing its doors for business, leaving its founder, Colin Stewart and staff to pursue new ventures. The studio is renowned for its model of low-cost/high-quality recordings, as well as for featuring the talents of Stewart and Gander, who have effectively made names for themselves there over its 10-year run. But Stewart and Gander knew that they wouldn't keep it past the 10-year mark, as Gander explains

with a wry look, "We announced that we were closing the studio like six months ago. But I knew for a fact two years ago that we were going to do it."

To Vancouver musicians of all tiers, the Hive is legendary, and it's difficult to overstate the studio's cultural footprint during its run with Stewart and Gander. The influence that they have affected over the past decade has made a deep impact on the tone and character of music coming out of Vancouver. In the past few years alone, the Hive has been the birthplace of albums from Black Mountain,

Japandroids, White Lung, Destroyer, and Bison B.C., and looking back to the beginning: about seven- or eight-hundred others.

Enter Rain City Recorders. Built and operated by fellow audio engineer Stuart McKillop in 2012, the studio is an archetype of the East Van ethos: small, independent, and consummately welcoming. Not to mention that it's situated in the heart of the local music scene, surrounded by rehearsal spaces on a relatively quiet but idiosyncratic street in Mt. Pleasant, hidden in plain sight between detached houses and industrial workspaces. The studio is tiny compared to the Hive's 3,000-square foot space, but in lieu of its modest footprint, Rain City is warm and familiar. Inside the

control room, filled with racks of expensive-looking audio gear and a vintage guitar and bass amplifiers nestled within beautiful walnut cabinets, the space imparts a wistful sense of reverence; as if something important could happen here if you wanted it to.

And now Rain City Recorders is about to ramp up in a big way with the addition of Gander. "Essentially it will be pretty much an extension of what I've already been doing," he explains, sitting on a futon couch in the studio's main hallway that's lined with dozens of framed records. "I don't want to go crazy. I just want to take baby steps and make the place work, and you know, have a price low enough that people can afford to come; and have the expenses low enough that I don't have to freak out [about making rent]."

It's an easy fit for the two friends, who fostered a strong partnership grown out of Gander's mentorship of McKillop almost 12 years ago at Profile Sound Studios on Commercial Drive. The duo eventually shared space for eight more years together at the Hive, with McKillop filling in time in Gander's schedule. And earlier this year—a year after McKillop left the Hive to start Rain City Recorders—he invited Gander to join him. "The fact that Stu already had a nice place going that I could just Slip n' Slide right into makes it great, and it completes the cycle," Gander says, "and it also really validates to me how sharing technique and information ... and not being competitive, but instead being allies to one another is ultimately the way to go."

Now on the brink of his new adventure, Gander eulogises for a moment on the passing of the Hive: "I just feel really grateful about all the people that came out and kept that studio alive, and kept bread on the table for the last 10 years. It was an amazing experience, and everything I wanted to get out of being there, I feel like I did. I'm going to miss being there with Colin and stuff like that, but I'm really excited about the new future too."

by **JORDAN  
ARDANAZ**

lettering by  
**DANA KEARLEY**  
photos by  
**JONATHAN DY**



# BANKROBBER

by JACEY  
GIBB

photos by  
ELEANOR WEARING

illustration by  
KIM PRINGLE



It's one of those Saturday afternoons when the weather just can't seem to get its act together—the sun peeks out on occasion, but a thin blanket of grey keeps the blue skies hidden. I'm sitting at a table outside of Marmalady Catering in East Van, across from Jordan Minkoff, singer and guitarist of the local group Bankrobber. The other members of Bankrobber, Tanner Matt (drums) and Aden Collinge (bass), are unable to make the interview, but Minkoff is confident that he'll be able to share enough lore about the Victoria-imported band. We've just ordered a pair of sandwiches and he's telling me the origin of *Life's Nutso*, Bankrobber's first full-length and the latest upload to their Bandcamp page.

"The people that recorded [*Life's Nutso*], they really wanted

to see things happen with it," Minkoff explains. Though the LP just had its online debut in August, the album itself has been complete for almost a year. Recording started in 2011 and while there was initial interest from a few labels and "some kind-of exciting stuff almost happened," the excitement wore off and Nutso got comfortable sitting on Minkoff's hard drive. In fact, having the release date on Bandcamp as January 2037 is a jab at how long the gap was between completion and release. "That was a joke because it's taken so fucking long."

The main reason why most labels were hesitant about releasing *Nutso* is simple: in order for an album to be profitable, the band has to tour. And it's difficult to tour when you're juggling being a part of three bands—especially when





Minkoff is simmering in success right now from his other band, Slam Dunk, who will be touring with punk-rock idols Built to Spill later this fall.

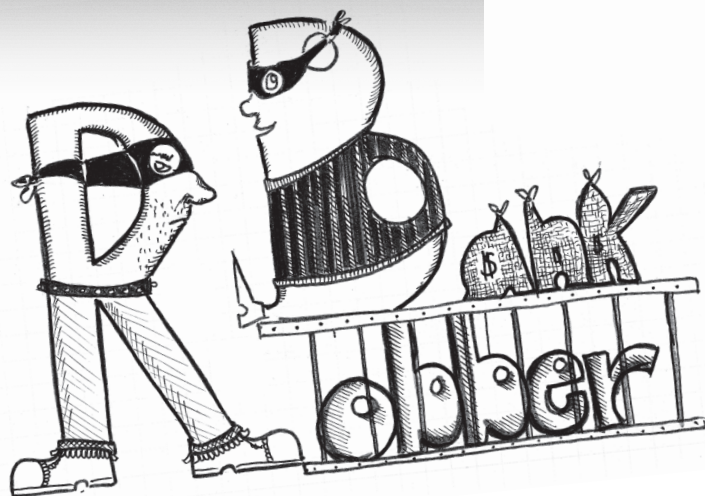
Like most musicians in Vancouver, Minkoff belongs to a number of different groups: there's Bankrobber, the Victoria-based rock outfit Slam Dunk (which he also sings and plays guitar for), and his solo project, Wetface, an act where Minkoff plays an old combo organ to the effect of what sounds like a full, cheesy '80s band. In Minkoff's words, the resulting sound falls "somewhere between Aqua and Leonard Cohen."

What strikes me the most about Minkoff is his noticeably goofy approach to his music and just life in general. Every time the conversation seems to steer towards a tone of seriousness, Minkoff counteracts with either a humorous story or light quip. It's refreshing to see someone take such a relaxed approach to music, even when it's your livelihood.

"I think I said it while at a Slam Dunk show at the end of a song. It's a funny line. I hate the word Nutso; it's stupid. But it's the best advice I could give someone who's having an existential crisis. Just lighten the mood. The album's a bit serious, so in my mind 'Oh, that sounds a bit serious. Better give the album a dumb title.' It makes me uncomfortable when things get too serious."

In some ways, *Nutso* was an album 11 years in the making. Since Minkoff was 15-years-old, he's been writing music, initially under the moniker Blank. A large chunk of the album had already been written before Matt and Collinge were even band members. And while Bankrobber has mainly been a studio project in the past, Minkoff still enjoys performing Bankrobber songs live because of the change of pace it offers from Slam Dunk's trademark rambunctious stage presence. "Everything's kind of like half-time. I like playing [Bankrobber songs] because they're more chill."

Though in the past Bankrobber has taken a backseat to Minkoff's other projects, with *Nutso* again collecting buzz, a potential keyboardist being added to the band's line up, and a release party in the works, the ingredients are present for the heist of the century. "Bankrobber is back," Minkoff decrees near the end of our interview. "You didn't know it was gone, well now it's back."





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# NAPKIN RECORDS

"Damn hippies," I hear a barfly mumble from his stool as a dozen young musicians and artists pour in through the front doors of Pat's Pub, one of them cradling a baby.

"It's my sister's kid," says Industrial Priest Overcoats drummer David Madge. "I had to catch a ride with her." She waves to me from the end of the table.

Some of them sit. Fewer stand. And I watch as the jugs of Pat's lager begin to empty through the din of a toy xylophone being played off-key and labelmates antagonizing each other with the bashfulness of teenage romance. Hanging out amidst this unbridled energy, beer flowing and friends chiding each other, is a nostalgic reminder of what punk means to me.

This is Napkin Records. In true *d.i.y* or *die* fashion, everything short of pressing vinyl happens in a non-descript East Van basement. From writing songs to keeping their religious recitations in check, creating the album art and giving bands a place to crash, it's a tightly knit group of musicians, artists, friends, and lovers that rely on each other for success.

"When things need to get done, sometimes it starts out as a big knot and we all slowly untie it. Sometimes we yell at each other, sometimes it's dysfunctional, but in the end we always get done everything we need to," explains Robert Tunold, president of Napkin Records.

Simultaneously volatile and endearing, Napkin is a label shirking the past. When I ask about their backgrounds and the label's origins, both Tunold and I.P.O. guitarist Ben Beckett remain evasive. Eventually it surfaces that the label was born in February of last year, shortly after multi-instrumentalist, singer,



and the label's principal songwriter Trevor McEachran left his laptop on the back of a night bus. "There were over 900 songs on his laptop [that he had written]," says Tunold. Instead of getting bummed out over the loss, Tunold and a handful of his other friends did what any group of young punks would do and pooled their gear together to create a platform for McEachran's tireless output: Napkin Records.

I can't decide if Tunold is embellishing this tragedy and it's a cruel trick that McEachran isn't around to confirm it. "He's gone fishing," I'm assured by Tunold, who also plays bass for I.P.O. I don't buy it though. The distressed and prolific young songwriter just doesn't seem like the outdoors type. But Tunold keeps going, detailing how McEachran wrote all the parts and recorded nearly all the tracks on I.P.O.'s debut full-length *Defiant Mortals* by himself.

An air of seriousness suddenly rises as 10 other voices echo Tunold's story. Everyone is in agreement: McEachran was the reason for the label's formation. Recalling his fits of self-deprecation and explosive stage presence at I.P.O.'s Music Waste show earlier this summer, the story is becoming believable.

Back at Pat's, Max Zaitlin's head rises from his bible with

by **ROBERT  
CATHERALL**

lettering by  
**MOSES MAGEE**

photos by  
**ROMMY GHALY**





some insight on the label's beginnings. "Actually, it all started with Vanity Records," he argues. As much as the paranoid frontman for Lesser Pissers insists Vanity was a precursor to Napkin, it currently exists as little more than a platform for Zaitlin's delirious ascension under the believoh moniker.

Zaitlin's religious antics, which he describes as simply a "divine interruption," come in the form of biblical recitations that replace the lyrics to Lesser Pissers songs. "I have occasional interstellar feedback ... The cruel son of a bitch [God] is always calling my name," Zaitlin says in defense, claiming music facilitates the cosmic conversation.

It's a habit that has gone so far as to prompt Beckett (who does double duty as Lesser Pissers' guitarist) to exit this year's Music Waste gig on the premonitory last words "Never again." Then, when "last Lesser Pissers show EVER" appeared on the Napkin Records Facebook wall the next day, everyone figured the band was finished. But to my surprise Zaitlin tells me, "We're playing a show on August 30," insisting that Lesser Pissers haven't broken up.

With that affirmation, Napkin Records is officially home to 12 local bands and scarcely twice as many musicians, with people like Tunold and Beckett sharing duties in up to four bands at any given time. The label's collective efforts have been compiled on the annual Napkin Records, Vol. 1 sampler that was released in March, with local artist and Napkin member Gillian



Cole looking after the album art. On the record White Poppy's Ian Kinakin covers guitar and vocals in Mossfett (previously Hemoglobin), a drums/guitar duo that blends garage doom with spastic vocals while Snit's unnerving "Can't Trust Your Neighbours" exemplify the band's adderall-riddled anxieties. Meanwhile the Night Detective throws sub-minute cuts of Germs' style blitzkrieg-punk that contrast the greater pop sensibilities of bands like Girl Dracula.

Blunt and unabashed, the year-and-a-half-old label produces fast, bitter releases that face the anxieties many have chosen to sidestep. While some are opting to join the local dream-pop roster, Napkin is a beacon of authenticity looking to illustrate the obdurate confrontation of punk's timeless struggle. Get wasted, throw on *Defiant Mortals*, and shamelessly ruin your life to it.

---

Napkin's first full-length release *Defiant Mortals* by Industrial Priest Overcoats was released on August 6. They are currently on a tireless coast-to-coast North American tour with labelmates Ann, Snit, and Genderdog that covers 25 cities over 29 days.



# WEED



## by **FRASER DOBBS**

lettering by  
**BRITTA BACCHUS**  
photos by  
**ANDREW VOLK**

Across from me, the members of Weed are gathered to discuss their first LP, *Deserve*. Guitarist Kevin Doherty is chomping into a Big Mac and drummer Bobby Siadat is staring vacantly at the television close-captioned behind me. Why the sludge-fuzz rock band decided to conduct our interview at a McDonald's is beyond me, unless this is the only place where Siadat can get his WNBA fix, but along with Will Anderson (guitar) and Hugo Noriega (bass), the band seem to be a lot more comfortable here than I am.

It's been about a year since I last sat down with Weed—over their self-described “shit-fi” EP *Gun Control*. A band known for its d.i.y. aesthetic and a punishing touring schedule, not much seems to have changed between then and now besides a whole lot more of everything, including two tours with contemporaries Cascadia. “It was intense ... with seven people,” says Noriega of their time spent in a van. “There were moments, it got claustrophobic for sure.” No

road trip is without its troubles, and Anderson is optimistic about their highway habits in the future. “We do two or three every year, and each one's been better than the last.”

As if touring tri-annually around North America wasn't hard enough, Weed take it one step further by refusing to play shows with a strict age limit—a move that's more about being open to younger crowds than it is trying to avoid bar fees. Anderson is obviously the driving force behind the decision: “We used to play shows at [places like] 360 Glen, but we've tried to move away from shows that, while technically all-ages, aren't really accessible to young people ... It's hard to find a balance between cool and accessible, but places like that can have a big role in young people's lives.” Few bands are willing to put their ethos in front of their ability to stay on the road—particularly when broke and touring through Nowhereseville, Cleveland.

The band have come out of the woodwork on this occasion to talk about their long-awaited long-play, *Deserve*. It's not your traditional Vancouver record sampling—probably



“THERE’S A LOT WE DIDN’T GET OUT OF OUR PREVIOUS RECORDINGS,” DOHERTY EXPLAINS. “THERE’S A BIG STEP UP IN QUALITY, IT’S NOT AS GRITTY ... OR AS SHITTY.”



because Weed isn't your traditional Vancouver band. With half the members originating from south of the border, and stronger affinity for Cascadia than BC, the record hardly sounds like native fare. And, for a band whose ethos was so steeped in d.i.y. for their previous seven inches (all released under Anderson's label, Cruising USA), *Deserve* was a chance to step outside of their norm by stepping into a studio. Anderson found the change oddly comfortable.

"We went out of our self-producing mode," he says, "and recorded in Redmond at the Old Firehouse. It made it a lot easier for us because we had four days, and that was it. Whatever came out of that, we were over it."

One might think that removing a band from their d.i.y. environment would feel limiting, but according to Doherty the opposite was true. "There's a lot we didn't get out of our

previous recordings," he explains. "There's a big step up in quality, it's not as gritty ... or as shitty."

While Anderson remarks that *Deserve* might be a "less intimate" record for the production invested, it's safe to say that he's happy with the finished product. "Yeah, of course I miss the fuzz," he ruminates, "but we made up for it completely. There's a certain amount that has carried over, as far as the distortion and the loudness is concerned."

And to be clear, *Deserve* sounds amazing. The ideal blend of muddy, fuzz-perfect guitar riffs and tight energy that was first demonstrated on Weed's fantastic single *With Drug/Eighty* finally makes a return, turning each of the nine tracks on the LP into anthemic lo-fi masterpieces. Take the perfect guitar-rock noisiness of Yo La Tengo's "Sugarcube," "Deeper Into Movies," or "Today Is The Day," add a Big Muff or three to the





mix, and a dash of shits-and-giggles noise-making, and you start to get an idea of how *Deserve* will pick apart your brain. Every song on the record is sludgy and brilliant.

The 12" isn't without its head-scratching moments—particularly the walls of feedback that tend to intro and outro the album's catchiest songs. Anderson recounts, "In an earlier version of the album, there was a full three or four minutes of just feedback [at the end of opener "Heal"]. I loved it. I thought it was weird and abrasive. Maybe turn some people away, make them skip to the next song." Turns out, trying to turn away listeners was an unpopular decision inside of the band. "We did have one giant internal band fight about that section of the song," he says. "We left the original version on a tour tape we made, but now it's nothing." There's still plenty of freak

noise, scratching, and feedback left to satiate Anderson's masochism.

As the interview winds down and conversation wanders, Anderson has a habit of covering up the microphone and mumbling "Don't print that" over the gabbing. Considering we're talking in a McDonald's on Terminal, I didn't think there was much off the table, but for transparency, the list of unprintables is fairly small: straight-edge tattoos, parking lot shows, and border-crossing procedures. There's not too much "off the record" to stack up against *Deserve*, as honest and raw a record as you'll find. And, whether you see Weed play in an all-ages alleyway in Vancouver or somewhere off the face of the Earth in Wisconsin, the delivery is similarly raw.



# KYLE BOTTOM



by **EVAN  
BROW**

lettering by  
**GINA MACKAY**  
illustration by  
**TIERNEY MILNE**

“I do stand-up, I work at my job, and I play League of Legends. That’s me in a nutshell,” says Kyle Bottom, quite bluntly. The 31-year-old comic is very much your modern comedian: laid-back, humble, but addicted to laughter.

“I used to monopolize my friends’ time when we hung out. I’d always be trying a wise-crack or getting people’s attention,” says Bottom. “I started doing stand-up because I thought I’d give my friends a break.”

Despite his self-professed attention-seeking, Bottom is not the Vegas showboat type, winking and nudging every important person in the room, schmoozing like it’s nobody’s business. No, Bottom is, as described on his website, “a nerd in a slacker’s body.”

“My favourite things are League of Legends and Magic cards, so I have nerdy hobbies,” says Bottom. “But I don’t think you have to be a nerd in

order to be a slacker. You just have to be inactive to be a slacker.”

When asked how his nerdiness related to his comedy, Bottom says he tries to write nerdy jokes, but it’s always hard to tell what’s relatable.

“I did a Magic cards joke for a while that I really like, but people would come up to me after shows and didn’t get it at all. They’d be like, ‘So you do magic tricks?’ and I was like, ‘Aw, no. It’s like a really popular trading card game. Ah, never mind.’”

However, while Bottom’s nerd tendencies ring true, he seems to shed the slacker image when describing his dedication to comedy and what it takes to become a professional comic.

“Confidence is one of those things that you build over time,” says Bottom, shifting into his comedy-guru mentality. “You build it by working on your material a lot and by performing as many shows as you can. If you only do two shows a week and still consider yourself a serious stand-up, you need to re-evaluate what you’re doing.”

Bottom even shows dedication to comedy in the jokes he tells, straddling the line between comic and method actor, albeit in a silly way.

# “MY OPENER USED TO BE A MOUSTACHE JOKE AND I USED TO WEAR A MOUSTACHE FOR TWO YEARS JUST TO TELL THE JOKE, WHICH WAS A HORRIBLE LIFE DECISION.”

“My opener used to be a moustache joke and I used to wear a moustache for two years just to tell the joke, which was a horrible life decision,” he says, going on to lament the moustache even as a concept. “I won’t do the joke unless I want to pull it out at a big show, which I can, because I have a full beard now, so I still have a moustache but it’s just hidden.”

While Bottom’s moustache is currently on sabbatical, he has moved on to a new opener, one that he rather enjoys.

“I have names for all my jokes. This joke is called ‘What Women Want.’ I talk about how I’m single and how it’s confusing to me because I give women what they want. Like when I’m walking down the street and I see a beautiful woman, and we make eye contact, I know she’s thinking, ‘Mm, hope this guy doesn’t talk to me.’”

Bottom’s passion for stand-up has even evolved to the point where he teaches stand-up comedy classes for Instant Theatre. When asked how one goes about teaching stand-up, Bottom is once again blunt but succinct.

“You can’t. Because stand-up is an individual art form, there’s nothing I can really teach. I’m more of a coach. It’s really hard to tell people how to do stand-up, but it’s easy to watch them do it and then tell them what they’re doing wrong.”

And while teaching students how to create their own stage persona is difficult, Bottom seems to have his own stand-up mentality down.

“Lately my jokes have been a little cheeky,” says Bottom,

a description he mentions was used by both his mom and CBC Radio. “I try to be funny and at the same time walk the line between what is offensive and what is not. I don’t ever want to offend people, but I don’t mind putting them on edge for a minute or two. I have a joke about feminists and it’s really fun to tell because I know I’m going to offend people in the audience when I tell it. The premise is that I recently decided to become a feminist, because when I found out there was an organization by women for women, I said, ‘Well they’re going to need a man around.’”

And what’s next for Bottom? Well, it’s quite simple. He’ll keep doing shows and he’ll keep being “a nerd.” And hey, the next time you’re playing League of Legends, remember that you might be placing turrets and killing monsters with one of Vancouver’s hottest, cheekiest comedians.

---


Bottom headlines the Comedy Mix September 12 to 14.

Bottom also runs the show Comedy at the Koz with Ivan Decker every third Thursday at the Kozmik Zoo. The next show is September 19.

## BOTTOM, ON ONE OF HIS MOST MEMORABLE NIGHTS IN STAND-UP:

“One time I was hosting at the Comedy Mix...when Craig Robinson from *The Office* showed up. And he was hammered. He came back into the green room and he didn’t want to do a spot or anything, so we just sat around the back room, just me, Craig, and Simon King, and then out of nowhere, Craig picks up a water bottle and whips it at Simon’s head. And Simon grabs it out of the air and goes, ‘What’s going on?’

And Craig said, ‘I don’t know.’ Then I had to go up after Simon’s set. I say, ‘Simon King, ladies and gentlemen,’ and then everyone starts screaming because Craig just walks through the curtain, puts his arm around me, grabs the mic, and screams, ‘What’s up Vancouver?’ then walks off stage. And no one got a picture of it, but it was a really cool moment.”




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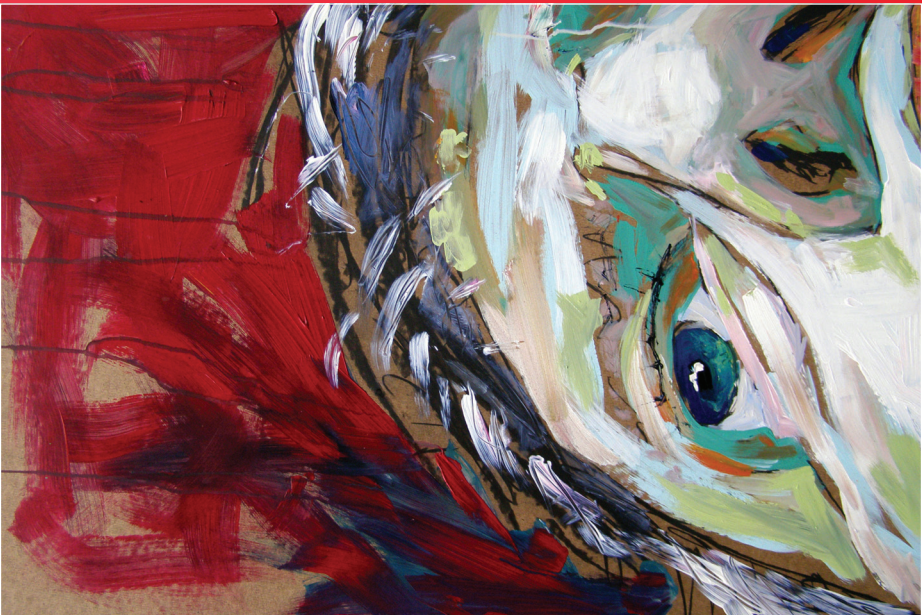


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<p>2 <b>Fidlar</b> @ The Biltmore !!! @ Fortune</p>	<p>3 <b>The Men, War Baby</b> @ The Biltmore <b>Washed Out</b> @ Fortune</p>	<p>4 <b>Live at Lunch</b> @ UBC, outside the SUB <b>Godspeed You! Black Emperor</b> @ The Vogue</p>	<p>5 <b>Thee Ahs – Live at Lunch</b> @ UBC, outside the SUB <b>Sonny &amp; The Sunsets</b> @ Electric Owl <b>CITR Open House 12-1 PM</b> @ CTR, room 233 UBC SUB</p>	<p>6 <b>Live at Lunch</b> @ UBC, outside the SUB <b>White Poppy, The Courtney's, Watermelon</b> @ The Railway Club <b>Moondoggies</b> @ The Rickshaw</p>	<p>7 <b>Bleached, Nu Sensae</b> @ Electric Owl</p>	<p>1 <b>Victory Square Block Party!:</b> <b>Slam Dunk, The Courtney's, Slow Learners, Jay Arner, Kristi Lane Sinclair, Young Braised, Cascadia, VVecker Ensemble</b> @ Victory Square</p>
<p>9 <b>Jay Arner – Live at Lunch</b> @ UBC, outside the SUB <b>The Dodos, Cousins</b> @ The Biltmore <b>Typhoon</b> @ The Rickshaw</p>	<p>10 <b>Praying for Greater Portland – Live at Lunch</b> @ UBC, outside the SUB <b>WHY?, Karl Blau</b> @ The Biltmore</p>	<p>11 <b>Lié – Live at Lunch</b> @ UBC, outside the SUB</p>	<p>12 <b>Sleuth – Live at Lunch</b> @ UBC, outside the SUB <b>New Forms Festival</b> @ Centre For Digital Media</p>	<p>13 <b>Live at Lunch</b> @ UBC, outside the SUB <b>Les Jupes, The Abramson Singers, The Never Surprise</b> @ The Cobalt</p>	<p>14 <b>Legendary Pink Dots, Magneticing</b> @ The Rickshaw</p>	<p>15 <b>Accordion Noir Festival</b> @ The Russian Hall</p>
<p>16 <b>Murmurs, Siren Songs, UNFUN, Flagpolers</b> @ The Alf House <b>Woods, The Fresh &amp; Onlys</b> @ Electric Owl</p>	<p>17</p>	<p>18 <b>Sonic Avenues, Tranzmitors, White Wires, Needles//Pins</b> @ The Biltmore</p>	<p>19 <b>Growlers, Together Pangea, Nü Sensae, The Courtney's</b> @ Electric Owl</p>	<p>20 <b>Porcelain Raft, Guests</b> @ Electric Owl <b>The Sonics, My Goodness, The Vicious Cycles</b> @ The Rickshaw</p>	<p>21 <b>Jay Arner, Bestie, Woolworm, Crystal Swells, Koban and more</b> @ The Astoria</p>	<p>22 <b>Hanni El Khatib, Bass Drum of Death</b> @ Electric Owl</p>
<p>23</p>	<p>24 <b>Savages</b> @ The Biltmore</p>	<p>25</p>	<p>26 <b>Dirty Beaches, Sisü, Chasms</b> @ The Biltmore</p>	<p>27 <b>Gold Panda</b> @ Electric Owl</p>	<p>28 <b>MetamorFest Block Party</b> @ Mount Pleasant Neighbourhood House <b>Mount Kimbie</b> @ Venue <b>Helen Money w/ Astrakhan, Dirty Spells</b> @ The Railway Club</p>	<p>29</p>

IMAGES:  
(Left and right) from the exhibition “Spanning Time: Coinciding Self-Portraits,” Ariel Kirk-Gushowaty & Lisa Walker, photo, (Middle) from the exhibition “100 Self-Portraits In 100 Days,” Leef Evans, acrylic on panel.  
Both exhibitions will be on display at Gallery Gachet, September 13 – October 13.



# CiTR 101.9 FM PROGRAM GUIDE

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6am				Pacific Pickin' (Roots)		CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	6am
7	Bepi Crespan Presents... (Difficult Music)		Good Morning My Friends		Tweets & Tunes			Radio Nezate (Eritrian)	7
8				Queer FM Vancouver : Reloaded (Talk)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Student Fill-in Slot		8
9	Classical Chaos (Classical)		Breakfast With The Browns (Eclectic)						9
10	Shookshookta (Talk)			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)	Student Special Hour (Eclectic)	Duncan's Donuts (Eclectic)	It Ain't Easy Being Green (Eclectic)	Generation Annihilation (Punk)	12
1	The Rockers Show (Reggae)		Parts Unknown (Pop)	Mantis Cabinet	TerryProject Podcast (Talk)	Democracy Now (Talk)	Chips n Dip (Underground Pop, Garage, Lo-Fi)	Skald's Hall (Drama/Poetry)	1
2				Give Em The Boot	Extraenvironmentalist (Talk)	Ink Studs (Talk)	Radio Zero (Dance)	Power Chord (Metal)	2
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	The All Canadian Farm Show	Radio Free Thinker	Butta on the Bread	Programming Training		Code Blue (Roots)	3
4			The Leo Ramirez Show (World)	Discorder Radio	Sne'waylh	Thunderbird Eye	Nardwuar Presents (Nardwuar)		4
5	Chips (Pop)	Student Fill-in Slot	News 101 (Talk)	The City	Arts Report (Talk)	Simorgh (Persian Literacy)	News 101 (Talk)	Moon Grok	5
6	So Salacious (Electro/Hip Hop)		Experiments in Happiness 4'33 1/3 (Contemporary Classical & Experimental Music)		Arts Project	UBC Arts On Air	Are You Aware (Eclectic)	Peanut Butter 'n' Jams (Eclectic)	6
7	More Than Human (Electronic/Experimental)		Exploding Head Movies (Cinematic)	Flex Your Head (Hardcore)	Sam- squantch (Ecl)	Sup World?			7
8	Rhythms (World)	Techno Progressivo		Inside Out (Dance)			Stereoscopic Redoubt (Experimental)	African Rhythms (World)	8
9	Bootlegs & B-Sides (Dance/Electronic)			Crimes And Treasons (Hip-hop)			Live From Thunderbird Radio Hell (Live)	The Bassment (Dance/Electronic)	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)	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					3
4								The Absolute Value of Insomnia (Generative)	4
5									5

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## SUNDAY

### BEPÍ CRESPLAN PRESENTS...

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

### CLASSICAL CHAOS

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

### SHOOKSHOOKTA

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

### THE ROCKERS SHOW

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

### BLOOD ON THE SADDLE

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

### SHAKE A TAIL FEATHER

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

### CHIPS WITH EVERYTHING

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

### SO SALACIOUS

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

### MORE THAN HUMAN

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

### RHYTHMSINDIA

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

### TECHNO PROGRESSIVO

*(Dance)* 8-9pm  
*Alternating Sundays*

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

### BOOTLEGS & B-SIDES

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

### TRANCENDANCE

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

## MONDAY

### GOOD MORNING MY FRIENDS

*(Upbeat Music)* 6:30-8am

### BREAKFAST WITH THE BROWNS

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

### SKA-T'S SCENIC DRIVE

*(Ska)* 11am-12pm

### SYNCHRONICITY

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

### PARTS UNKNOWN

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

### THE ALL CANADIAN FARM SHOW

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

cross-country road trip!

### THE LEO RAMIREZ SHOW

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

### NEWS 101

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

### EXPERIMENTS IN HAPPINESS

*4'33 1/3*  
*(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 pm Sept. 2: In honour of the great pianist/composer's birthday today: Horace Silver's classic "Six Pieces of Silver." Sept. 9: Our traditional "back to school" Feature. Alto saxophone master Julian "Cannonball" Adderley narrates "A History of Jazz." Sept. 16: One more for the "back to school" series. The great Leonard Bernstein narrates "What is Jazz." Sept. 23: Today is John Coltrane's birthday and we feature one of his most requested albums: "Blue Train." Sept. 30: We go from one of the most famous in Mr. Coltrane to one of the least known saxophone masters: tenorist Rudolph Johnson. "Spring Rain."

## TUESDAY

### PACIFIC PICKIN'

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

### QUEER FM

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

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

### 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.

### MANTIS CABINET

*(Eclectic)* 1-2pm

### 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 Discorder)* 4-5pm  
Discorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!

### THE CITY

*(Talk)* 5-6pm  
An alternative and critical look at our changing urban spaces. New website: [www.thecityfm.org](http://www.thecityfm.org). New twitter handle: @thecity\_fm.

### FLEX YOUR HEAD

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

### INSIDE OUT

*(Dance)* 8-9pm

### CRIMES & TREASONS

*(Hip-hop)* 9-11pm  
[dj@crimesandtreasons.com](http://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](http://tweetsandtunes.com) Twitter: @tweetsandtunes.

### SUBURBAN JUNGLE

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

### POP DRONES

*(Eclectic)* 10-11:30am

### 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.

### STUDENT SPECIAL HOUR

*(Eclectic)* 12-1pm  
Various members of the CiTR's student executive sit in and host this blend of music and banter about campus and community news, arts, and pop culture. Drop-ins welcome!

### TERRY PROJECT PODCAST

*(Talk)* 1-2pm  
*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 skwxwu7mesh 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](mailto:rocketfromrussiacitr@gmail.com). Facebook: <https://www.facebook.com/Rocket-FromRussia>. Twitter: [http://twitter.com/tima\\_tzar](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) 4-5 pm

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

## 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](mailto:auraltentacles@hotmail.com)

## FRIDAY

### MOON GROK

7:30-10am

### SOUNDS OF THE CITY

(Eclectic) 10-11 am

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

### STEREO BLUES

(Blues/Eclectic) 11am-12pm

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

### IT AIN'T EASY BEING GREEN

(Eclectic) 12-1pm

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

### SKALD'S HALL

(Drama/Poetry) 1-2pm

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

### RADIO ZERO

(Dance) 2-3:30pm

An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood, and whatever else. [www.radiozero.com](http://www.radiozero.com)

### NARDWUAR

(Nardwuar) 3:30-5pm

Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo...doot doo! [nardwuar.com](http://nardwuar.com)

## NEWS 101

(Talk) 5-6pm

See Monday for description.

## STRANDED

(Eclectic) 6-7:30pm

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

## AFRICAN RHYTHMS

(World) 7:30-9pm

[www.africanrhythmsradio.com](http://www.africanrhythmsradio.com)

## THE BASSMENT

(Dance/Electronic) 9-10:30pm

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

## CANADA POST-ROCK

(Rock) 10:30pm-12am

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

## 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](mailto: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](http://www.generationannihilation.com). Facebook: [www.facebook.com/generationannihilation](http://www.facebook.com/generationannihilation).

### POWER CHORD

(Metal) 1-3pm

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

### CODE BLUE

(Roots) 3-5pm

From backwoods delta low-down slide to urban harp honks, blues,

and blues roots with your hosts Jim, Andy, and Paul. [codeblue@buddy-system.org](mailto:codeblue@buddy-system.org)

## MOON GROK

5-6pm

## NASHA VOLNA

(World) 6-7pm

News, arts, entertainment and music for the Russian community, local and abroad. [nashavolna.ca](http://nashavolna.ca)

## LA FIESTA

(World) 7-8pm

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

## SYNAPTIC SANDWICH

(Dance/Electronic) 9-11pm

If you like everything from electro/techno/trance/8-bit music/retro '80s, this is the show for you! [www.synapticsandwich.net](http://www.synapticsandwich.net)

## RANDOPHONIC

(Eclectic) 11pm-2am

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

## THE ABSOLUTE VALUE OF INSOMNIA

(Generative) 2-6am

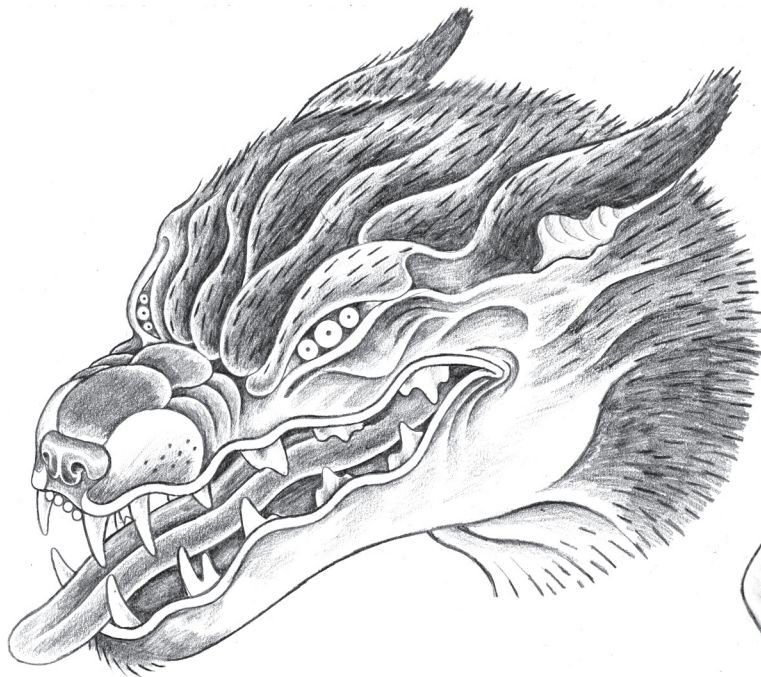
Four solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.



## ART PROJECT JOEL RICH

JOEL RICH DIED WHEN STRUCK BY LIGHTNING DURING A MYSTERIOUS ELECTRICAL STORM. HIS REANIMATED CORPSE LIVES IN VANCOUVER AND ENJOYS DRAWING, PAINTING, AND TATTOOING. INQUIRIES WELCOME.

[JOELRICH.TUMBLR.COM](http://JOELRICH.TUMBLR.COM)

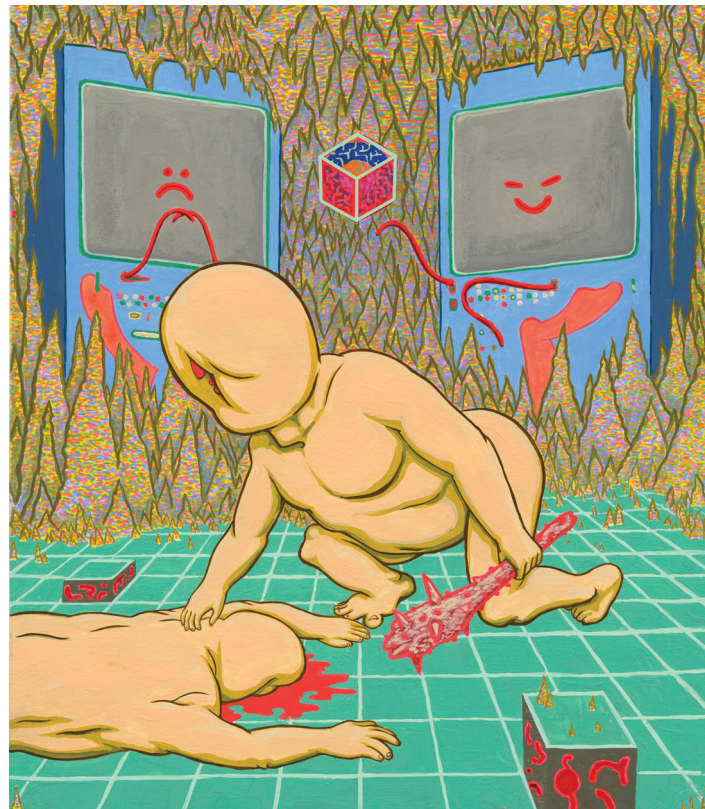
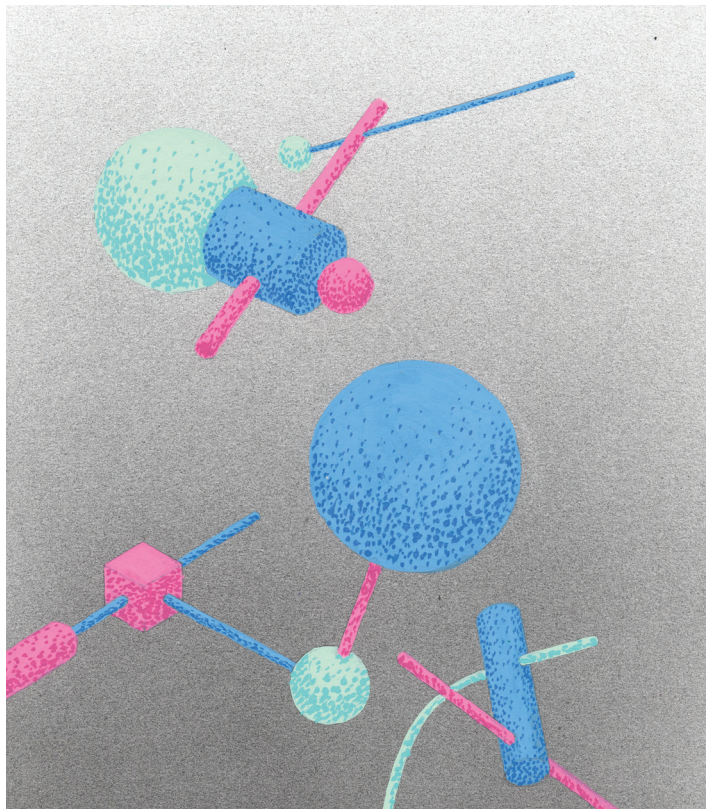




# ART PROJECT

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## JOEL RICH







**VANCOUVER ART/BOOK FAIR**  
**BOOKS • MAGAZINES • ZINES**  
**PRINTED EPHEMERA • PRESENTATIONS**  
**PERFORMANCES • INSTALLATIONS**

**OCTOBER**  
**5 & 6 — 12PM TO 5PM**  
**VANCOUVER ART GALLERY**  
**750 HORNBY ST**  
**DETAILS AT**  
**VANCOUVERARTBOOKFAIR.COM**

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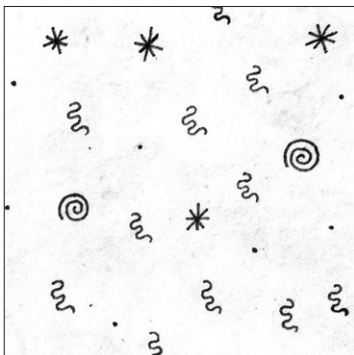


# UNDER REVIEW—SEPTEMBER

## BANKROBBER

LIFE'S NUTSO

(Independent)



Jordan Minkoff (Wetface, Slam Dunk), Tanner Matt (Mood Hut), and Aden Collinge (Babysitter) make up Bankrobber, a three-piece group who put together their junior full-length at the Noise Floor with Jordan Koop about a year ago. *Life's Nutso*, released early August, is a delicious array of dark, silken Nicky Thomas vocals, moody energy, and suspenseful guitar flings.

"Boym'n" initiates the seven-track album with a tonic bang. Dirty guitar, brazen vocals, and powerful drums like that of Gary Powell hit hard and plunge through the track. The sound resembles a more upbeat Night Beats with obvious hints of Minkoff's main project, Slam Dunk. Equally as bubbly, "Soon" comes next. Minkoff sings with such vitality, you feel as if you are watching the band jump around live. You can almost see the guitar-fuzzed air and smell the drum roll sweat. "JD," their single (also found on the *Vancouver Pop Alliance* compilation), is a masterpiece. Tribal rhythm, gypsy-esque horns, and fiddle pound through the speakers accompanied by Joe Strummer-style wails and yells. The track spins into a correspondingly fervent "Tanner's Tower," my personal favourite. The guitar riffs bleed into the ghostly vocal notes with deep tom drumbeats, making for a haunting but heartwarming piece.

The diversity of the album makes it hard to determine where the sound fits; it's far from any cookie-cutter genre. It's smoother than garage rock, sassier than alt, and cooler than pop. I'd coin it nomad wave or, perhaps, nothing other than really, really good. A groovy bass line like that of Babysambles' "French Dog Blues" begins a beachy, fresh "Bankrobber." The track picks up the beat with airy guitar hurls, catchy beats,

and soft, melodic vocals. The band throws down a folky, orchestral piece in "Aden's Song." The celtic violin and danceable beat makes for a perfect late-summer's sunset jingle. "The End" wraps up the list with Minkoff's humming and speedy instruments. The song reminds me of a less chilled out "What Do I Want To Be When I Grow Up" by Fthrsn.

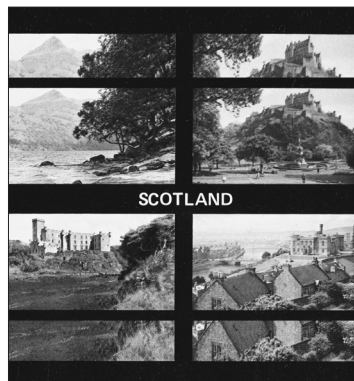
If you want to take my full advice, either buy *Life's Nutso* on tape when it comes out next month, download it now, or both. Oh and don't miss their shows, which are always a good time.

—Josefa Cameron

## GHOST COUSIN

SCOTLAND

(Old Ugly Recording Co.)



Ghost Cousin's first full-length release is enigmatic, to say the least. The Edmonton four-piece has crafted a distinctive sound, fusing elements of ambient indie pop in the vein of Grizzly Bear and Midlake with traditional jazz rock a la Steely Dan. *Scotland* is an album in the purest sense of the word, a complete song cycle that is ambient, thought-provoking, and evocative.

Like the first rays of the rising sun, "Breakfast and Tea" eases the listener into Ghost Cousin's swirling, psychedelic musical world. Warm keys, minimal percussion, deftly constructed guitar, and peaceful harmonized vocals coalesce to create a very peaceful and thoroughly enjoyable track. "Auntie Anne" showcases the band's more progressive songwriting as a tale of loss, hope, and redemption is woven through a variety of dynamic, jazz-inflected passages. No other track epitomizes the tone of the record better than "In Any Place," which boasts a spacey extended keyboard intro, a shuffling swing lead by a simplistic yet effective

guitar refrain and beautifully melancholic lyrics. Mathew Letersky displays impressive work behind the kit throughout this song and the album as the whole, pulling double duty as lead vocalist and drummer.

The journey ends with "Take on Another One," a bouncy, joyful tune carried by a walking bassline, melodic guitar, and stately piano. Over the course of *Scotland's* nine tracks, the listener is invited to pause and enjoy the quieter moments of life. Ghost Cousin's compositions allow for plenty of breathing room while still remaining fresh and intriguing upon repeated listens. *Scotland* is the perfect soundtrack for the final days of summer.

—James Olson

## HOUSE OF DOLLS

THE GODS ALL SUCK

(Independent)



I first learned of Vancouver-via-Dublin's House of Dolls when a friend tipped me that they'd relocated to Vancouver last spring. Immediately being intrigued with why the fuck a band would want to relocate to Vancouver of all cities in the first place, I immediately got hold of their debut full-length *Welcome to the Department of Nuclear Medicine* and was pleasantly surprised. What I heard was excellent, noisy, rock 'n' roll being played by people that seemed to understand what rock 'n' roll is actually about, in that beautiful UK-style drug vibe that nobody from Vancouver could pretend to nail. All of the good stuff: a little bit Primal Scream, a little bit Jesus & Mary Chain, a little bit all of the good records you own.

With their brand new *The Gods All Suck* EP, House of Dolls starts where they left off on *Nuclear Medicine*. A looser set of four songs that show the band is on the right path to better their debut album while expanding on a style they already own.

Opener “How It Ends” invites you in with a nice loose-yet-tight drumbeat that surrenders to a dialed-in bass groove surrounded by atmospheric guitar melodies that eventually let the real money kick in: singer Stephen White’s perfectly blended-in voice. He just has a sixth sense when it comes to melodies and a singing style that matches the music perfectly. It doesn’t stop there as it goes into “Inquisition,” a beautifully mellow mood-setter that almost sounds halfway between country and shoegaze without being either. Easily a song you can find yourself lost in and a perfect song to end any late-night shenanigans you may have found yourself up to. The next one, “Low,” picks the pace back up while still letting you reel in the feel of the prior songs. Its beautiful wall-of-sound middle section ups the ante as it takes you on a minor trip that never forces you to leave the comfortable seat House of Dolls has set up for you. EP closer “TV Trash” ends with a gloriously melodic hypnotic clang.

The Gods All Suck serves the exact purpose of what a true EP should do: a bridge between two albums showing a little of the old with a peek at the new. I’m pretty happy House of Dolls now calls Vancouver home.

—Marty Hurley

## JAPANESE GIRLS THE SHARKWEEK EP

(Light Organ Records)



Japanese Girls are a rare kind of beast. Much like the bear-dolphin-butterfly creature that adorns the cover of their debut release, this local four-piece’s sound is a fascinating hybrid of funk, indie, and alternative hard-rock sensibilities. Each of the five tracks on *The Sharkweek EP* presents a different facet of Japanese Girls’ artistic identity while still maintaining cohesiveness and clarity in their vision.

Opening track “Vancouver Grizzly” features a deliciously weird chorus over pulsating, thick-as-a-brick funk rock grooves. Vocalist Charlie Kerr channels his inner Mike Patton as he shifts between desperate yells, warped crooning, and

appropriately timed falsetto all within the same track. “Margaret” gives further indication of Japanese Girls’ penchant for the bizarre as Kerr spouts head-scratching non-sequiturs such as “Margaret was target practice you actors can go fuck a cactus.” This tune is definitely the most driving and energetic of the pack and is reminiscent of Incubus at their prime, especially in the bass work of Christopher McClelland.

The *Sharkweek EP* is a balanced collection of songs that progresses in logical fashion from the aggression of the first three songs to the more tempered fare of “Monarch Butterfly” and “Friday the 13th.” However, one would be remiss to mistake tempered for subdued as “Monarch Butterfly” is a cleverly orchestrated ballad punctuated by rapid-fire rhythmic passages and moments of sweeping beauty. The final track is Japanese Girls’ most experimental song to date (no small feat to the say the least) featuring strings and Phoneix-esque keyboards.

Bold, creative, and delightfully offbeat, Japanese Girls are a force to be reckoned with. The *Sharkweek EP* is a refreshing listening experience for fans of truly unique modern rock.

—James Olson

## LADYFRND LADYFRND

(Hybridity Music)



The steady trickle of the xx-inspired minimalism continues to drop into the bucket of pop, this time in the form of Vancouver duo Ladyfrnd. Their self-titled debut is an effort of restraint; Peter Ricq’s role as producer is all about the removal of unnecessary sounds behind Yuki Holland’s silky-smooth vocals.

Between the beats of each track—mostly big-bass thumps and drum machine snare hits caked in ‘80s stadium reverb—Ricq’s synthwork provides a steady, if predictable, environment of rhythm-based bleeps and bleeps with which to contain Holland’s lyrical prowess. Smooth is the

word, with the washy echo on each key hit tailored to avoid drawing too much attention to itself. The instrumentation is necessarily sparse, in the likeness of Chromatics, putting big pressure on Holland’s voice to provide the momentum for most songs.

Standout track “Home” shows off Holland’s buttery-soft delivery next to sharp piano melodies. The obvious R&B and lounge influences churn up a song full of simple meaning and plain speaking masked in a sea of cabaret haze, with a tranquilizing effect. The vocal back-and-forth between the duo ending the song is one of the most perfectly sombre outros in recent pop memory.

The nine original songs on *Ladyfrnd* are accompanied with three remixes. Unfortunately, the DJ tracks are largely fluff, failing to alter Ladyfrnd’s original sounds into something obviously new or strikingly different. While Humans give their very best by adding some refreshing treble onto “Un Petit Message,” that each remix is confined within a forced minimalism is frustrating. While a really bizarre or stylized alteration might have been an interesting risk (Justice covering Death From Above 1979, anyone?), this trio of songs plays it safe and ends up feeling pretty safe, too.

—Fraser Dobbs

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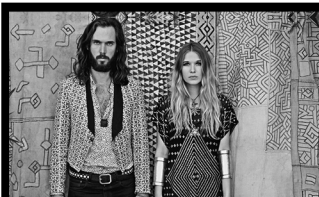
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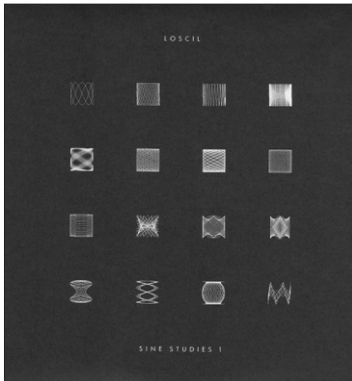
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## LOSCIL SINE STUDIES 1 7-INCH

(Jaz Records)



Loscil's *Sine Studies 1*, like Cliff Martinez' soundtrack to the film *Drive*, pulsates with a fluidity and minimalism that seems to emphasize the backdrop with which it is set. Both sides A, "Elements," and B, "Unit Circle," are amorphous tracks composed entirely of sine waves, and that the 7-inch is successful in spite of its bleak landscape is due entirely to the masterful restraint with which the artist, otherwise known as Scott Morgan, has assembled the pieces.

The concept, that each long-drawn drum hit and chimey synth melody stem from the same waveform, is the perfect fit for a 45-rpm single. Each side paints a poignantly blank canvas with which to splatter the listener's imagination or mood onto, and it is in this hollow space that *Sine Studies 1* finds meaning.

—Fraser Dobbs

## PEER SUPPORT FAR FROM HERE

(Independent)



If you haven't heard of them yet, there is no doubt you will, sooner than later. Peer Support's dreamy EP, *Far From Here*, a sudden and pleasant surprise, bubbled amidst the beige prairies and the dirty flood of Calgary. Listening to their new release, you'd think the five-piece spend their time skateboarding on Venice Beach or surfing Malibu.

The uplifting, dream drenched "Island" push starts the six-track release, taking the listener through a trip of pasty-coloured guitar twirls and beautiful female vocals. The driving guitar work and rumbling drums of "Nonchalant" resembles a female-fronted Spiritualized. The lyrics evoke within the listener an alluring nostalgia and a freeing, airy emotion. A mix of lo-fi dream pop and garage indie fades the line between the genres as rock-out banger "Panger" drifts into a haunting "Forest Burn" with both sinister female and sexy male vocals.

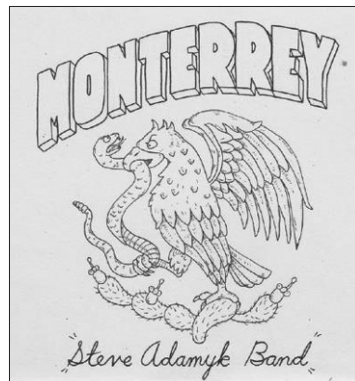
The bass drills throughout the entire EP like a droning rap backbeat with effects similar to that of Hibou and the drums shatter the expectations of the listener, only to get the head bobbing to the catchy rhythm. In short, Peer Support is like chillwave played with actual instruments, surf-dream pop but emerging from inland Canada, and a perfect midsummer's listen. I'd term it free wave.

If you happen to be road tripping, sailing, skateboarding, or simply doing your dishes within the near future, I'd advise you to put on this EP—you'll find yourself smiling and singing along in moments.

—Josefa Cameron

## STEVE ADAMYK BAND MONTERREY 7-INCH

(Hosehead Records)



For those who are familiar with Steve Adamyk Band, go and buy this. It's like their older works, but with tighter playing and better production values which in no way betray the rough, garage-inspired feel of the early records. Someone gave them a budget or something, and they didn't fuck it up. Hooray!

For those who aren't familiar, I recommend this as a great starting point. The title track is thick and hard like they do it out east: think the Vapids, Head, or parts of the more recent Riverdales records. The other three tracks have more of a fast and poppy feel, without being pop-punk; think the Briefs and Marked Men. You can't go wrong with this one.

—Justin White



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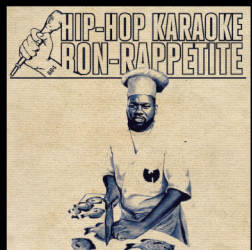
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**FRI, SEP 13** Happy Ending Fridays w/ Ango  
**SAT, SEP 14** Sup Fu? Saturdays w/ Flipout

**SAT, SEP 21** Sup Fu? Saturdays 1 Year Anniversary  
**SUN, SEP 22** Wild Belle w/ guests  
**WED, SEP 25** Olafur Arnalds w/ guests

**FRI, SEP 27** Happy Ending Fridays w/ Rico Uno  
**SAT, SEP 28** Early Show: Little Boots w/ guests  
**SAT, SEP 28** Sup Fu? Saturdays w/ Eh! Team



# REAL LIVE ACTION



↑ KING TUFF  
photo by STEVE LOUIE

## SAMANTHA SAVAGE SMITH / LAB COAST / MASAHIRO TAKAHASHI / HALF CHINESE

The Cobalt / August 5

There aren't many nine-to-fivers in Vancouver's live music scene, so it's funny that everyone seemed to have gone to bed early on a Monday night instead of showing up at the Cobalt for a mish-mash of rock bands. Or maybe they were all hanging out with their bros at the Kurt Vile concert? A fistful of music nerds still came out to support the imported Calgary musical community, and that's all that was needed.

Opener Masahiro Takahashi met the members of Half Chinese by doing exactly what most Vancouverites don't—approaching a band after their set. His enthusiasm is infectious and a breath of fresh air compared to the cold-shoulder approach most locals favour. Flanked by Harrison Pratt and Enzo Verster, Takahashi's unconventional pop songs were beautiful, and a perfect fit for Half Chinese. Sung mostly in his native Japanese, Takahashi has a bossa nova styling that is definitely a product of his homeland. The Pillows without the overdrive, or Deerhoof without the mangled time signatures, the band was energetic to watch, especially when Pratt donned sunglasses behind the drum kit.

Out-of-towners Lab Coast and Samantha Savage Smith were nearly the same band—it must be nice when you share so many members between groups that you can all squeeze into one minivan. Lab Coast played first with a R.E.M.

vibe, and were a great example of Prairie Rock: open and honest singer-songwriter tunes turned into pop jingles with plenty of relatively sparse instrumentation. Gently tugging on the crowd's heartstrings from behind a synthesizer, frontman David Laing was humble but emotive. Rhythm guitarist Henry Hsieh stood out as a particularly excellent addition to the ensemble, throwing in some excellent tube-fed tones and just the right amount of overdrive growl to each song.

Samantha Savage Smith's unique voice, which wasn't showcased when playing lead guitar with Lab Coast, is reason enough to justify her own set. Think Joanna Newsom in a higher register with a twang, and you wouldn't be far off. Instead of a harp, Smith balances her vocal chords with some straight-up country guitar and an appropriately modest backing band. Those that stuck out the night were richly rewarded, and they didn't even have to put up with 300 people screaming for an encore of "Baby's Arms."

—Fraser Dobbs

## KING TUFF / WAR BABY

The Electric Owl / August 6

Inhabited by a familiar cast of modish band geeks and stonewashed enthusiasts, King Tuff's second Vancouver performance in only nine months embodied the type of carousing spirit typically depicted in the medieval courts of slovenly aristocrats. Of all those who'd journeyed to the Electric Owl that Tuesday night, it was the three leading

members on stage that seemed most appreciative of their current standing. A minstrel incarnate, leading man King Tuff a.k.a. Kyle Thomas, along with Magic Jake (bass) and Garrett Goddard (drums), serenaded the audience into the kind of impassioned scuffle most routinely reserved for the violently deranged.

But prior to a full blown entropic collapse, local band and opener War Baby bludgeoned the crowd with a roaring blend of grunge and metal. While they were no doubt enjoyable to listen to, the impending vigour that would later define the audience had no place in front of War Baby's act that evening.

Loud and heavy, gruff and gloomy, the most the three-piece could muster was a couple of drunken revelers among a room of bobbing heads. Although their driving riffs and range of vocal melodies were seemingly enjoyed, it was clear that the thoughts of those present were elsewhere, invested in the impending headlining performance.

Upon taking the stage, King Tuff's congenial presence struck a certain chord within the minds of those in attendance, and prompted a quick-stepped skirmish throughout the room. Playing songs off their most recent album, eponymously titled *King Tuff*, as well as a few off their initial release, *Was Dead*, a certain rawness, more or less vacant on studio recordings, showed through, creating a comfortable atmosphere that both the band and audience could enjoy in unanimity.

And in showcasing a new track, "She's On



Fire,” the onlookers were treated to an expansive catalogue of lo-fi ditties. Before wrapping up the evening with a fan favourite, “Bad Thing,” King Tuff taught us how to be proud Canadians the only way an American band could: by haphazardly reciting our national anthem in appreciation of our country’s stock of beautiful women. While both fun and a bit bizarre, King Tuff proved not only to be a class act, but that their line of musicality should be heralded as a leading component of garage-rock royalty.

—Sam Hawkins

## ALEX BLEEKER & THE FREAKS / THE SHILOHS / THE HIGH DROPS

*The Astoria / August 9*

It’s so easy to underestimate the late start times at the Astoria. In retrospect, there was plenty of time to catch one of the many other shows happening Friday night before coming to see Alex Bleeker and company—a tactic utilized by many latecomers. It was to their detriment, though, as local openers the High Drops and the Shilohs were well worth the price of admission alone.

The High Drops make having fun look cool again. A perfect summer band by any standard, their stage presence was packed full of good energy, even when the assembled crowd was fairly mute to their offerings. The quartet played a tight mash up of ’70s psych-surf with Brit Invasion guitar tones, satiating those looking for sun-drenched pop melodies and adding a healthy dose of jam-band goodness overtop.

Songs tended to stretch on a little longer than most of the band probably anticipated, but the uncertain looks guitarist Alexi Baris kept throwing his bandmates was worth the extra few minutes of run time.

The Shilohs don’t sound like a Vancouver band, though they probably felt the most at home on the Astoria stage. Big Star comparisons be damned, power-pop isn’t a genre that has enjoyed great comfort in town, so getting to see some country-tinged Kinks references was a great surprise. Their chiming guitar hooks and general pleasantness painted a picture of a band dressed in brown disco suits on a TV appearance instead of up on a sweaty bar stage—everything about their performance took cues from the golden age of vinyl without being ironic or tongue-in-cheek.

—Fraser Dobbs

## HERMETIC / DIANE / CULT BABIES

*LanaLou’s / August 9*

Hermetic: both an airtight seal to protect from outside influences and a Vancouver band releasing an EP that sounds like it’s been sealed up in a time

capsule since the ’90s.

Hermetic is even going so far as to offer *Heartbreakology* on “glorious cassette format” for that authentic grunge experience.

Opening band Cult Babies’ first song rolled over the crowd at LanaLou’s like an ethereal mist thickening into a fog as singer/guitarist Hasan Li’s hypnotic voice rose above the echoing guitars and keyboard. The lo-fi sound oscillated somewhere between Sigur Ros and Black Mountain’s psychedelic side. “I’m going to live forever,” Li repeated over the crescendo of “Good Death,” one of two songs available on their Bandcamp page.

Cult Babies closed their set by ripping into the stoner-rock sludge master riff that opened “Minokawa,” a song sharing the name of a great bird from Bagobo legend who lived above the sky and once swallowed the moon. Like its namesake, the song’s reverberations threatened to consume the crowd as Li told us everything we’ll ever want to do.

Next up: punk/grunge three-piece Diane, who crashed into their set with Ben Goldberg assailing his drums like he’d played in a three-story stairwell at Headley Grange. The understated slow-roll vocals of singer Mel Zee and the impellent force of her own bass held the crowd somewhere north of head bobbing but below the mosh threshold.

Diane closed their set with “Phantoms” off of their EP of the same name. It’s a relentless and unsettling track that doesn’t seem to be promise a good death. Although sparse lyrically, *Phantoms* displayed an introspective yet pretense-less style of songwriting that complimented the straightforward ’90s throwback grunge sound of Diane: “Full throat gut rot always fading / silent night, full force bliss / hungry eyes never blink.”

When Hermetic finally took the stage, they launched straight into their new EP with instrumental interlude “For Sammy.” Eric Axen’s soft-spoken, almost falsetto vocals layered over the relentless forward momentum of his fuzz chugging guitar and the force of Bart Newman’s drumming created a sound that’s somehow both aggressive and melancholy.

It’s shoe-gazing punk reminiscent of early Dinosaur Jr. or Jawbreaker. “Company you Keep,” featuring amiable whistling over a sonorous guitar riff, pairs with “Conspicuous Production” to finish off the EP.

Hermetic devoted the end of their set to the 2012 album *Civilized City*, including the apparent crowd favourite (and radio friendly) “Malingering.” The song alternated straightforward rock strumming with a rootsy harmonica fill that never overstayed its welcome and included just the right amount of hoo-hooing for the crowd to sing along.

While the crowd seemed primed for an encore, Hermetic chose to close out their set with “Sunday Best” and a brief plug for Diane’s upcoming tour. The doors opened, breaking the seal keeping that little bubble of the 90’s inside LanaLou’s and letting the atmosphere float out to Powell Street to mingle with the cigarette smoke and excited post show chatter.

—Chris Schonfeldt

## CASE STUDIES / NERVE CITY / SEX CHURCH

*The Cobalt / August 18*

Once the home of Vancouver’s hardcore scene, the Cobalt was sold four years ago and re-branded as a modern alternative music venue. Three dollar cans of Dude beer have been replaced by microbrews on tap behind a bar that’s now unpadded. Where once the back wall of the stage was papered from floor to ceiling in flyers from bygone shows, works of modern art now hang. But some things remain: Pacific Pilsner is still sold by the can and the floor is still creatively contoured.

Sex Church’s sound would have fit in nicely with the Cobalt of old: a widening gyre of droning industrial guitar cranked to 11, turning and turning over blood-dimmed vocals. They’ve been referred to as “Death Rock,” and it fits; it’s a kind of gloomy-garage blend of early Sonic Youth noise rock with Kyuss-like stoner metal. They barely paused between songs: each devoured the last as their set moved inexorably forward, creating the illusion of one long uninterrupted beast of a jam.

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—Chris Schonfeldt



## ***DISORDER'S* STAFF SOUND-OFF**

illustration by PRISCILLA YU

September is synonymous with the back-to-school season. That means an influx of students coming to Vancouver for post-secondary. While you'll undoubtedly be buried by textbooks and syllabi over the coming months, what better way to let off some steam than to take in a concert or seven? Sure, we've lost a few along the way (R.I.P. Richard's on Richards, 360 Glen, and more), but Vancouver is still home to some pretty amazing venues. In this month's edition of Staff Sound-off, we asked folks to tell us about the first concert venue they went to and what venue currently has a special place in their music-loving hearts.

### **EVAN BROW** Contributor

First Concert Venue- Pacific Coliseum (Rise Against): After mostly listening to whatever songs were in Guitar Hero, a 15-year-old Evan Brow finally decided to branch into modern music. My mom drove two friends and me to a venue that played host to Zeppelin in '68 and would go on to host Alexisonfire in '12. It was the perfect bridge between then and now, sparking my interest in a wide spectrum of music.

Favourite Venue Now- The Orpheum: It's the mixture of operatic atmosphere with the down-to-earth folksy musicians I've seen perform there. There's something about Dan Mangan leading us all to sing in unison, as equals, inside a sprawling, majestic venue that's beautiful.

### **ELLIOT CHAN** Contributor

First Concert Venue- GM Place (Green Day): Contrary to popular belief, there used to be a lot of punk in me and I guess there still is. My three friends and I stood out pretty badly in the stadium during the American Idiot phase because we suddenly realized that maybe we were no longer in Green Day's youth-centred demographic.

Favourite Venue Now- Commodore Ballroom: Since the demise of Richard's on Richards, Commodore Ballroom has been the setting for some of my favourite shows. The worst time there was still better than the best time in many other venues.

### **CURTIS MICHAEL DAVEY** Ad Coordinator

First Concert Venue- Legion Hall on the Drive (Orkestar Slivovica): I stumbled in with my sister and friends on her birthday. We danced, drank shots of Slivovitz, and danced some more. An hour later, I walked out wearing a woman's dress and a 1920's football helmet made of leather.

Favourite Venue Now- Anza Club: Because no other venue attracts such eclectic acts and eccentric individuals on any given night.

### **FRASER DOBBS** Contributor

First Concert Venue- The Rickshaw Theatre (You Say Party! We Say Die!): Yes, this was the now-infamous show where drummer Devon Clifford collapsed on stage mid-set from a brain hemorrhage. It was a terrible, confusing, and tragic night, but it's also what pushed me head-first into music journalism.

Favourite Venue Now- The Remington Art Gallery: Every show I've seen there has been intimate, filled with great people, and packed to the brim with positive energy. Big points for supporting Vancouver's local drone/ambient/experimental scene.

### **COLEMAN INGRAM** Contributor

First Concert Venue- Commodore Ballroom (Down): I was returning to Canada in '07 from overseas and luckily passed through Vancouver on the day Phil Anselmo's heavy rock super-group was playing. I went solo and loved every minute of it. I'm still stoked every time I get to see a band there.

Favourite Venue Now- The Rickshaw Theatre: Partly due its proximity to my house, but mostly due to its ample seating, room to dance, stage visibility, and beer accessibility. And the range of bands they book there is fantastic. I would be happy to see every show there.

### **MAX WAINWRIGHT** Contributor

First Concert Venue- The Orpheum (B.B. King): I was just a teenager learning guitar, and as everyone knows, every guitarist has a blues phase. My dad treated me to a gentlemen's night out and I certainly appreciated the class of both the venue and show alike.

Favourite Venue Now- The Biltmore: Mostly because of the sheer volume of amazing shows I've seen there, but also because it's great for short folk like myself. No matter how many tall people are in front of me, I always seem to get a view of the stage.



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# SWAP THE MOBILE



ON THE AIR



## CRIMES & TREASONS

with Trinidad Jules, Relly Rels & Jamal Steeles

interviewed by CHIRAG MAHAJAN

lettering by MICHAEL SHANTZ

photos by CHIRAG MAHAJAN

# CRIMES & TREASONS

### Discorder: What is the origin of the show?

Jules: The show originally started as *Rhymes & Reasons* about 15 years ago by Lauren Burrows [along with The Tessimist and DJ9]. Lauren went on to CKNW and CBC Radio 3. Rico Uno and I took over from her around 2003 and changed the name to *Crimes & Treasons*, because we felt the rap scene was changing, especially from the South along Florida, Texas, and California. Rap had become more serious and soon there was a resurgence of music that was fun and expressing a different tone, so we went in that direction.

**Did you listen to rap growing up?** Jules: We listened to *Rhymes & Reasons* growing up! I also grew up in Victoria and listened to *Sub Zero*, a show hosted by DJ Arems that aired from the basement of CFUV 101.9 FM. There were no daytime rap shows back then, so we'd record these late night shows on tapes. I'd start my tape deck timer five minutes early so I could hear the scratchy show intro!

Rels: I started listening to the Beastie Boys when I was 10 but I was also listening to a lot of punk, too. It wasn't till I was 14 or 15 that I started listening to a lot of golden era hip hop and soon became obsessed with West Coast rap and down South rap.

Steeles: Definitely, but my mother also got me listening to a lot of jazz, funk, soul, Haitian Kompa, and so on. I listened to a lot of my adopted sister's music collection such as SWV, Jodeci, Queen Latifah, and Nas. It wasn't until grade nine that Rico Uno, who happened to be my classmate, introduced me to music like Swollen Members, Anticon, Josh Martinez, Diplo, Moka Only, and DJ Shadow. Later on, Rico also let me sit in on sessions of *Rhymes & Reasons*.

**What styles of rap have influenced the show the most?** Jules: I think we've listened to everything, which does sound crazy but on this show we've made a huge effort to know every kind of rap there was and is. Lauren introduced us to so many rappers that we wanted to know more. We find it valuable not to stay just on a particular coast, and we play new stuff from big emerging artists and from artists that are completely unknown.

**Have you tried scratching or sampling beats?** Jules: I used to make beats on a little Yamaha sampler that recorded maybe 10 to 45 seconds on it. Before I even had a turntable, that sampler could make a fake scratch sound, and by necessity I figured it

out. I used to go to a now-defunct place in Richmond called the Phonologic Lab where I learnt to scratch on their turntables. I only recently got a pair of working Technics; I've somehow always had one good turntable with a bad turntable or mixer or laptop that didn't work.

Rels: I've been scratching ever since I first bought turntables in 2002. I just started sampling and making beats over the last two years. I use an MPC for sampling and making drum beats, and keyboards for original production.

**How about a shout out to your guest DJs?** Jules: There are a ton of DJs who've shown us a lot of support. DJ Marvel [The Freshest crew] who gave us a shout out on the *SF Weekly*; U-Tern has been one of my favourites; DJ Kutcorners was back on this July; and DJ Flipout, who started volunteering at CiTR in high school.

**If rap music is banned, what album would you hide from the police?** Jules: Kendrick Lamar's *good kid, m.A.A.d. city*.

Rels: Too \$hort's *Born To Mack*.

Steeles: Suprême NTM's *Paris Sous Les Bombes*.

**What's your favourite CiTR show, besides your own?** Jules: *Inside Out* is awesome! I love that music as much as I love rap. If we're talking old school, DJ Avi Shack had a vinyl-only hip hop show called *These Are The Breaks*, which I'd tape religiously. He now owns Beat Street Records downtown. A shout out to Leo Ramirez, too.

Rels: *Inside Out* is a rad show! Also the boys Cam Dales and Tyler Fedchuk do a really great job on *Radio Zero*.

Steeles: *Inside Out*, ya bisssh! Love our collab shows.

**What is the future of *Crimes & Treasons*?** Jules: We love that rap is changing all the time and we love to stay connected to it. We want to be more involved and have a deeper contribution to the scene, and be able to merge local and international artists.

*Crimes & Treasons* airs every Tuesday from 9 to 11 p.m.

# CITR 101.9 FM CHARTS

## STRICTLY THE DOPEST HITZ OF AUGUST 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](http://www.earshot-online.com).

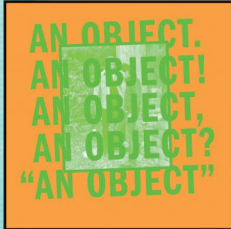
	ARTIST	ALBUM	LABEL
1	<b>Austra*</b>	Olympia	Paper Bag
2	<b>Diane*+</b>	Phantoms	Green Burrito
3	<b>Jay Arner*+</b>	Jay Arner	Mint
4	<b>The Courtney's*+</b>	The Courtney's	Hockey Dad
5	<b>Lightning Dust*+</b>	Fantasy	Jagjaguwar
6	<b>Sean Nicholas Savage*</b>	Other Life	Arbutus
7	<b>The Passenger*+</b>	Negative Object	More Than Human
8	<b>Louise Burns*+</b>	The Midnight Mass	Light Organ
9	<b>Failing*+</b>	Failing	Self-Released
10	<b>Plays:Four*+</b>	Lay Doe	More Than Human
11	<b>The Ketamines*</b>	You Can't Serve Two Masters	Mammoth Cave
12	<b>Bear Mountain*</b>	XO	Last Gang
13	<b>Koban*+</b>	Null	The Broadway To Boundary
14	<b>Said The Whale*+</b>	I Love You	Hidden Pony
15	<b>Bertha Cool/Hemoglobin*+</b>	Split 7"	Napkin
16	<b>Dead Ghosts*+</b>	Can't Get No	Burger
17	<b>CFCF*</b>	Music For Objects	Paper Bag
18	<b>Monomyth*</b>	King, Does This Not Please You?	Self-Released
19	<b>Rose Windows</b>	The Sun Dogs	Sub Pop
20	<b>Slutever</b>	1994 b/w Spit	Jade Tree
21	<b>The Lad Mags*</b>	Lover b/w You Don't Love Me	Self-Released
22	<b>Jasper Sloan Yip*+</b>	Foxtrot	Self-Released
23	<b>Gauntlet Hair</b>	Stills	Dead Oceans
24	<b>No Joy*</b>	Wait To Pleasure	Mexican Summer
25	<b>Open Relationship*</b>	Poochy	Self-Released

	ARTIST	ALBUM	LABEL
26	<b>Various*</b>	Civic Guilt: A Kingston Compilation by CFRC	Self-Released
27	<b>Baths</b>	Obsidian	Anticon
28	<b>Deerhunter</b>	Monomania	4AD
29	<b>Smith Westerns</b>	Soft Will	Mom + Pop
30	<b>Ikonika</b>	Aerotropolis	Hyperdub
31	<b>Jim Guthrie*</b>	Takes Time	Static Clang
32	<b>Grand Analog*</b>	Modern Thunder	The Shadow Cabinet
33	<b>Majical Cloudz*</b>	Impersonator	Matador
34	<b>Lié*+</b>	Lié	Function Operate
35	<b>Braids*</b>	In Kind // Amends	Flemish Eye
36	<b>Boards Of Canada</b>	Tomorrow's Harvest	Warp
37	<b>Gold Panda</b>	Half Of Where You Live	Ghostly International
38	<b>Imaginary Cities*</b>	Fall Of Romance	Hidden Pony
39	<b>Mount Kimbie</b>	Cold Spring Fault Less Youth	Warp
40	<b>San Cisco</b>	San Cisco	Self-Released
41	<b>Daughn Gibson</b>	Me Moan	Sub Pop
42	<b>Nate Young</b>	Regression: Blinding Confusion	NNA Tapes
43	<b>By Divine Right*</b>	Organized Accidents	Hand Drawn Dracula
44	<b>Mixhell</b>	Spaces	Last Gang
45	<b>Fur Trade*+</b>	Don't Get Heavy	Last Gang
46	<b>Hooded Fang*</b>	Gravez	Daps
47	<b>The Ballantynes*+</b>	Faith b/w Velvet	La Ti Da
48	<b>Shawn Mrazek Lives!*+</b>	Thought He Was Dead	Self-Released
49	<b>The Tubuloids*+</b>	Surf Fukushima	Crapitol
50	<b>Oldfolks Home*</b>	Black & Blue	Head In The Sand

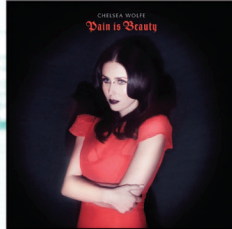


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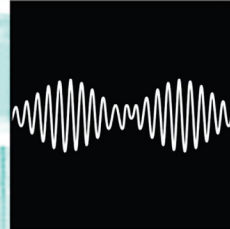
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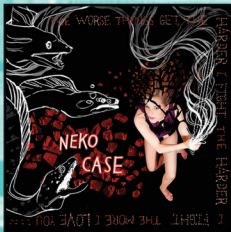
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**NEKO CASE**  
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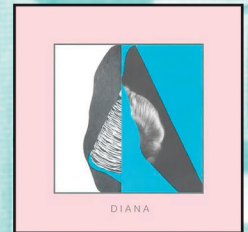
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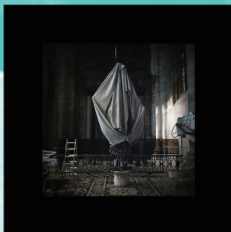
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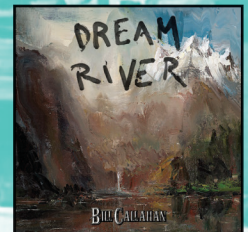
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