

D I S
C O R
D E R

THE MAGAZINE
FROM CITY.

NOVEMBER 2014

DADA
PLAN

+ LIÉ

COLIN COWAN

MALK

NIMA GHOLAMIPOUR





**NOTICE OF INTENT TO DIGITIZE
BACK ISSUES OF DISCORDER MAGAZINE**

We are so excited that Digital Initiatives is going to help us release every issue of *Discorder* online!

With the help of UBC Digital Initiatives, CiTR is planning to scan back issues of *Discorder* Magazine and make them available online. CiTR has never had formal copyright agreements with its contributors, and all content has been produced by volunteers and disseminated for free to eager audiences. Likewise, CiTR does not have express permission from *Discorder* contributors to publish the magazine electronically and make it available to eager readers online. When *Discorder* began, the founders had no idea we'd be published on the Internet—sorry Mike and Jennifer—and it would be impossible for CiTR to identify all of the contributors and obtain permission to republish their work electronically. Who knows where all you creative people are and what cool things you are doing.

Therefore, CiTR is shouting out to our alumni and asking any authors, illustrators, and designers who object to let us know as soon as possible. Please contact me at stationmanager@citr.ca if you have any questions or concerns, or don't want your contribution published online. If we do not receive objections, we will assume that permission has been granted. If objections are made, we will omit these issues from the archive. However, we hope you see the value in releasing this content to the public.

Please share this notice with your peers and fellow alumni! We will begin scanning shortly and need to spread the news far and wide.

Discorder provides an incredible history of Vancouver's local music scene, and we're very excited to share this with our readers.

Sincerely,

Brenda Grunau
CiTR Station Manager and Publisher of
Discorder Magazine
stationmanager@citr.ca

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NOV 8	NERDFEST IV: A NIGHT OF EPIC FANTASY THE WHISKEYDICKS, TASTY ANIMALS, & MORE	NOV 20	THE FLATLINERS THE GREENERY, SLATES, ELLESMERE
NOV 9	MISFITS WITH SPECIAL GUESTS	NOV 21	NO SINNER LA CHINGA, SPOON RIVER
NOV 12	SHOVELS & ROPE WITH SPECIAL GUESTS	NOV 22	MUDHONEY B-LINES, TOUGH AGE
NOV 13	LAGWAGON SWINGIN' UTTERS, THIS LEGEND	NOV 23	HAR MAR SUPERSTAR & THE PIZZA UNDERGROUND
NOV 14	DAVID STARFIRE JANOVER & RESONATOR, MAZEGUIDER	NOV 27	THE LOVERS CABARET PRESENTS: LOVERS OF QUEEN
NOV 15	SANCTUARY THE PEOPLE NOW, IRON KINGDOM	NOV 28	THE LOVERS CABARET PRESENTS: LOVERS OF QUEEN DANCE PERFORMANCES TO THE MUSIC OF ROCK ICONS QUEEN.
		NOV 29	

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On the frontline of Vancouver's space-rock scene, five-piece Dada Plan have crafted a bizarrely unique album with their debut LP, *A Dada Plan is Free*. Over beers at The Lido, *Discorder* sits down with frontman Malcolm Biddle to discuss influences, plans for the future, and the deal behind their band's name.

COLIN COWAN - PG.26

Colin Cowan is a dreamer who never seems to sleep, a man very aware of his seasonal states. *Discorder* chats with Cowan about his soon to be released nostalgic album *Eye of Winter*, the second in his four-season album project, and the hope of touring with his ever-busy "family" band.

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LIÉ - PG.56

Discorder catches up with the Vancouver cold-punk three-piece about this past summer's European tour, their upcoming album release, and what it means to be a female-fronted punk band.

MALK - PG.62

The members of MALK are ready to take on any challenges that Vancouver's busy music scene has to throw at them. Having weathered the trials of recording together, the band has emerged tougher, tighter, and raring up for their next show. Awaiting the upcoming release of their debut EP, *Prehistoric*, the band discusses how it all came about.

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EDITORIAL CUTOFF: Oct - 27 - 2014



EDITOR'S NOTE

STOP CALLING IT THAT

Illustrations by Tariq Vita

We've all heard someone say it. Those three words meant to gut-punch Vancouver, its proprietors, and everyone who works hard to make the city a more culturally vibrant place: "No Fun City."

It's a tired, heavy-handed term over-used to the point where it feels clichéd even talking about it — but the frequency with which I still hear this moniker being slung means something even worse than a cliché: it means that some people are still buying into it.

Where did this lacklustre nickname come from? Unfortunately its origins are hazy at best — after spending way too much time with Google, the farthest back I could find documentation was the *No Fun City* film in 2009 — but it doesn't matter. It's the effect the name is currently having that's ultimately detrimental.

Any city can be a No Fun City if you're stubborn enough. I would argue there's too much going on in Vancouver; it's exhausting trying to

take it all in when you're limited to being at one place at a time as opposed to the eight places you'd like to be at. Good problems, right?

Need more proof that Vancouver's a good time-filled town? We have a whole issue of *Discorder* ready to back up my claim of "Check out how great this city is!" *Discorder* takes you into the belly of the fun beast that is new venue 303 Columbia; we have a film review of last month's VIFF (and *Discorder* sponsored) hit *Violent*; we chat with B-Lines frontman Ryan Dyck about his label Hockey Dad Records and what to expect from it this month (spoilers: more *The Courtneys!*); and we shine light on some great Vancouver bands like Colin Cowan, Lié, Dada Plan, and MALK.

Go to a show. Check out one of the 50 regular dance nights happening throughout the week. Detox by sweating out increments of the night's drinks with dancing at an Ice Cream Social. Eat a brownie at Wreck Beach. Seriously, the recommendation list can go on forever. It's easy to buy into the crappy unofficial title and it's even easier to use it as a crutch not to be proactive about having fun. If everyone who complained about Vancouver's nightlife spent a 10th of that time engaging with their city, we'd all be better for it.

So it goes,
Jacey Gibb

**"ANY CITY
CAN BE NO
FUN CITY
IF YOU'RE
STUBBORN
ENOUGH"**



STRICTLY THE BEST ICAROS OF OCTOBER 2014
CITR 101.9 FM CHARTS

	ARTIST	ALBUM	LABEL
1	Dead Soft*+	Dead Soft	Kingfisher Bluez
2	Shimmering Stars*+	Bedrooms of the Nation	Self-Released
3	Sinoia Caves*+	Beyond the Black Rainbow	Jagjaguwar
4	The B-Lines*+	Opening Band	Hockey Dad
5	Tops*	Picture You Staring	Arbutus
6	Jennifer Castle*	Pink City	Idee Fixe
7	The Ruffled Feathers*+	Bottom of the Blue EP	Self-Released
8	<small>The New Pornographers*+</small>	Brill Bruisers	Last Gang
9	PS I Love You*	For Those Who Stay	Paper Bag
10	Mi'ens*+	Experimental sparklenoisepop	Self-Released
11	Monomyth*	Saturnalia Regalia	Mint
12	The Flintettes*+	Open Your Eyes	La Ti Da
13	Dada Plan*+	A Dada Plan Is Free	Self-Released
14	Cold Specks*	Bodies At Bay	Mute
15	The Shilohs*+	The Shilohs	Light Organ
16	First Aid Kit	Stay Gold	Sony
17	Arbutus*+	Bedroom Safari	Self-Released
18	Slow Learners*+	Grow on You	Debt Offensive
19	Mecca Normal*+	Empathy for the Evil	M'Lady's
20	Needles//Pins*+	Shamebirds	Dirtnap
21	Alvvays*	Alvvays	Polyvinyl
22	Austra*	Habitat	Domino
23	White Lung*+	Deep Fantasy	Domino
24	T. Nile*+	Tingle & Spark	Self-Released
25	J Mascis	Tied to a Star	Sub Pop

	ARTIST	ALBUM	LABEL
26	Brave Radar*	Message Centre	Fixture
27	LNRDCROY*+	Much Less Normal	1080p
28	Death From Above 1979*	The Physical World	Last Gang
29	Cousins*	The Halls Of Wickwire	Hand Drawn Dracula
30	FKA twigs	LP1	Young Turks
31	Caribou*	Our Love	Merge
32	Jpnsgrls*+	Circulation	Light Organ
33	Naomi Punk	Television Man	Captured Tracks
34	Aphex Twin	Syro	Warp
35	Total Control	Typical System	Iron Lung
36	The Good In Everyone*+	The Good In Everyone	Self-Released
37	Gob*+	Apt. 13	New Damage
38	<small>Naomi Shelton and the Gospel Queens</small>	Cold World	Daptone
39	Tanya Tagaq*	Animism	Six Shooter
40	Cool*+	Best New Music	Self-Released
41	The Tubuloids*+	This Wave Sucks	Crapitol
42	Cowards*+	World Champions of Male Chastity	Self-Released
43	OIOIO	Gamel	Shock City
44	Dub Rifles*	No Town, No Country: 1981 - 1984	Sundowning Sound Recordings
45	BadbadnotGood*	III	Pirates Blend
46	<small>The Harpoonist & the Axe Murderer*+</small>	A Real Fine Mess	Tonic
47	Iceage	Plowing Into The Field Of Love	Matador
48	Swans	To Be Kind	Young God
49	Shabazz Palaces	Lese Majesty	Sub Pop
50	Cold Beat	Over Me	Crime on the Moon

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

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NOV 4

REVERED
SCREAMING
QUEENS
THE SPHERES

NOV 11

DOUBLE
STANDARDS
MALK
SPELLER

NOV 18

SKIM MILK
SPING BREAKS
TWO DOGES AND
A COUPLE OF
BAUDS

NOV 25

ALEA RAE
POLES
SCOTTY P
& THE VIRGINS

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EVENT HIGHLIGHTS — NOVEMBER 2014

THU | NOV 6th

MORE THAN HUMAN RECORDS

A Winter ritual, with dark electronica from local acts Sinoia Caves, Phil Western, and The Passenger.

FRI | NOV 7th

FRANKIE ROSE with COLD BEAT

#BlueprintLive presents ex-Vivian Girls /ex-Crystal Stills member with guests.

Early Show - Party After

THE COURTNEYS

Record release party for local indie pop darlings with DJ sets by Bobby Draino, Young Braised, and Space Bros.

SAT | NOV 8th

ROB GARZA OF THIEVERY CORPORATION

Legendary DJ and producer with local favourites Neighbour and Kut.



SAT | NOV 12th

FOOD PYRAMID

Minnesota-based psychic warriors with local openers Magneticing & Daniel R.

FRI | NOV 14th

PANDORA AND THE LOCKSMITHS

Los Vegas style burlesque show with live band, singing and sultry performance.

Early Show - Party After

TROPIDELICA

Tequila fueled party mixing the roots of traditional Latin with cutting edge dance.

SAT | NOV 15th

HEAVEN INDIE CLASSICS DANCE PARTY!!!

Bliss out on the dance floor to The Smiths, New Order, The Cure, Stone Roses, & more.

TUES | NOV 18th

MARTIN REV OF SUICIDE

One half of the seminal electronic duo Suicide, makes his Vancouver debut with guests Thomas Anselmi & Davachi/Smith.



FRI | NOV 21st

AVI BUFFALO (Sub Pop)

#BlueprintLive presents California artists with guests Los Angeles Police Department.

Early Show - Party After

DISTAL (Embassy/Surefire)

w/MICHAEL RED, SELF EVIDENT + ENDTASK
An evening of top shelf bass music from the future and beyond.

SAT | NOV 22nd

PATRICIA (NYC) with CLOUDFACE

Dance all night w/Opal Tapes recording artists.

THU | NOV 27th

DISORDER FUNDRAISER

Bands and DJs help celebrate and help raise money for Disorder Magazine.

FRI | NOV 28th

LOST GIRLS CABARET

A monthly dark burlesque ritual that blends erotic, horror and spectacle.

Early Show - Party After

MAGIC TOUCH (100% SILK)

Disco-infused, LA-based DJ with special guest DJ D.Dee (Pacific Rhythm).

SAT | NOV 29th

PANABRITE

Experimentalist ambient with local droners Secret Pyramid and Sarah Davachi.

Early Show - Party After

THE MOTOWN PARTY

Monthly soul night. Dance to old favourites and rare grooves from Stevie Wonder, The Supremes, Marvin Gaye, Jackson 5, & more.



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STAFF SOUND-OFF

LEAST FAVOURITE ALBUMS OF ARTISTS WE LOVE

Illustrations by Naomi Nyguen

It doesn't matter how reputable your discography, if you have an overabundance of musical talent, or how much reddit users choose to worship you: no musician is immune to producing at least one subpar album during their tenure. It doesn't even have to be an overall low-quality release — it just has to be inferior to everyone's unimaginably high expectations of you. Because November is arguably the least fun month of the year — Halloween is dead and gone while your ear drums are still adjusting to hearing Christmas tunes eight hours a day — we asked the *Discorder* staff: what's your least favourite album from an artist you love?

FORD ATWATER — B.O.A.T.S. II: ME TIME (2 CHAINZ)

The stage was set in 2012: thanks to guest spots with Nicki and Canada's very own Aubrey, 2 Chainz was able to reign in his layered and onomatopoeic take on materialism and the objectification of women. The artist formerly known as Tity Boi hubristically takes an unambiguous approach, proclaiming that all he needs "iz a big booty ho" over a baroque trap beat implosion. After tapering off by 2014 — and a phoned-in Jason Derulo verse — *B.O.A.T.S. II: Me Time* lacks the grit involved in making serious art. A sterilized album, forgettable beats, and uninspired subject matter take deuce's career to its most apprehensive state yet.



NATALIE HOY — LEGENDARY (THE SUMMER SET)

I doubt I'll ever find a band that delivers enjoyable, bubblegum-pop rock like The Summer Set, but 2013's *Legendary* was definitely a sour note in my books. Much of my disdain comes from its seemingly relentless desire to reach a mainstream audience with pop culture references, electronic elements, and, in my opinion, unnecessary profanity aplenty. (Did you really need a song called "Fuck U Over" about, well, you know?)

ERIK JOHNSON — RANDOM ACCESS MEMORIES (DAFT PUNK)

This is controversial, but hear me out: I was disappointed by Daft Punk's *Random Access Memories*. It's a great

album and the production is immaculate, but it just didn't enchant me like *Homework*, *Discovery*, or even *Human After All*. The songs are good, but the arrangements seem blander than what I've come to expect from them.

ERICA LEIREN — THE VISITORS (ABBA)

I remember playing a cassette of ABBA's *The Visitors* in my car once — and once was enough. Coming from a band I otherwise love, this album was depressing; nothing like their sunny, crystalline pop that I adored. Everyone knows the story of how ABBA exploded with "Waterloo," followed by a string of amazing pop confections and insane record sales, but does anyone remember how truly uncool they became after breaking up in the early '80s? They were banished to bubble-



gum purgatory. Through it all, I remained steadfastly loyal to my faves and ABBA returned from their exile in the '90s, rising high in the pop music firmament and becoming widely recognized for some of the best-crafted pop songs of all time.

JAMES OLSON — HAIL TO THE THIEF (RADIOHEAD)

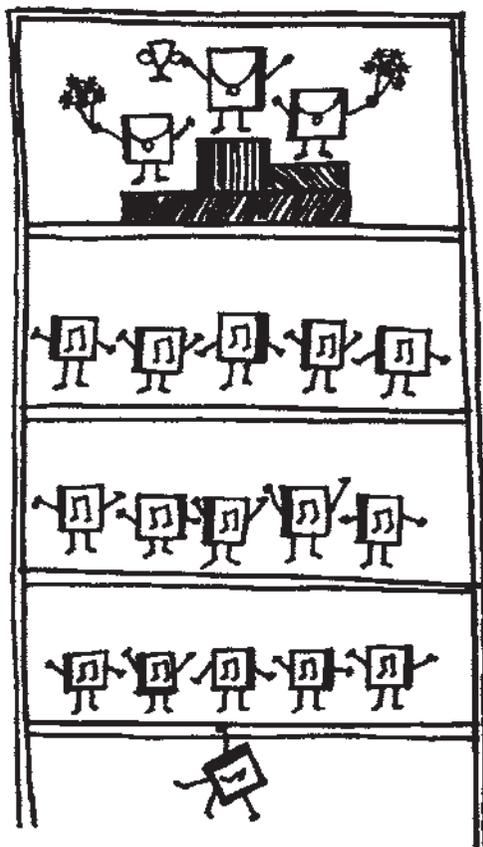
Let me start by saying this album is not without some killer tracks — "There There," "A Wolf at the Door," and especially the blistering "2 + 2 = 5" stand among the best songs written by Thom Yorke and company — but in comparison to the albums that preceded and followed it, I rarely revisit *Hail to the Thief*. While many of the tracks are certainly experimental and challenging, they lack the emotional punch that characterized the entirety of albums like *OK Computer*, *Kid A*, and *Amnesiac*. Radiohead are too interesting a band to really make a bad album; I just find *Hail to the Thief* resonates with me the least.

MAX WAINWRIGHT — SONGS OF INNOCENCE (U2)

Since we're still in the wake of U2's infectious iTunes release of *Songs of Innocence*, this is a timely question. Like many, I am a huge fan of U2's early body of work. Classics like *The Joshua Tree* and *Achtung Baby* remain unrivalled masterpieces. However, the band's latest is the essence of what U2 has become: bland, ostentatious and out-of-touch. It may be the point for this longtime fan, when the new U2 finally eclipses the old.

JASPER WRINCH — TRUE STORIES (TALKING HEADS)

This pseudo-soundtrack for David Byrne's bizarre film, *True Stories*, sounds like the band was trying to tailor their sound to third-graders. The heavy reliance on bongos and grating synth melodies, along with some of Byrne's least inspired songwriting, makes this album nearly unbearable, especially compared to some of their earlier masterpieces. At least it gave Radiohead a decent band name.





FILM STRIPPED

VIOLENT

by James Gordon King // Illustrations by Sharon Ko

Two years ago, local musician Andrew Huculiak set off for Norway to shoot and direct his first feature film, *Violent*. Why shoot a film in Norway? Why script a film almost entirely in Norwegian? Let's not get hung up on details right now. *Violent* made its hometown debut this past October as part of the "Must-See BC" series at VIFF, and won the awards for Best Canadian Film and Best BC Film.

The film's story follows Dagny (Dagny Backer Johnsen), a Norwegian youth who leaves her small town in

the mountains to reunite with her best friend Embla (Mari Sofie Andreassen) in the city. The reunion goes awry when she discovers that Embla is moving with her boyfriend to Stockholm. Next we follow Dagny through a timid set of misadventures as she delves into questions of identity, memory, and life's ultimate meaning. If what I'm describing sounds vague, that's because most of what happens in *Violent* has little to do with the story.

It doesn't help that Dagny is about as passive a protagonist as they come. In the film's most "dramatic" act, Dagny's boss at a hardware store (Tor Halvor Halvorsen) falls in love with her. In each scene the drama becomes, simply, that Dagny doesn't love him back. This is not conflict in the sense of being opposed to any of Dagny's objectives; it is conflict in the sense of it merely being inconvenient, and, well, uncomfortable.

Thankfully, what *Violent* lacks in story, it makes up for in tone.

The film is divided into five chapters, each dedicated as a farewell to a loved one from Dagny's life. At first this conceit seems merely stylistic, but it's not long before the narrative

importance becomes apparent. An abstract voiceover carries over the beginning of four of the film's five chapters. We're beset with images of molecules splitting, water pulling itself out of the earth, and houses along with people levitating; meanwhile We Are the City's powerful electronic score pounds mystery and urgency into each frame. The sequences serve as an indicator to something larger at work, something perhaps taking place beneath all the tired and ordinary happenings at the film's surface.

The cryptic title, *Violent*, could be a reference to the tension between the banal and profound. Huculiak plays on this variation with the dug-out intention of a pop musician playing E, F, and G for an hour and a half: the

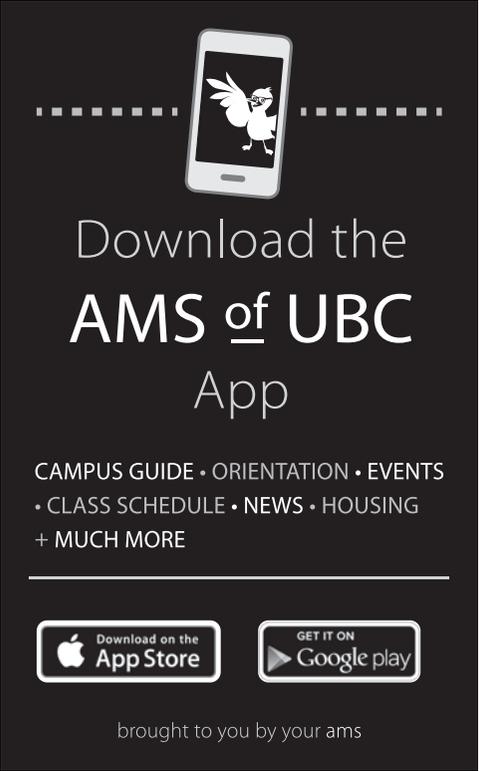


shots of landscape, the vague mentions of God or “great questions,” the drawn-out silences bookending scenes. It becomes a bit repetitive, though never unpleasant, and Backer Johnsen’s poised commitment to the ordinary keeps the film as far as possible from the existential vacuum that it sometimes threatens to vanish into.

Part of me has to wonder how the film would have played in English. Would we have bought the blocky bits of existential dialogue? Or does that just come as a built-in feature to your film being “foreign”? Another part of me says it doesn’t matter much. The film was satisfying, replete with enough curiosity and dumb, soft-hearted feeling to appease any cynic — I mean, critic.

So if somebody asks you, “Why Norway?,” you can reply, “Hvorfor ikke?”

"WE'RE BESET WITH IMAGES OF MOLECULES SPLITTING, WATER PULLING ITSELF OUT OF THE EARTH, AND HOUSES ALONG WITH PEOPLE LEVITATING; MEANWHILE WE ARE THE CITY'S POWERFUL ELECTRONIC SCORE POUNDS MYSTERY AND URGENCY INTO EACH FRAME."



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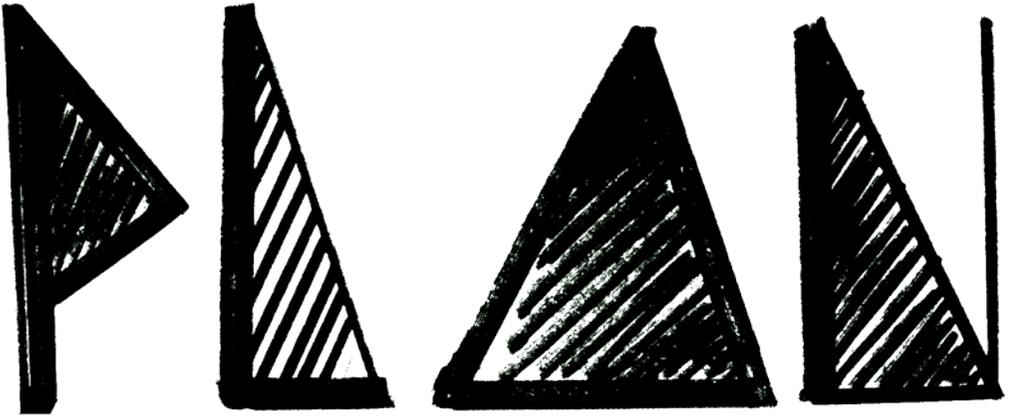
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by Lauren Ray // Photography by Hana Pesut // Illustration by Jenna Milsom

**This interview has been edited & condensed for print*

Over several beers at the eclectic Lido, Discorder chatted with Dada Plan frontman Malcolm Biddle about mutual crushes on White Fence, other musical influences, and the kids at shows these days who are always on their phones.

IS THE NAME DADA PLAN RELATED TO DADS, CELL PHONES, THE TYPE OF ART, OR ALL OF THE ABOVE? I KNOW DADAISM REJECTS REASON AND WELCOMES NONSENSE. DO YOU THINK THIS RELATES TO THE TYPE OF MUSIC YOU MAKE OR IS IT JUST A CLEVER NAME?

BIDDLE: I think it's a bit of both. I don't really think of us as a Dadaist band but we wanted to play on the imagery of modern dilemma, so maybe that can be represented in the idea of

a data plan — which is nonsense, it's irrational in itself. It's more to do with the idea of the fact that a data plan or what it represents, in terms of modern society, is totally ridiculous. We thought that was something we could relate to, the modern predicament through old art and just being able to compare that idea to people walking around at a bar on Instagram instead of actually socializing.

INSTEAD OF PEOPLE JUST GOING TO A SHOW AND ENJOYING THEMSELVES OR WATCHING THE BAND, YOU LOOK OUT AND SEE A SEA OF WHITE SQUARES LIGHTING UP EVERYBODY'S FACES.

BIDDLE: It's almost as if most people's mindset nowadays is: "I'm gonna miss half the show so I can archive it."



It's a weird social status thing. It's sort of absurd, and we wanted to explore that notion. Our music is definitely inspired by Dadaism, but it's certainly not abstract enough. It might be conceptual enough but not in a truly cut and paste way. We get off on putting the right thing in the wrong place, or the wrong thing in the right place. There's definitely a bit of that, but yes, in many ways it's a clever name. But the clever name relates to our whole concept.

WHO ARE THE CURRENT MEMBERS OF DADA PLAN?

BIDDLE: The current lineup is Matt Krysko on synth, Dave Biddle on

saxophone, Colin Cowan on bass, and Justin Williams on congas. What's exciting for us is that we're not just a bunch of friends who wanna play music together, but we're also really passionate about ideas in general. We want to work hard on good arrangements, new ideas, and songs. We want to expand on how a live show could be unique. The whole thing is genuinely fun for us because it's stuff we actually care about.

YOU'VE DEFINITELY TAKEN YOUR STYLE AND CREATED A VERY DAZZLING DISCOGRAPHY WITH IT. FROM SUN WIZARD TO CAPITOL 6 TO MALCOLM JACK SOLO. IT'S BEEN A VERY THRILLING AND VARIED EVOLUTION.



HOW HAVE YOU APPROACHED FORMULATING YOUR NEW SOUND? WHERE DOES THE ENDLESS STREAM OF MUSICAL STIMULATION COME FROM?

BIDDLE: With Dada Plan we decided to do something very genuine that we could get behind: where the art, music, and lyrics are all related and intertwined. The music and the words actually play off each other, which is something that I've never really done before.

YOU TALK ABOUT LEONARD COHEN AND SUICIDE BEING INFLUENCES, BUT WHAT ARE YOUR OTHER INSPIRATIONS? THAT WHITE FENCE COVER YOU DO ("BREATHE AGAIN") IS

QUITE A DELIGHT AND THERE'S ALSO A JAZZY, AND SOMEWHAT UNPREDICTABLE COVER OF ACEYALONE'S "HUMAN LANGUAGE" ON THE NEW RECORD. CAN YOU TELL ME YOUR RELATIONSHIP TO COVERING SONGS?

BIDDLE: Tim Presley has been one of my favorite modern writers for a while now. I just enjoy the idea of covering a contemporary song; it happened a lot in the '60s. Everybody did a cover of "Heart of Stone" back then, they all had their own version. It was cool to do a guy that was around, who's as good as anything anyone's writing nowadays.

IT MIGHT BE CONCEPTUAL ENOUGH BUT NOT IN A TRULY CUT AND PASTE WAY. WE GET OFF ON PUTTING THE RIGHT THING IN THE WRONG PLACE, OR THE WRONG THING IN THE RIGHT PLACE.

DOES DADA PLAN HAVE ANY PLANS FOR THE NEAR FUTURE? A LOT OF PEOPLE ARE VERY THRILLED ABOUT YOUR NEW RECORD. WILL YOU MAYBE GO ON TOUR OR WILL YOU MOSTLY PLAY LOCAL SHOWS IN THE MEAN-TIME?

BIDDLE: I think we'll be playing a lot of Vancouver shows this winter. Some island shows, maybe try to get down to Seattle. Hopefully do some Europe stuff come spring. They're pretty vague plans but we have some ideas about that. As for the records, it's a bit

of a limited run. We co-released the record with Kingfisher Bluez and we only have about 200 or so. Hopefully there will be some kicking around at some record store. We've got some more recordings to work on over the winter — we're just gonna keep it going.

Be sure to check out Dada Plan on November 7 at the Korean Hall, where they'll be playing BeatRoute's birthday bash alongside Viet Cong, Johnny de Courcy, Other Jesus, and Dead Ghosts.

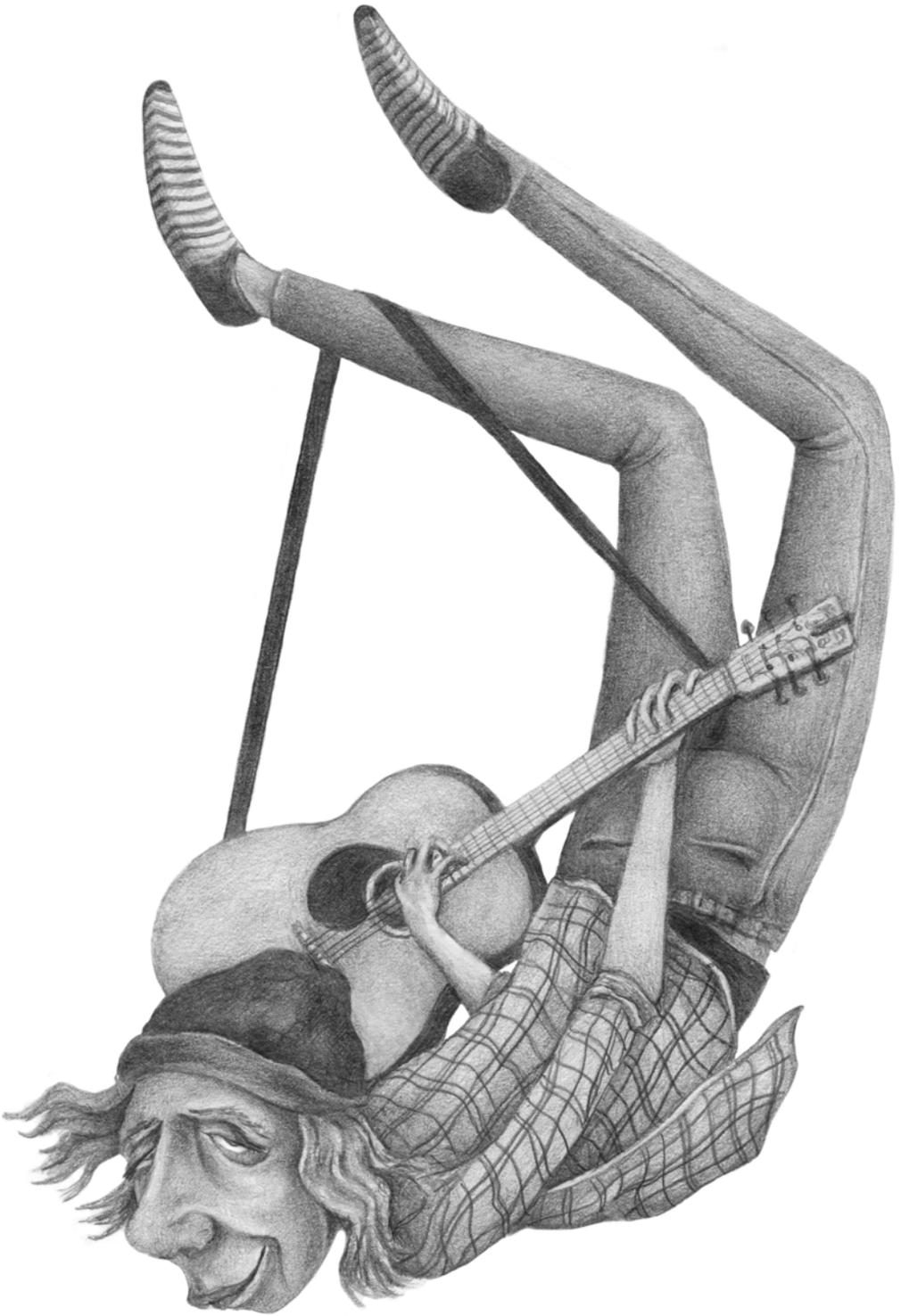


illustration by Jenna Milsom

HOMEGROWN LABELS

HOCKEY DAD RECORDS

by Catherine Lee // Photography by Amanda Jean Cooper



“It’s exciting being on the ground floor of something. I put out White Lung’s first record when they were playing in basements of East Vancouver, at warehouse parties. Now they’re flying all over the world. It’s cool to be a part of that. I can say I was there.”

These are the words of Ryan Dyck, the man behind Vancouver label Hockey Dad Records. There’s something humbling about Dyck, genuine and low-key, as we’re tucked away in the corner of JJ Bean. Gazing out into the multi-coloured evening lights of Commercial Drive, Dyck takes a sip from his coffee and dives into the origins behind the label.

“I was in a band called Fun 100. We recorded an album but no one wanted to put it out, so we were like ‘Okay, let’s just start a record label.’ My brother and I started it and set everything up.

“We named it after a friend of mine who used to be in my band, who, whenever we went out of town for a show, would wear my brother’s hockey jacket. He looked so much like a hockey dad, someone who would be up at 6 a.m. at the rink. That’s why [the label] is called Hockey Dad Records, in honour of him.”

Since the initial Fun 100 album in 2006, Hockey Dad Records has done releases by The Bloggers, White

Lung, Defektors, Dyck’s own band B-Lines, and The Courtneys. The sound represented by the label ranges from hardcore punk to happier, summery garage pop, though each band has its own, distinct sound. No release from Hockey Dad Records feels redundant.

“If I like a band and nobody else wants to put out their stuff, I’ll put it out. When I get really excited about a band, I like to be a part of it,” says Dyck. “Have something to do, you know? More than just going to shows; more than just going to shows and getting drunk.”

They’re simple words, but there’s something to be said about that simplicity. Dyck’s passion for the project is evident. Moreover, for a label that chooses only a handful of bands to release, Hockey Dad Records has seen some remarkable success come out of the selected few. One of the label’s biggest success stories is the 2013 self-titled release by Vancouver trio The Courtneys.

“I first saw The Courtneys really early on,” recalls Dyck, “it was maybe their third show. I liked them right away so I introduced myself and hung out with them a bunch, and when they finished their record they asked me to put it out. They had put out a tape on Green Burrito, which I really liked. I figured it would be a pretty safe bet.”

Since their debut release, The Courtneys have enjoyed immense national and international success. “[The LP]

is definitely the biggest selling record I've ever put out," says Dyck, "I pressed it three times; it's been put out in Australia and Japan as well."

The Courtneys aren't the only band from Hockey Dad Records to taste enormous success: Dyck also released White Lung's debut seven-inch *Local Garbage* back in 2007. The group is now signed to Domino and just wrapped up a world tour.

Thinking about these bands on world tours and looking at the guy who's sitting in front of me now, I can't help but wonder what all of this means for the label, or more precisely, for Dyck himself.

"It means I'm not losing money on the record, which is nice," says Dyck, with a laugh. "It's nice to know that I can work on stuff with them and the records are going to be heard by more than just the two or three hundred people in Vancouver. It's kind of intoxicating."

While White Lung is no longer in Dyck's hands, The Courtneys still are. Their new seven-inch *Mars Attacks*, which features local rapper Young Braised, will be released on November 4.

Our conversation inevitability gears towards the Vancouver music scene, from the rise of electronic music to the fate of punk.

"Oh yes," says Dyck, in response to if he likes electronic music. "There's so much you can do with so little. Punk bands are, in a way, an antiquated idea: four people playing amplified instruments. It doesn't really make sense in a city that doesn't really have any room, and where space is expensive... But I like punk."

"There's a certain sentimentality to it," I say.

"I guess I grew up with it. It kind of means something to me."

"I'D LIKE TO KEEP PUTTING OUT RECORDS ... I LIKE TO KEEP DOING THIS. THE MORE YOU DO"

It's well into the evening and our voices sometimes get faded out by the noise from the surrounding traffic. Watching Dyck's eyes as he talks about punk and thinking again about the basis of his answers, I can't help but imagine that Hockey Dad Records, in a way, embodies Vancouver's music scene in the purest sense, with its heart, its soul.

The coffees run out. Before we finish, I ask Dyck what he envisions for the future of Hockey Dad Records. He stops to think, though not for long.

"I guess I'd like to keep putting out records," Dyck says. "It would be great if I could do the next Courtney's LP, find a couple of new bands I can get excited about." He pauses. "I don't know. I never plan ahead. I'd like to keep doing this. The more you do, the easier it gets."

Join Hockey Dad Records, The Courtneys, and Young Braised for the upcoming Mars Attacks release party on November 7 at the Fox Cabaret.

**NEVER PLAN AHEAD. I'D
DO, THE EASIER IT GETS."**



Colin Cowan

by Esmeé Colbourne // Illustration by Dana Kearly // Photography courtesy of Yvonne Chew

Colin Cowan is a sonic astronaut. Outwardly he's incredibly cool and collected, but when Cowan speaks, it's clear his mind is always ticking with a puckish spark; when asked about his music, Cowan gives you a story on how he learned life-long happiness.

A performer at heart, Cowan doesn't know how he balances his 11 other bands — or how he can relax when always focussing on artistic projects — but knows that he is in lust with music. He's just a busy guy who loves what he does. "I've had a lot of long days ... I'm happy I feel tired from what I do.

"I think I always have enough time. I know how I get distracted, and I watch how other people get distract-

ed, and therefore distractions equal time. If you take out distractions, then wouldn't you get more time?" For Cowan, the creative process of his second album, *Eye of Winter*, was relaxing. He was continuously "drawing a nice tone bath ... to steam out [his] troubles."

Cowan's two solo albums, 2013's *Fall Paths* and this year's *Eye of Winter*, gave him a much-needed breather from the harshness of the world and are part of a whimsical musical project. Cowan's concept is to release one album a year — each representing a season — over four years. With this month's release, he's officially half-way.

"It allows me to ruminate," says Cowan, on what the process has been





A black and white photograph of a man standing in a doorway. He is wearing a black beanie, sunglasses, and a mustache. He is dressed in a dark t-shirt with the words "FREE TIBET" printed in large, white, block letters. Over the t-shirt, he wears a dark, ribbed cardigan. The background shows a doorway leading to another room.

FREE
TIBET

**“I’VE BEEN MONITORING MY-
SELF AND WATCHING HOW
I’M TAKING IN THE WORLD
AND I’VE BEEN NOTICING MY-
SELF GOING THROUGH THIS
SEASONAL MENTAL STATE.
IT’S A WAY TO LET GO.”**

like so far. “Since I’ve started doing it, I’m seeing the way I’m looking at the world ... I’ve been monitoring myself and watching how I’m taking in the world and I’ve been noticing myself going through this seasonal mental state. It’s a way to let go.”

Eye of Winter, available November 28, starts off sweetly with nostalgic, cosmic folk. Lead single “Whispers to Rockefeller” might guide you into thinking the album is a collective of love songs, but there’s a lingering darkness to it. By the time the album’s retro warmth wears out at the end, you have a distinct feeling of being left out in the cold.

Cowan has an appreciation for improvisation. “It looks orchestrated, but it’s so spontaneous, and it works, depending on who’s driving the bus ... Even when you’re playing music

where you know every note you’re going to play, it’s all about context. It could be this dirty, old punk song you like to play, it should always sound a little different. You should be trying to play it, but not trying to nail it.” Organised spontaneity.

Because of how self-conscious and afraid of making mistakes Cowan was when he was a younger musician, he values those same musician’s ability to take music in stride. “I needed someone a little cooler than me to explain what mistakes and self-expressions were.”

The Elastic Stars, Cowan’s band, were less involved with the recording of *Eye of Winter*. Although Cowan recorded most of the album with no band members except for drummer Ben Brown, Cowan & the Elastic Stars would love to be a touring road show



— if it weren't for everyone's various side projects.

"They're called the Elastic Stars because I can't lock them down very easily," Cowan jokes, but the Elastic Stars will play with him if they ever tour. "It's a family band. We're all like a bunch of little kids when we play together, we just have so much fun."

Regardless if he has the Elastic Stars by his side or if he's shooting solo, Colin Cowan is a modern troubadour

with a passion for performance and a lust for music. *Eye of Winter* is what winter winds would sound like — if they could play quirky psychedelic folk rock.

Check out the Eye of Winter free release party happening on November 28 at The Lido. After that, the album will be available on iTunes and vinyl.

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REAL LIVE ACTION.

OCTOBER

The Drums photo courtesy of Brandon Lal //

PUP photo courtesy of Shane Burzynski

**THE SONICS / THEE MANIPULATORS /
THE FLINTETTES
OCTOBER 2 @ RICKSHAW THEATRE**

“The crowd swelled to the front of the room as The Sonics lay hold of the stage. The 1960s punk legends opened with ‘Cinderella’ as the room dinned with voices of all ages. The band, which included three original members, continued with an array of their solid singles from *Boom* and *Here Are The Sonics*, such as ‘Have Love, Will Travel,’ ‘He’s Waitin,’” ‘Psycho,’ and ‘Boss Hoss’ amid songs from their most recent album — recorded with Detroit producer Jim Diamond — that were as sonically muscular as their original proto-punk riffs from the ‘60s. They sneakily introduced a song from their new album, but instead went into a gnarly rendition of the classic ‘Louie Louie.’

I witnessed the music inspire popular dance moves of the ‘60’s such as ‘The Temptation Walk’ and even ‘The Mashed Potato’ for a moment. To fully inform me that The Sonics had not lost any of their appeal or apparent status as musical dreamboats, a bra was hurled on stage, which was then twirled on a drumstick. The owner of the bra was then told to report back-

stage after the show to receive a stern talking to by all band members.”

—*Ogwaho Powless*

**To read the rest of this review, head over to www.discorder.ca*

**THE NEW PORNOGRAPHERS / PICK-
WICK / COOL TV
OCTOBER 3 @ COMMODORE
BALLROOM**

“The biggest surprise of the night was seeing Amber Webber of Black Mountain to the left of Carl Newman, filling a hole the size of Neko Case, who was allegedly denied entry at the border. On the Brill Bruisers recordings, Amber sings a duet with Dan Bejar on ‘Born of a Sound’ and filled in on harmonies for half the night’s performance. Also conspicuously absent was drummer Kurt Dahle, who played his last show with the New Pornographers at Rifflandia. The replacement drummer covered the parts with precision, but lacked the flair, backing harmonies, and saucy, interrupting tongue of Dahle.

The New Pornographers have always benefited from an excess of personality, which has contributed to their vibrant and dynamic sound,

especially live. While it was a shame to miss the cheeky Dahle and belting voice of Neko, it was a treat to hear an array of Dan Bejar songs, with his edgy, rambling lyrics in 'Jackie' and 'Myriad Harbour.'"

—Brenda Grunau

**To read the rest of this review, head over to www.discorder.ca*

**COSMETICS / WEIRD CANDLE / //ZOO / MOURNING COUP / SEX EYE MAKE UP
OCTOBER 3 @ RAINBOW CONNECTION**

Weird Candle was up soon after, entertaining the crowd with their feverish, dissonant dance music. Their performance was stressful and immediately put me on edge. Vocalist Robert Tunold jumped and crept around in front of the stage, cackling and screaming into the microphone like a movie villain. He carried his mic stand over his shoulder, and collapsed on the ground to roll himself up in the carpet. The set ended with him on the shoulders of some guy from the audience with everyone else gathered around, loving every minute.

Audience members left one by one, drawn away to catch a last bus, or make it home before 3 a.m. The thinning crowd gathered closer, and the show suddenly felt a lot more intimate.

—Caelin Finnigan

**To read the rest of this review, head over to www.discorder.ca*

**THURSTON MOORE / SEBADOH
OCTOBER 3 @ BILTMORE CABARET**

"Still reeling from the more than a decade of intermittent Sebadoh reunion tours before producing 2013's *Defend Yourself*, Lou Barlow and Jason Lowenstein nevertheless proved their copacetic relationship at the Biltmore on October 3. Sharing frontman duties, Lowenstein was the mild-mannered antithesis to Barlow's long-winded and anecdotal stage banter.

The near-90 minute set of swirling college rock focused largely on their recent material, including a raucous rendition of "My Drugs," off 2012's *Secret* EP, and was the perfect primer for the pioneer of college rock himself, Thurston Moore.

Joined on this night by Deb Googe (of My Bloody Valentine) on bass and with long-time Sonic Youth drummer Steve Shelley behind the kit, the limbering, masterful guitarist was cramped between the Biltmore's low ceiling and its sardine-can crowd. Nevertheless, Moore was determined to stick with the unique brand of whirling, hypnotic guitarwork that only he can pull off with perfection."

—Robert Catherall

**To read the rest of this review, head over to www.discorder.ca*

WEED / NAOMI PUNK / MASS MARRIAGE

OCTOBER 9 @ ANTISOCIAL

On a Thursday night, a scene recognizable to generations of West Coast freaks — and perhaps to every fan of underground music ever-transpired at Antisocial Skateboard Shop as a pack of teenage-cavemen-at-heart slowly converged on its empty storefront. Granted, the crowd was not entirely teenage or literal cavemen, but the spirit was the same, and that was what mattered. Local favourites Weed blazed the trail, along with Mass Marriage and touring partners Naomi Punk, who were supporting their latest release *Television Man*.

At first blush, Mass Marriage, a.k.a. the minimalist dark ambient solo project of visual artist Mel Paget, might have seemed to be at cross-purposes with the rest of the lineup that night. But perhaps there's a distant kinship between Mass Marriage's room shaking rumbblings, the precision bludgeoning of Naomi Punk, and Weed's spaciness — yes, I just described Weed as spacey, but stay with me, please. It's the kinship of monolithic, all-enveloping noise, of Iggy Pop's vacuum cleaner, of a presence that makes people's heads spin and whips through them like a jolt.

Want proof? During Mass Marriage's set, one audience member started moving in a way that came close to dancing, his head bobbing rhythmically to the arrhythmic washes of

sound coming from Paget's gear; it was a captivating sight.

With haircuts straight out of the past, the set played by Olympia's Naomi Punk was a captivating sight, too. On drummer Nick Luempert's first downstroke, the audience bobbed their heads in spasmodic unison. The rest of Naomi Punk followed in lock-step, wrapping their bass and lead guitar lines around his leaden, start-stop rhythms whilst planted firmly on the floor. Guitarist Travis Coster stood off to the side, warbling chorused vocals on top of Naomi Punk's repetitive yet subtly varying garage riffs—exhibit A: “Burned Body,” which the band played toward the middle of their set to a completely hypnotized audience.

Yet, as the well-timed spectacle of Naomi Punk's live show wore on, the inevitable questions arose: is getting into a rut and falling into a groove really so different? How far can Naomi Punk take their aesthetic of calculated repetition? “How the hell can I breathe? It's so stifling in here!”

Some of these questions have been asked before, and doubtless they'll be asked again and again. Regardless of its critical baggage, Naomi Punk made their mark on the audience, who shuffled out of the dank, humid storefront in a satisfied mass.

After the air cleared from Naomi Punk's set, Weed came in to (metaphorically) clean up the place for the night, and to see off bassist Hugo



Noriega, as it was announced this would be his last show with the band.

Sporting a new drummer and guitarist, Weed breezed past some initial mic trouble to bash out their signature sludge-pop before the 10 p.m. curfew, as well as what may or may not have been a Dinosaur Jr cover. Sure, Weed's set was a little sloppy, but that's not entirely a bad thing, especially after Naomi Punk's sonic onslaught; sometimes it's better to let things drift away in a gauzy haze.

—Chris Yee

**To read the rest of this review, head over to www.discorder.ca*

**THE DRUMS / BEVERLY
OCTOBER 10 @ FORTUNE SOUND
CLUB**

“On tour promoting their new release *Encyclopedia*, The Drums captivated the crowd with a surprisingly extensive 17-song set. Marking the first release since the less than amicable departure of both guitarist Adam Kessler and drummer Connor Hanwick, the album signifies the arrival of a matured sound for the duo.

As the first notes of the spacey, atmospheric build of “Bell Laboratories” scratched its way onto the floor, any concerns over these changes were quelled and instead replaced with the excitement for what the night would bring.”

—Missy Martin

**To read the rest of this review, head over to www.discorder.ca*

**PUP / TOUGH AGE
OCTOBER 13 @ FOX CABARET**

With its atmospheric red lights, ruby-coloured theatre curtains, symmetrical wall patterns, and haunted lounge décor, stepping into the Fox Cabaret feels eerily akin to walking into the Black Lodge from *Twin Peaks*. But the matinee sign over the bar, re-imagined from its original use touting porn double features at the original Fox Cinema, reminded me that I was still right here in Vancouver, “Living the Dream on Main Street,” as the sign says.

The Fox Cabaret is an appropriate heir to the delightfully seedy Fox Cinema, seamlessly blending the best aspects of an off-kilter East Side skin flick landmark with all the features of a high quality performing arts venue. It made an unusually appropriate venue for a windy and wet Thanksgiving punk show.

Despite the dreariness of the early autumn weather, by 8 p.m. the venue was already filling up. The merchandise table was bustling, plaid clad couples were taking tequila shots at the bar, and eclectic groups mingled intimately under the warm hazy glow.

First on was Vancouver-based — and Toronto-bound — punk band Tough Age, who played an infectious set of garage-surf paired with lyrics that paid homage to Ramones-era love stories and '50s beach diners. Frontman Jarrett K. lent his dynamic, engaging vocals to each song, but the real stand

M

T

W

THU

1

x NOVEMBER x

3
Slowdive @ Commodore
Ballroom



4
Shindig!: Revered,
Screaming Queens, The
Spheres @ Hindenburg
Bear's Den @ Biltmore
Cabaret

5
The Wytches @ Media
Club



6
Sinoia Caves, The
Passenger, Phil Western,
More than Human DJs @
Fox Cabaret
Hallow Moon,
Summering,
Nothingness @ Biltmore
Cabaret
Janet Panic, Kinnie Starr
@ Fortune Sound Club

10
Derrival, Jaguar @
Biltmore Cabaret

11
Shindig!: Double
Standards, MALK, Speller
@ Hindenburg
White Arrows, Priory @
Electric Owl

12
Les Sins @ Fortune
Sound Club
Shovels & Rope @
Rickshaw Theatre
Food Pyramid,
Mangeticring, Daniel
Rincon @ Fox Cabaret

13
Lagwagon, Swingin'
Utters, This Legend @
Rickshaw Theatre
Big John Bates, White
Cowbell Oklahoma, The
Paceshifters @ Biltmore
Cabaret

17
Hurricanes of Love, Slight
Birching, Joshua Burkett,
Monashee, Marigold
Breakfast @ Thor's Palace
Twin Forks @ The
Imperial
Generational @ Biltmore
Cabaret
FKA Twigs @
Commodore Ballroom

18
Shindig!: Skim Milk,
Spring Breaks, Two
Doges and a Couple of
Bauds @ The Hindenburg
Twin Peaks, Meatbodies,
Criminal Hygiene @
Electric Owl

19
The Green @ Venue



20
The Flatliners, The
Greenery, Slates @
Rickshaw Theatre
Blockhead, Elaquent,
Muneshine @ Fortune
Sound Club

24
Alex Clare @ Commodore
Ballroom

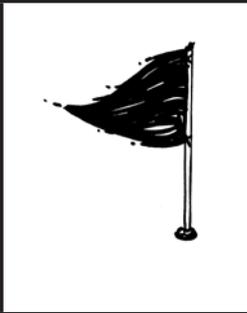
25
Shindig!: Alea Rae, Poles,
Scott P & The Virgins @
The Hindenburg
Cold Specks @ The
Imperial
Smallpools, Magic Man
@ Venue

26



27
Discorder Fundrasier @
Fox Cabaret
Inherent Vices @ The
Lido

FRI	SAT	SUN
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1
 Vacationer, Brick & Mortar @ Electric Owl
 Noise Violation: Reducer, Weird Candle, Dépasser @ a warehouse

2
 The Blind Shake, Defektors, Sh-shakes @ Hindenburg
 Pegi Young @ Media Club
 St. Lucia @ Commodore Ballroom
 Black Spruce Bog, The Wild Romantics, Windy Bridges @ Railway Club

7
 Frankie Rose, Cold Beat (early) // The Courtneys (late) @ Fox Cabaret
 War Baby, The Wandering Halls and more @ Hindenburg
 Gretchen Snakes @ Horses Records
 Death Prizm, Spring Break, Late Spring @ LanaLou's
 WTCHDR, Anchoress, Car 87 and more @ 333

8
 Psychosomatic Itch, Other Jesus, Sister Blanche @ Horses Records
 Skinny Kids, Treasure Eyes, Zen Mystery Fogg, Rambone & The Wet Reality @ Pat's Pub
 NerdFest IV @ Rickshaw Theatre
 Bison, Wiser Fool, Weirding @ Electric Owl
 Electric Youth @ Biltmore Cabaret
 Buck 65 @ Fortune Sound Club



14
 The Passenger, Waters, Phantom Head Trip, Brittney Appleby, Common Vernacular @ Rainbow Connection
 Sabota @ Electric Owl
 Shane Abram Nelken, Olenka & the Autumn Lovers @ The Emerald
 Paper Lions @ Media Club

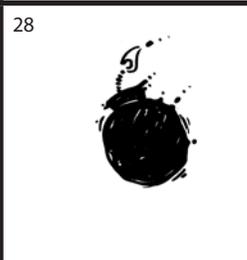
15
 Mirah @ Media Club
 Yelawolf, Rittz, Big Henry @ Venue

16
 Shakey Graves @ The Imperial

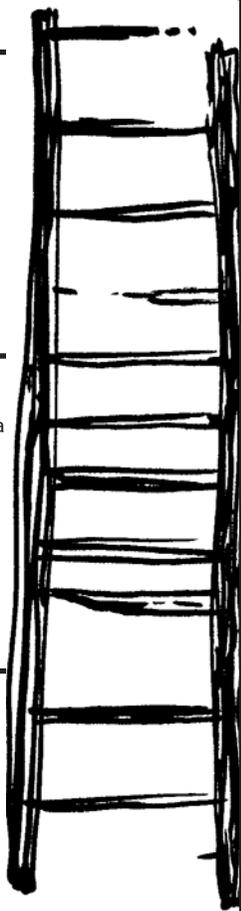
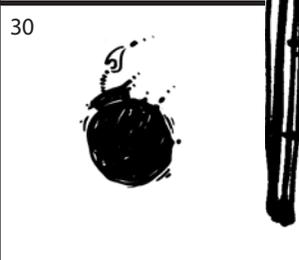
21
 Mormon Crosses, Slow Learners, Cool TV @ The Astoria
 No Sinner, La Chinga, Spoon River @ Rickshaw Theatre
 Matoma @ Electric Owl
 Avi Buffalo @ Fox Cabaret

22
 Mudhoney, B-Lines, Tough Age @ Rickshaw Theatre
 Dirty Loops @ Venue
 Opal Tapes Showcase @ Fox Cabaret

23
 Trentemoller @ Venue
 Har Mar Superstar, The Pizza Underground @ Rickshaw Theatre



29
 Talker @ Biltmore Cabaret





out was “50 Girls 50,” a statement making track with a tough hitting drum line, purposeful instrumentals, and an upbeat sound. Although it was their last show before half the band relocates to Toronto, the charismatic group kept the energy level high and the audience captivated with snippets of on-the-road wisdom interspersed between songs.

When 9:45 p.m. rolled around, PUP — formerly Topanga — took the stage in front of a growing crowd of long hair, patched up denim, and leather jackets. PUP, a rising star from Toronto’s lively punk scene consisting of Zack Mykula, Nestor Chumak, Steve Sladkowski, and Stefan Babcock, were an energetic quartet who knew how to thrill and captivate an audience with their blend of spirited, reflective punk and a refusal to take themselves too seriously.

PUP’s magnetic and interactive stage presence had the audience moshing, grinding, and singing along in no time. And, man, were people getting into it — there were more than a few failed backflips into the crowd and Babcock himself crowd surfed with his microphone in tow, never missing a beat of gritty, crowd pleasing punk.

PUP’s deeper appeal came from their relatability — it was as if four buddies had grabbed some instruments and took to the stage at a local house party playing for a group of their neighbourhood friends. “Dark Days” and “Guilt Trip” elicited an enthusiastic response with concertgoers who were shoved up against the

stage, slamming into each other and feverishly singing along, anthem-style. The melodic “Yukon,” a track that conjured up images of Klondike mountain men and nostalgic longing was perhaps the surprise favorite of the night, casting a reflective glow over the entranced audience.

PUP exited the stage to an enthusiastic chorus of, “One more song! One more song!” to which they acquiesced with a high voltage cover of the Beastie Boys’ classic “Sabotage.” After PUP took their last step off the stage I walked towards the exit feeling like there was nowhere I’d have rather been on a cold Thanksgiving night. Judging from the crowds’ reluctant last swigs of beer and hesitancy to leave, I would say it was a sentiment shared by all.

—Emma Kansiz

**To read the rest of this review, head over to www.discorder.ca*



VENEWS

303 COLUMBIA

*by Kristian Voveris // Illustrations by Alison Sadler //
Photography by Amanda Jean Cooper*

Challenging the worn out “No Fun City” moniker, Vancouver has seen a number of popular venues sprout up in 2014. The Fox Cabaret emerged from a bold repurposing of the last adult film theatre in Vancouver while the Hindenburg and the Waldorf marked the re-opening of formerly celebrated watering holes. Adding to this list is 303 Columbia, bringing a fresh perspective and some clean new walls to the Columbia Hotel’s bar with a colourful history.

What once, in a blue moon, used to be a hotspot for DIY punk shows — the kind of place that served moonshine in bottles of Smirnoff to hip youth, too complacent to tell the difference — the space has changed numerous hands over the years before landing its current curators. With a five-year contract for the space and a set of

good ideas, 303 Columbia is poised to become a fixture in the city for years to come. To Jason Sulyma, one of the partners behind 303 Columbia, the space is meant to fill a missing niche in Vancouver’s nightlife.

“The idea was not to join the club culture in the city,” explains Sulyma, “but build a legal version of an illegal after-hours venue and bring that kind of energy and those players over here.” 303 Columbia’s liquor licence — extending ‘til 2 a.m. on weekdays and 3 a.m. on weekends — is key to attracting music and events in the city’s east side that you would be hard-pressed to find in a legal venue.

More than creating another glorified liquor hole, Sulyma sees the space as taking a firm stand against commercial club culture and finding a precarious balance between commerce

and culture. Open since August, 303 Columbia has already seen a variety of programming ranging beyond its successful club nights. “After 11 o’clock, yes, dancing pays the bills, but we also have bands, photo shows, comedy, film installations, fashion sales, and everything in-between.”

It helps that most of the venue’s curatorial team come with programming experience — Sulyma himself was a co-founder of the now defunct Olio Festival — meaning they’re the perfect candidates to handle 303’s eclectic lineup. Sulyma explains, “We all have a festival background, so instead of working all year for something that lasts four days, we’re just working everyday to make the whole year more interesting.”

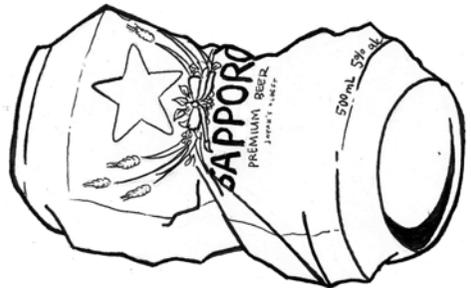
With its white walls and minimally embellished interior, first impressions of the venue bring to mind the spaces of DIY shows and after-hours parties at galleries from which the venue draws its inspiration. The idea, according to Sulyma, was to give artists and programmers a kind of blank canvas that could accommodate the variety in programming that Columbia tries to accomplish.

More than just providing a space, Sulyma has a strong agenda of supporting local artists materially, and aims to keep the focus of the venue on Vancouver’s own music and arts scene. “We don’t want to book an out of town DJ or promoter and give them thousands of dollars when art-

ists who live, shop, and work locally could be making that money.”

Despite the recent explosion in Vancouver’s venues and cultural programming, there are still many obstacles to overcome — specifically, urban planning and legislation are two areas where Sulyma sees room for improvement. “The whole city could be more vibrant if it was rezoned, so everybody at the Biltmore, Fortune, and Electric Owl could stay out until 2 to 3 a.m., and that we wouldn’t be forced to go home early to watch terrible television, or to go to an illegal venue where no legal taxable profit is made from it.”

With movers and makers like Sulyma, there seems to be good cause for optimism about the future of cultural life in Vancouver. Sure, the threat of culturally-oblivious developers and condescending urban planning will be ruining the fun for years to come, but that shouldn’t blind us from seeing the things already happening out there. As Sulyma remarks, “If you still believe in the myth of ‘No Fun City,’ then you’re probably just as dated as that term.”



VANS
TAKA HAYASHI
OFF THE WALL SINCE 1966

"IF YOU STILL BELIEVE IN THE MYTH OF 'NO FUN CITY,' THEN YOU'RE PROBABLY JUST AS DATED AS THAT TERM."

THE LIDO

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ON THE AIR POWER CHORD

By Rohit Joseph // Illustrations by Gina McKay // Photography by Konstantin Prodanovic

On the air since 1985, *Power Chord* is Vancouver's longest-running heavy metal radio show. Co-founded by Gerald "Rattlehead" and "Metal Ron," the show has undergone a metamorphosis in recent years, shifting the format and adding four new hosts: Andy "Grotesque," Coleman Ingram, Erik Wessel, and Serena Navarro. *Discorder* recently caught up with Ingram and Navarro to learn about how the five-host dynamic works and their thoughts on the state of Vancouver's metal scene.

HOW DID YOU GET YOUR START ON POWER CHORD?

INGRAM: It was a result of me hanging around at CiTR, doing a bit of volunteering and fill-in shows. Robin, CiTR's programming director, sent me an email saying that Power Chord needed a new host. I decided "Yeah, I'll give it a shot!" I've been a metal fan for most of my music listening life so it was natural for me. I did one or two shows then Andy and Ron were like "Cool, we like what you're doing, carry on." This summer, I had to go away to work a couple of months so we needed another host. At the same time, Navarro had moved here from Calgary.



NAVARRO: A patient from the pharmacy that I work at said to me, "You keep wearing metal shirts, you should probably listen to this show 'cause you're gonna like it." So I started listening to it, and then I found out they needed hosts and I thought "Sign me up, I like metal!"

HOW DO YOU GUYS COORDINATE A SHOW WITH FIVE HOSTS?

INGRAM: Among the five hosts involved right now, we all play whatever we want within the spectrum of heavy metal. Ron plays a lot more older stuff. He's been a metal fan since 1985, so his tastes skew towards the more Classic spectrum. Serena, Erik,



and I listen to a ton of new music. It's cool because *Power Chord* has gotten a serious facelift just within the last year or so. It's practically a new show. You could put five metalheads in the same room, and they won't agree on a single band.

NAVARRO: I listen to some of Ron's shows and I'm like, "I have no idea what those last 10 bands were" or "I've heard of a couple of them but I'm not a fan."

INGRAM: We try to appeal to as many subgenres as we possibly can and that's why it's great having more hosts involved.

WHEN DID YOU DISCOVER YOUR PASSION FOR HEAVY METAL MUSIC?

NAVARRO: Well, I liked Korn when I was 11...

INGRAM: That counts! The first time I ever heard Korn in grade six, I remember thinking, "This is the heaviest thing I've ever heard!"

NAVARRO: I just remember buying the album right away and thinking "I don't know what this is, I don't know why I like it, but I'm gonna listen to it!"

INGRAM: Smashing Pumpkins is not a metal band but they had heavy ele-

ments I really liked. My introduction to metal was *Load* by Metallica. When I was in grade four, I saved up my allowance and bought a Metallica box set for \$100, which was a lot of money when I was 10!

HOW WOULD YOU DESCRIBE VANCOUVER'S METAL SCENE?

INGRAM: I'd say it's quite tight-knit and very diverse. A lot of bands share members and play together. Everyone supports each other. There isn't a specific "Vancouver sound" but it's cool to see bands from Vancouver make it to an international stage, like BAPTISTS. It's a thriving scene and it's definitely got the attention of the international underground metal world.

WHAT'S YOUR FAVOURITE NAME FOR A HEAVY METAL BAND?

NAVARRO: Dead Jesus? That's the only thing I can think of.

INGRAM: I was going to say Anal Cunt.

NAVARRO: Oh yeah that's a good one!

INGRAM: That's just the most offensive one. Honestly, Black Sabbath is a fucking amazing band name. Just hearing that name gives you a pretty good idea of what it's going to sound like. It's an immediate punch-you-in-the-face, make-you-pay-attention kind of name.

WHAT'S IN STORE FOR POWER CHORD?

INGRAM: We're pretty fresh. There's been a passing of the torch happening here. Ron and Andy are still involved, but only to whatever degree they want to be included.

NAVARRO: I feel like we have a lot of passion as young folk. We're excited to have more promotion and to build a community a little bit more through promoting shows and the metal scene here in Vancouver.

INGRAM: There are a lot of people who would be really into our show and the music we play, that don't even know it exists. We are going to get some stickers made and start handing them out at shows, design some shirts, and have more bands come into the studio to talk about their shows or tours.

If you'd like to indulge your craving for heavy metal, tune in to Power Chord every Saturday from 1 p.m. to 3 p.m. on CiTR 101.9FM or citr.ca

IN GOOD HUMOR

NIMA GHOLAMIPOUR

by Evan Brow // Illustrations by Karl Ventura

In the kindest way possible, Nima Gholamipour is a comedy snake. He's physical and active: jumping, diving, swerving, locking into position to fully commit to his characters. His body moves like it's possessed by ghosts of vaudeville past. With these traits, it helps that Gholamipour is an improviser and a comedian around Vancouver. For someone so visually comedic, improv is the perfect creative conduit.

It wasn't until grade 10 that Gholamipour became introduced to improv: already in the school breakdancing club at Burnaby Mountain Secondary, one of Gholamipour's media arts videos caught the eye of the improv team and he was instantly headhunted for his comedy. They asked him to audition and he made the team — but it came at a cost.

"When I [auditioned] and I got in, that ran the same night as breakdance club," explains Gholamipour, "I had to pick improv but that opened a lot of doors for me."

In conjunction with his career in animation, Gholamipour has always made time for performance. His signature improv trio is Lorax Improv alongside Tim Carlson and Ben Gorodetsky. (Gholamipour knew Gorodetsky from Burnaby Mountain Secondary and Carlson from IMPROVCAMP, a week-long improv summer camp for highschool students.) The group grew out of this bond and, as Gholamipour says, "just happened."

"We were just hanging out a bunch at the time," says Gholamipour. "That's usually what happens. You're just hanging out and then you slowly just, you know, make a group. And then you get more committed and serious."

Much like the group itself, even the name "Lorax Improv" doesn't seem to have any definitive foundation.

"The name itself just stuck out to us," says Gholamipour. "It's hard-hit-



ting and it's got a flow at the beginning. And then it ends on a hard note. Yeah, we just kind of liked the name. It's got nothing to do with Dr. Seuss at all. People find that weird. Like, 'You're not affiliated with Dr. Seuss?!'"

For the future of Lorax Improv, Gholamipour just wants to explore and expand, mainly with traveling.

"We've done the Canadian tour and we'd like to extend our legs into our neighbours in the US," says Gholami-

pour. "We did Detroit recently and that was fun. I think we'd like to get money from a fringe tour that can pay for festivals in the States."

Besides improv, Gholamipour loves character comedy. He frequently performs at Rapp Battlez, a comedic rap battle show, and the Hero Show, a solo sketch show. For Rapp Battlez, Gholamipour has performed as the IKEA Monkey, Andre the Giant, Salvador Dali, Mentos, Milk, Louis Armstrong, A kid stuck in a locker, and Babar; for the Hero Show, he has performed as porn agent Stiff Biff, Nima Gholamipour's Transit Diaries, and Pizza Trish.

"I think Pizza Trish is my most popular character," says Gholamipour. "It's a woman that works at a pizza hotline and whenever she answers the phone she says, 'Hi, 'dis is Pizza Trish. What's yo' dish?' And she had written answers to things people ask, like 'What's that

little white plastic thing in the middle of the pizza?' and she'd be like, 'That's the table for the mice after yo' done with tha' crumbs!'"

And while Gholamipour has excelled in performance, he maintains an interest in a show of his own — he recently teamed up with Ember Konopaki to devise their own comedy creation, sponsored by The Hero Show and Cam MacLeod.

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GHOLAM
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"We're going to produce this sister show of the Hero Show called SIDEKICKS. We realized in Vancouver that there's not a lot of sketch shows so we were like, 'Well what's a way to get people working together doing sketch regularly?' And we love the conventions of other shows in

Vancouver. Like 10 Speed has a very strong format to that show. Sometimes groups are made for that show. So SIDEKICKS would be duos, strictly duos, and we'd have like eight acts. We'd either have already existing duos for sketch or just pair up random people together and get them to write a five-minute sketch."

Whatever Gholamipour is doing, expect physicality and wild creativity. Expect something organic and free-flowing. But perhaps most importantly, don't expect anything, because he'll probably surprise you.

If you want to catch Gholamipour's comedy, he performs most Sundays with Instant Theatre at the Havana Restaurant and his duo sketch show SIDEKICKS debuts at the China Cloud Theatre on November 27 at 9 p.m.

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pretending to flip the pages." -

**GHOLAMIPOUR, ON HIS CHARACTER
"GHOLOMIPOUR'S TRANSIT
STORIES" FOR THE HERO
SHOW**



= under review =



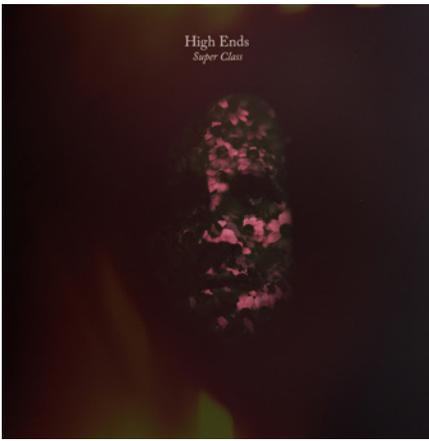
APOSTROHIC
FLA
(Romeda)

There's something about anonymity in electronic music that gets me excited. One would be hard-pressed to argue that the name — or names — behind a project didn't influence their own reception of that music, especially if those names belong to famous people, stalwart musicians, or friends. When a pseudonym is attached to the craft, however, with little emphasis on who stands behind it, it feels more about the music being produced and less about the person producing it.

Enter Apostrophic, a one-man electronic producer whose name you won't find with a simple Google search. He has a couple of EPs under his belt, including this latest, *FLA*, released on the digital label Romeda.

The knee-jerk comparison here is undoubtedly Boards of Canada, but *FLA*, over its 25-minute length, rarely dips into the sinister realms that BoC became known for. Instead, the atmosphere is a tension wire of nostalgia, temperance, and melancholia, best exemplified in the EP's strongest track, "Scrch." "Scrch" is given more space to hatch and develop than anything else on *FLA*. The track also showcases some ultra-dreamy guitar that, once you're listening for it, is all over the album.

If "Scrch" is the album's finest track, then the closer, "Sunset," is a close runner-up. The track's mélange of subdued, reverb-heavy beats and soft-focus synth lines are highly addictive. The final minutes pare everything back to little more than a delightful post-rock riff that wouldn't have sounded out of place on an early Explosions in the Sky album, although, ultimately it comes and goes in little more than a blink. *FLA* not only leaves one thirsty for more but also leaves you wondering what marvels Apostrophic could conjure up without any beats at all. Here's to hoping he's saving that experiment for the next record. —Adrian Dziewanski



HIGH ENDS
SUPER CLASS
(Dine Alone)

As the lead singer of Yukon Blonde, Jeffrey Innes has plenty of experience writing catchy pop-rock songs. In his new solo project, High Ends, Innes flaunts his skills and brings listeners yet another album that has the makings of a commercial success. While the majority of his lyrics lack depth, High Ends' melodies are so uplifting, you can't help but shake your head and dance shamelessly. Despite this immediate appeal, *Super Class* employs stylization risks and sporadic tempo changes, making it most rewarding to the deeply attentive listener.

Super Class makes no mistake in its track order. The album is arranged so that each song follows suit in accordance with the previous song. The first few tracks on the album are ultra-catchy, and you can easily imagine them being played on the radio. As the album progresses, the songs become increasingly risqué. *Super Class* offers more to the immersed

listener, as Innes' lyrics grow denser and his melodies more complex.

One of the first songs on the album, "The Weight" rings *Super Class* in. It's a simple, yet delightful song that sticks in your head no matter how hard you try to resist it. "River Cruise," the sixth song of nine on *Super Class*, is the most adventurous undertaking. An instrumental track, "River Cruise" is created as a psychedelic and futuristic piece of art. The song itself flows like a river — jagged, unpredictable, and rich with textured harmonies.

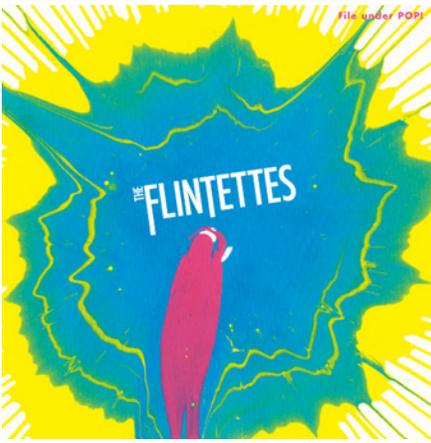
While *Super Class* lends itself well to the cheerful and outgoing rhythms of Yukon Blonde, High Ends takes more risks in his musicality. Electropop and retro vibes define *Super Class* and organized chaos creates a distinctive rhythmic tone. Yukon Blonde fans are sure to be pleased by this creative freshman album by High Ends. —Alex Lenz

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THE FLINETTES
OPEN YOUR EYES
(La Ti Da)

The Flintettes' debut EP, *Open Your Eyes*, is comprised of three energetic tracks. The songs juxtapose lead singer Michael Flintoff's punk vocals with the blissful harmonies of Marissa Johnson and CC Rose, resulting in a unique blend of pop, punk, and rock, reminiscent of a '60s garage band.

Charming listeners by combining efforts, the trio's chemistry is apparent throughout the release. "Open Your Eyes" asks the eternal question, "Is it love or infatuation?" When it comes to this release, listeners may find that the free-flowing album is the perfect union of both. Each melody is infused with a sweet synergy of vocals, guitars, and drums. This synergy allows the Flintettes' sound to be both unified and distinct.

The album's second track, "What Was One," features punchy lines like, "What was one is now two / You've torn it into two" against a frenetic guitar riff. The last track, "It Could've Been Love" is an upbeat pop tune

about love that could have been.

For an album that is all about romance and relationships, it also manages to be hard-hitting and lively. An example of this is the mellifluous interaction between Johnson and Rose's light, fluttery harmonies, and Flintoff's hard, raw vocals.

Listeners will connect with the relatable lyrics, pop beats, and general authenticity of the Flintettes. Overall, the three tracks blend together into one catchy, upbeat release that distinguishes the Flintettes as an inventive local band to watch out for. —*Hailey Rollheiser*



DEAD SOFT
S/T
(Kingfisher Bluez)

A debut album is like a snapshot of a band. It gives as complete a picture as listener can find of a new group's sound and sets the stage for future releases. Dead Soft's first full length on the Kingfisher Bluez label succeeds for the simplest of reasons:

the songs are well-crafted, loud, and memorable. Vancouver is not without its share of grunge revival bands (War Baby, Weed, Nu Sensae) but Dead Soft set themselves apart with a refreshing sonic blend of alternative rock styles. Switching between shoe-gaze, fuzz, and power pop as quickly as one triggers a distortion pedal, this three piece has a lot to offer as a song-writing unit.

The initial trio of songs on the record showcase different aspects of Dead Soft's musical character while hooking listeners into the album. "Phase" rocks a garage surf groove, "Everything" is a fuzz barnburner punctuated by an unforgettable guitar lead, and "Never Forever" pummels the listener with a crushing chorus sandwiched between sensitive, restrained verses.

Recorded and mixed at the Noise Floor by Jordan Koop, the production on Dead Soft comes off as exceptionally organic. The album sounds like the band is literally playing a private concert in your bedroom. Songs like "Death Is At My Door" and "Come Back" sound massive, but definitely man made. Nathaniel Epp is the perfect vocal match for the band's sound because he's able to emit a strained howl and confidently carry a melody. All things considered, Dead Soft's debut is catchy, emotional, and refreshing. —James Olson



SINOIA CAVES
BEYOND THE BLACK RAINBOW
(Jagjaguar)

Two major things are intensely bizarre about Sinoia Caves' excellent soundtrack to the Vancouver art film, *Beyond the Black Rainbow*: the paranoid 1980s synthesizer dreamworld that artist Jeremy Schmidt has created, and that it's taken four years for the score to be released separately from the film.

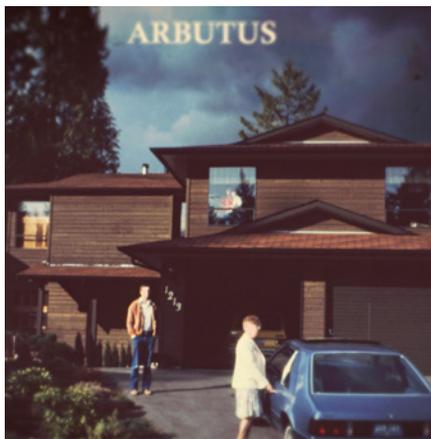
The film, which ostensibly follows a test subject's imprisonment and eventual escape from a disturbingly sterile research institute, is an art-film wet dream of psychedelic visual effects, almost completely indecipherable set-pieces and the twisted vision of an '80s universe sadly lacking in Miami Vice-runoff pop culture. Schmidt's soundtrack, itself an homage to modular and analog synthesizers, captures, or rather sets, the tone of the film perfectly. Make no mistake, this is no Daft Punk-inspired dance music: instead, the rapidly arpeggiating leads, summon claustrophobia and shallow breathing. The score is the terrifying white walls of the Arboria

Institute itself, entrapping both the listener and the viewer in a decidedly uncomfortable dreamland.

While the *Beyond the Black Rainbow OST* lacks the dissonance and noise of Nick Cave and Warren Ellis' take on *The Road*, it's almost more insidious because it's played within the confines of a keyboard. Heavy, pulsating bass triggers are the proverbial heartbeat tying most of the seven tracks together, and despite the OST moniker, the album is exceptionally listenable as a stand-alone piece. While other scores tend to fall flat when pulled from their dramatic source material (eg. Daft Punk's *Tron Legacy*), because so much of the drama of the film evolves alongside the haunting background music, Sinoia Caves has not only produced an outstanding soundtrack but an outstanding record as well. —*Fraser Dobbs*

ARBUTUS *BEDROOM SAFARI* (Self-Released)

2013 was a year of grandeur. Across genres, artists and musicians pulled out all the cacophonous samples, snares, and bass they could get their hands on. 2014 has taken note of this and gone in the opposite direction: minimalist, light, atmospheric. Arbutus' new release, *Bedroom Safari*, makes use of the barebones bedroom, jazzy synth aesthetic, but doesn't make any great leaps to extend the genre. All the necessary elements are

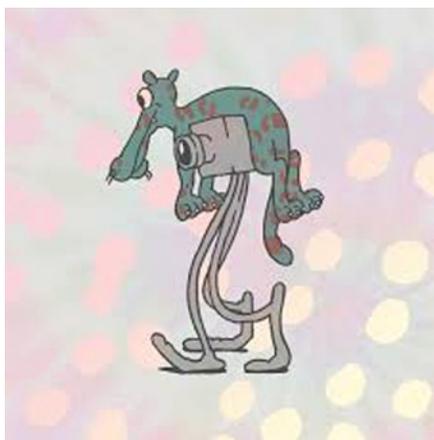


there, but as a whole the album sits comfortably on genre strengths without a secure establishment of originality. It's well-executed, but forgettable.

The name *Bedroom Safari* lends itself easily to this project, combining aesthetics of intimate bedroom spacing with the expansive rumblings of the jungle. The echoing quality of the harmonies through the beginning of the album creates a sonic environment that is at once small and big, without lyrics or clear transitions. In fact, the entire album is devoid of the human voice, except for the closing track "Free Radicals," which incorporates a choral drone.

The strength of this project comes from its cohesion — the various tonal layers of synths, drums, and strings complement each other and create a consistent ambiance while still stretching into higher energy tracks like "Tree Well" and "Canadian Synesthesia." Length is also an asset on this album. No song exceeds four-and-a-half minutes, but that's just as well; with such a honed sense of sound,

there is not an overwhelming degree of variety, meaning that some songs lag towards the end. Not a bad album overall, *Bedroom Safari* is a summer project that transitions nicely into a rainier season. —*Amelia Williams*



RIOHV
MOONDANCE
(1080p)

Since releasing their first tape just over a year ago, 1080p Collection has proven to be a adventurous trying ground for experimental bedroom producers from this city, as well as other parts of our hyperconnected world. From the more recent side of the the label's steady stream of releases comes *Moondance*, a debut from an Ottawa-based producer, choosing to preserve some sense of anonymity under the moniker Riohv.

“Jus Relax,” is a dreamy piano chord driven jam. It provides a bit of introduction to the tape and together with its apt title, is a helpful suggestion to listeners. From there, Riohv dives into murky clouds of lo-fi ambience, guid-

ing listeners into highly introspective places with the groove of rubbery 303 basslines.

While the canonical sounds of drum machines and acid basslines place it within a familiar context in the world of electronic music, there is a playfulness with which the tracks on *Moondance* unfold. This playfulness sets the album apart while giving it coherence. Loosely structured, yet snappy percussion leads a dazzle of moody, delay-drenched chords on “Kickflip 50-50,” while the following track throws you into the grip of a tight and catchy groove. Throughout the album, Riohv's strength is his ability to craft engaging atmospheres with rich textures and bleeding colours while balancing a sense of space with a mildly claustrophobic lo-fi touch.

Moondance is an attempt to revisit the spirit of euphoria from the acid house movement that sparked and smoldered in the UK at the end of the '80s. However, the frantic high tempo rave anthems here, are reimagined in a slowed, subdued, and very melancholic light. The *Moondance* experience is less like losing all inhibitions and dancing till daybreak in a cold field, and more like digging pensively through the movement's history in 360p quality from the coziness of home.—*Kristian Voveris*

"I like to be a bit tongue-in-cheek as opposed to taking a direct approach. To look at something from the other side — there are some lyrics which are overtly rape sympathizing — these lyrics themselves come off as sympathizing with rapists, but you embody it. Somebody is more likely to see it from that angle and be like 'Woah, woah. That's so fucking absurd, why would you say that?'"

Ashlee Luk, guitarist and co-lyricist of Vancouver-based Lié, possesses the calm intensity one would expect from a member of the post-punk outfit — not because the band plays calm music, but because it reveals sensed precision heard in their music.

Emulating the most degenerate and perverse is a technique used with great effectiveness by Steve Albini. Brittany West, Lié's lead singer, bassist, and co-lyricist, mentions him as soon as Luk starts talking about the band's lyrical experimentation. Like Albini's, Lié's songwriting is dark and shouted out over tense, caustic guitar riffs. "You embody a character, you sing about these topics, but you obviously don't believe them or follow them. You're making a commentary on it."

Luk elaborates, reciting lyrics from an upcoming Lié track, "Sorry," without pitch or expression: "That girl was

sick / that girl was weak / you had to get her on her knees." The song will be released mid-December on their newest album *Consent*, through Austin-based That's Cool Records.

Since coming together in 2012, Lié have released a self-titled cassette, a demo, and one full-length album, *Master*. Their sound is cold, gothic punk with forlorn vocals (ranging from acerbic screams/melancholic shouting) and heavy drumming — though the band describes their upcoming album as markedly different from their other recorded stuff. According to Luk, fans can expect it to be, "faster, [and] more aggressive."

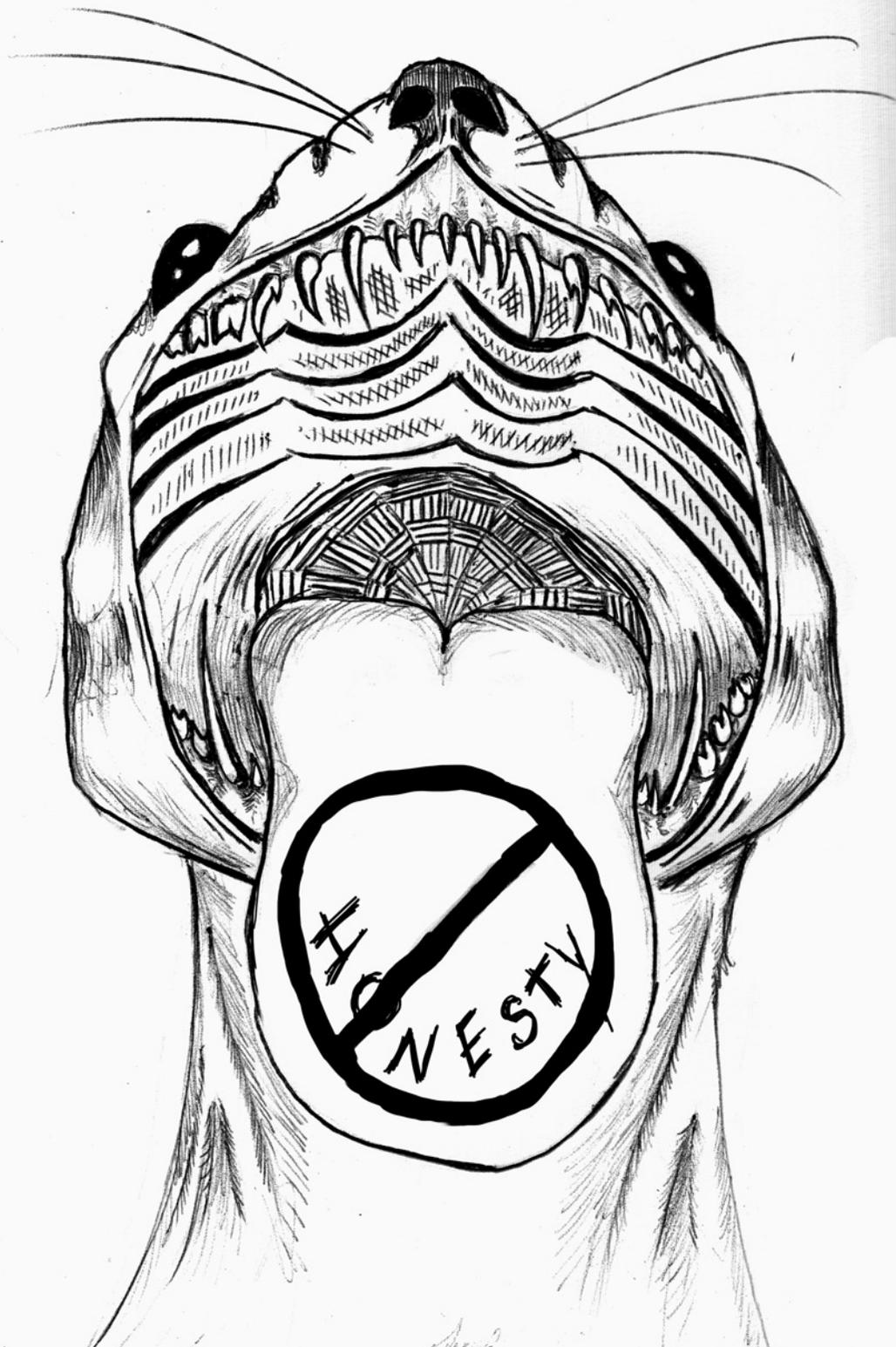
Aside from the releases, Lié have also toured extensively, from across Europe to up and down the West Coast. (They even crack a joke about an upcoming Japanese tour.) As out of reach as it may seem, Lié shows no sign of slowing down.

"I love every experience and seeing every colour," says Lié's drummer, Kati J, who inconspicuously sips wine from a thermos for much of the interview. They describe breaking up a drunken pit fight while opening for Perfect Pussy in a storage space in Arizona; they recount renting out studio space and spending a day silk-screening while on tour in France; they talk SXSW and bands like Transylvania, Diat, Puff!, and Bleak Seven, who came out and supported them while they were touring Europe this summer.



LIE

*by Em Laurent & Floyd Foener
// Photography by Lauren Ray
// Illustrations by Kim Pringle*





While Lié's lyrics offer commentary, the band tries not to be overtly political in their lyrics, finding that politically-charged writing limits interpretation on the part of the listener. Luk explains: "Going forward, I'm working on trying to write and connect it with art a little bit more rather than it being as personal. More surrealist."

There's a strong aesthetic aspect to Lié, a distinct visual translation that accompanies their music. All three members played a part in designing the artwork for their upcoming album and there's a slick music video for one of the album's singles, "Casual Embrace," featuring a live performance with distorted porn footage projected by a limelight behind them. They have another video in the works as well. "We want the imagery to be

shocking to an extent. Both Ashlee and I really appreciate the look of a naked body, so we use that a lot," says West.

Being a female-fronted band tends to be the master identifier/status for many female bands. "More than a few times we've been put on bills that are like 'all-female bills' but we're playing with a bunch of poppy bands," says Luk. "That's one of my big irritancies: I don't like the term 'female punk band.'"

"It's homogenizing," adds West. The band's frustrations aren't towards the organizers that put on these kind of shows, but generalizing genres, styles, and content of female-fronted punk bands.



"GOING FORWARD, I'M WORKING ON TRYING TO WRITE AND CONNECT IT WITH ART A LITTLE BIT MORE RATHER THAN IT BEING AS PERSONAL. MORE SURREALIST."

The paradox to the label's white-washing is that the kind of spaces that typically promote female-fronted punk bands tend to be safe, collectivized spaces. Here's an example: Lié talks about a recurring situation they've encountered on tour where a guitarist might come up to them after their set and explain how they wish they could be in a band but don't know anybody, and then they'll have a drummer come up to them some time later and explain the same thing. Next thing you know, the band's introduced the two musicians, and a new creative project is formed.

Lié prioritizes booking spaces, locally and on tour, for those who feel marginalized and often become docile bodies at punk shows. Safe spaces found at DIY venues, art galleries, house shows. These are the spaces that give an opportunity for people to build community and start projects.

Lié's performances in these collec-

tive spaces mediate other forms of interactions as well. While touring — once in Europe and once in the US — a transgender individual approached Lié after their set to ask about the scene in Vancouver.

"They wanted to talk about the scenes we came from. They wanted to either get away from the scene they were in because they're not accepted where they were or they're just curious because in their community they're one of a small minority," explains West. "So being in a place that provides a space for people to come and have a dialogue with bands from out of town and people who might have shared similar experience — to have a platform for them to ask questions."

Lié's next show will be on November 21 at the Black Lab, where they will be joined by Infidel and Lost Tribe.



MALK

by Keefer Pelech // Photography by Yuliya Badayeva // Illustrations by Alisha Davidson

Some of the best lessons in life come from high pressure moments. While slow-cooking can result in some mighty fine meals, sometimes you just have to turn up the heat in the kitchen. For the band MALK, this moment came when they stepped into the studio to record their upcoming EP Prehistoric. Meeting with the Abbotsford five-piece, I have a chance to find out more about how the experience catapulted them forward.

As I'm sitting with the band members in Victory Square, I can easily imagine MALK returning next summer to grace the stage at Music Waste's Block Party. The band's brand of infectiously dark, surf-pop songs would be perfect for an afternoon spent at the outdoor affair, the noir-pumped vocals of Alex Smith and Miranda Maria sure to delight the crowd.

While Smith and Maria frequently employ a call-and-answer dynamic, the two singers — with the help of lead guitarist Kyle Schick — can often be heard highlighting each other in a medley of three-part harmonies. On top of haunting vocals, much of the band's distinctive sound can be attributed to Schick's edgy guitar lines. The guitarist draws from a wide range of influences to craft his own tone.

"I think I have such a weird mixed love of Jimmy Page-shreddy dudes, and then also like Thurston Moore making noise with a drumstick," says Schick. "I try to get the best of both worlds in there. Try to be melodic and exciting, but also abrasive and rash, frenetic or whatever."

While MALK still consider themselves as a young group, they've been able to accomplish a lot since form-



ing in 2013. In May, the original trio of Smith, Maria, and Schick released a three-song demo — available for streaming on their Bandcamp — with Jaydee Bateman playing drums for some of the tracks. Bateman would become a permanent member of MALK, with Lou Labbe signing on soon after to cover bass guitar duties.

Thinking back, Smith is critical of the band's early self-titled release: "When I listen back to the demo now, it sounds like a band but it's very all over the place. We recorded that ourselves very, very cheaply. The equipment we were using was absolute garbage. I think we had pillows and blankets over the drums."

The inclusion of Labbe and Bateman allowed each member to focus on their own role, resulting in an overall tighter sound for the band. As Schick notes, "Everything feels a lot more cohesive. The songs sound more fully formed with a solid rhythm section."

With their lineup complete, MALK gave recording another go-around, opting for the studio approach this time. This past July, the band paid visit to Little Red Sounds where they worked with producer Felix Fung. While the band has a lot to show for themselves with their new EP, they left the sessions with a lot more than just the recordings songs.

Smith recalls: "When we went into the studio the first time, we thought



they were fully formed and then the producer-

“Really kicked our ass,” Schick finishes.

“He made you want to call your mom for support,” Labbe quickly adds.

The band was jolted into top-form thanks to Fung’s sharp attention to detail and traditional approach to recording.

“All of the instruments were done live off the floor,” says Schick. “No

overdubbed guitar solos or anything like that. I think there’s one keyboard overdub on the tape and the rest is just the vocals that we overdubbed. The rest is live.”

Smith adds, “[Fung] records that way. He wants the band to be able to play it live. You gotta play the song. It really showed us how to play together as a band and really listen to each other.”

Fung’s old-school approach to recording can be credited with giving MALK’s new release it’s dynamic, breathing sound. The members aren’t

short on words for describing how the process influenced them.

“It feels like we learned a lot as a band ‘cause we got to play together while we were doing it,” explains Labbe, “as opposed to isolating tracks and doing them on their own and then putting it together and maybe trying to hear what doesn’t work. It really stood out when something didn’t fit.”

“It probably gave us a good headstart.” reflects Smith. “We wouldn’t be as good as we are now if we didn’t go through that then. The evolution would have been slower.”

With the release on the horizon, MALK shows no signs of slowing down. The band is already applying their studio-learned lessons to their next batch of tunes. As Schick notes, “I feel better every time we write a new song. It’s making more sense. Every other practice we’re trying out something new.”

With an eye to the future, Smith adds, “We already have almost enough for another EP. By the time we’re ready to record, we’ll have an excess amount.”

Expect to hear more from MALK in the future as their music spills out through your speakers — and that’s definitely nothing to cry about.



The Prehistoric EP will be released on December 13 through Wiener Records, available on cassette and as a digital download. If you can't wait that long to hear the new songs, you can check out MALK live on November 11 at The Hindenburg as part of CITR's Shindig.

CITR 101.9FM PROGRAM GUIDE

DISORDER RECOMMENDS LISTENING TO CITR ONLINE

AT CITR.CA EVERY DAY

	MON	TUE	WED	THU	FRI	SAT	SUN
6:00			CITR GHOST		CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX
7:00	CITR GHOST MIX	PACIFIC PICKIN'	MOON GROK	CITR GHOST MIX	RADIO NO JIKAN	MOON GROK	
8:00					THE SECTOR		BEPI CRESPLAN PRESENTS...
9:00	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	MOONGROK	UP ON THE ROOF	THE SATURDAY EDGE	CLASSICAL CHAOS
10:00				ROCKET FROM RUSSIA	MOON GROK		
11:00	LANGUAGE TO LANGUAGE	VIBES & STUFF	POP DRONES		THE CATS PAJAMS		
12:00	SYNCHRONICITY	MORNING AFTER SHOW	MOON GROK	ALPHA-BET	SOUL SANDWICH		
1:00			THE SHAKE-SPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION	
2:00	PARTS UNKNOWN	SHINE ON	THE PERMANENT RAIN RADIO SHOW	MOON GROK	TERRY PROJECT	CHIPS N DIP	FEMCONCEPT
3:00		GIVE EM THE BOOT	EXTRAENVIRONMENTALIST				POWER CHORD
4:00	THE BURROW	RADIO FREE THINKER	KEW IT UP	ASTROTALK			
5:00	THE LEO RAMIREZ SHOW	MOON GROK	ASIAN WAVE	STUDENT SPECIAL HOUR	WARDUWAR PRESENTS	CODE BLUE	LA FIESTA
6:00	LITTLE BIT OF SOUL	DISORDER RADIO	ARTS REPORT	SIMORGH	NEWS 101	MANTRA	CHTHONIC BOOM!
7:00	4'33"	FLEX YOUR HEAD	ALL EARS	UBC ARTS ON	ARE YOU AWARE	SOCIALFOCUS	PEANUT BUTTER 'N' JAMS
8:00	EXPLODING HEAD MOVIES	INSIDE OUT		STEREOSCOPIC REDOUBT	AFRICAN RHYTHMS	SOULSHIP ENTERPRISE	MORE THAN HUMAN
9:00			FOLK OASIS			A DEEPER REVERB	RHYTHMS INDIA
10:00	THE JAZZ SHOW	CRIMES & TREASONS	SEXY IN VAN CITY	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	TECH-NO PROGRES-
11:00		SO SALACIOUS		THE COPY-RIGHT EXPERIMENT	CANADA POST ROCK		BOOTLEGS & B-SIDES
12:00	TRANSITION STATE		HANS VON KLOSS MISERY HOUR		THE MEDICINE SHOW		TRANCENDANCE
1:00		G4E				RANDOPHONIC	
2:00			VAMPIRE'S BALL				
3:00	CITR GHOST MIX			AURAL TENTACLES	THE LATE NIGHT SHOW		CITR GHOST MIX
4:00		CITR GHOST MIX				THE ABSOLUTE VALUE OF INSOMNIA	
5:00			CITR GHOST MIX				
6:00							

DIFFICULT

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

CLASSICAL

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

4'33" 1/3 MON 6pm
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.

TALK

Alphabet Soup Alternating Wednesdays 11:30am
Alphabet Soup is a talk show which focuses on the writing of MFA Creative Writing students at UBC. Topics include events happening in the program and the Vancouver art scene while promoting the writers and the genre which they are working in.

AstroTalk THU 3pm
Space is an interesting place. Marco slices up the night sky with a new topic every week. Death Stars, Black Holes, Big Bangs, Red Giants, the Milky Way, G-Bands, Syzygy's, Pulsars, Super Stars...

The Sector FRI 8am
A showcase about different non profits and the work they do, with in-depth interviews with non-profit representatives about social justice, charities and causes. Website: <http://sectorpodcast.wordpress.com>. Facebook.com/SectorPodcast. Twitter.com/SectorPodcast

Synchronicity MON 12pm
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!

News 101 FRI 5pm
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.

Queer FM Vancouver: Reloaded TUE 8am
Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music. queerfmradio@gmail.com

Radio Free Thinker TUE 3pm
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

Terry Project Podcast Alternating Thursdays 1pm
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.

All Ears Alternating Wednesdays 6pm
(Alternating with UBC Arts On Air.) All Ears is an advice radio program targeted to the UBC community. We try to answer your questions and address topics sent via social media and over the phone. Interviews and segments relating to campus life will be featured, all in our attempt to better our community and supply positive feedback.

Extraenvironmentalist WED 2pm
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.

Arts Report WED 5pm
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.

UBC Arts On Air WED 6pm
Ira Nadel, UBC English, offers scintillating profiles and unusual interviews with members of UBC Arts world. Tune in for programs, people and personalities in Art

Sexy In Van City WED 10pm
Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvancity.com/category/sexy-in-vancity-radio.

The Social Focus Alternating Thursdays 6pm
An interview-based show about how students, past and present, have come up with creative ways to overcome social challenges in the community. Each episode will invite individuals to share their stories of success and failure, along with actionable advice on how to start an innovative initiative that serves the community. Hear from UBC students, alumni and others involved in the community!

REGGAE

The Rockers Show SUN 12pm
Reggae inna all styles and fashion.

ROOTS / FOLK / BLUES

Blood On The Saddle Alternating Sundays 3pm
Real cowshit-caught-in-yer-boots country.

Pacific Pickin' TUE 6am
Bluegrass, old-time music, and its derivatives with Arthur and

Folk Oasis WED 8pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997.
Email: folkoasis@gmail.com

The Saturday Edge SAT 8am
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! Email: steveedge3@mac.com.

Code Blue SAT 3pm
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul.
Email: codeblue@paulnorton.ca

SOUL / R&B

Soulship Enterprise SAT 7pm
A thematically oriented blend of classic funk, soul, r&b, jazz, and afrobeat tunes, The Happy Hour has received great renown as the world's foremost funky, jazzy, soulful, and delightfully awkward radio show hosted by people named Robert Gorwa and/or Christopher Mylett Gordon Patrick Hunter III.

HIP HOP

So Salacious TUE 11pm
"So Salacious is a program featuring new urban and alternative music, sounds of beats, hip hop, dancehall, bass, interviews, guest hosts and more every Tuesday at 11pm.
scads_international@yahoo.com
facebook-So Salacious"

Bootlegs & B-Sides SUN 9pm
Hosted by Doe Ran, tune in for the finest remixes from soul to dubstep and ghetto funk to electro swing. Nominated finalist for 'Canadian college radio show of the year 2012' Pioneer DJ Stylus Awards. Soundcloud.com/doe-ran and search "Doe-Ran" on Facebook.

Crimes & Treasons TUE 9pm
Uncensored Hip-Hop & Trill ish. Hosted by Jamal Steeles, Trinidad Jules & DJ Relly Rels.
Website: <http://crimesandtreasons.blogspot.ca>.
Email: dj@crimesandtreasons.com.

Vibes & Stuff TUE 10:30am
Feeling nostalgic? Vibes and Stuff has you covered bringing you some of the best 90s to early 2000s hip-hop artist all in one segment. All the way from New Jersey and New York City, DJ Bmatt and DJ Jewels will be bringing the east coast to the west coast throughout the show. We will have you reminiscing about the good ol' times with Vibes and Stuff every Wednesday afternoon from 1:00pm-2:00pm PST.
E-mail: vibesandstuffhiphop@gmail.com

EXPERIMENTAL

More Than Human SUN 7pm
Strange and wonderful electronic sounds from the past, present, and future with host Gareth Moses. Music from parallel worlds.

Pop Drones WED 10am
Unearthing the depths of contemporary cassette and vinyl underground. Ranging from DIY bedroom pop and garage rock all the way to harsh noise and, of course, drone.

WORLD

La Fiesta Alternating Sundays 3pm
Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host Gspot DJ.

Shookshookta SUN 10am
A program targeted to Ethiopian people that encourages education and personal development.

Asian Wave WED 4pm
Tune in to Asian Wave 101 to listen to some of the best music from the Chinese language and Korean music industries, as well the latest news coming from the two entertainment powerhouses of the Asian pop scene. The latest hits from established artists, rookies only just debuted, independent artists and classic songs from both industries, can all be heard on Asian Wave 101, as well as commentary, talk and artist spotlights of unsigned Canadian talent. Only on CTR 101.9 FM.

G4E Alternating Tuesdays 12-2am
Vinyl mixes, exclusive local tunes, good vibes from around the world, a thought and a dream or two. Reggae, House, Techno, Ambient, Dance Hall, Hip Hop, African, Psychedelic, Noise, Experimental, Eclectic.

Nasha Volna SAT 6pm
News, arts, entertainment and music for the Russian community, local and abroad. Website: nashavolna.ca.

Radio No Jikan Every last Friday of Month 7am
We will be talking about anything and everything Japanese, accompanied by well, Japanese music (no duh!).

African Rhythms FRI 7:30pm
Website: www.africanrhythmsradio.com

Rhythmsindia Alternating Sundays 8pm
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.

The Leo Ramirez Show MON 4pm
The best of mix of Latin American music. Email: leoramirez@canada.com

Give Em The Boot TUE 2pm
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. Website: <http://giveemtheboot.wordpress.com>. [facebook.com/givetheboot](https://www.facebook.com/givetheboot).

Mantra SAT 5pm
An eclectic mix of electronic and acoustic beats and layers, chants and medicine song. Exploring the diversity of the worlds sacred sounds – traditional, contemporary and futuristic. Email: mantradioshow@gmail.com

DANCE / ELECTRONIC

The Copyright Experiment THU 11pm

Techno Progressivo Alternating Sundays 8pm
A mix of the latest house music, tech-house, prog-house and techno.

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

Inside Out TUE 8pm

Radio Zero FRI 2pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood, and whatever else. Website: www.radiozero.com/

Synaptic Sandwich SAT 9pm
If you like everything from electro/techno/trance/8-bit music/retro '80s, this is the show for you! Website: synapticsandwich.net

The Late Night Show FRI 1230am
The Late Night Show features music from the underground Jungle and Drum & Bass scene, which progresses to Industrial, Noise and Alternative No Beat into the early morning. Following the music, we then play TZM broadcasts, beginning at 6 a.m.

ROCK / POP / INDIE

Canada Post-Rock FRI 10pm
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.

Crescendo SUN 6pm
Starting with some serene chill tracks at the beginning and building to the INSANEST FACE MELTERS OF ALL TIMEEE, Crescendo will take you on a musical magic carpet ride that you couldn't imagine in your wildest dreams. Besides overselling his show, Jed will play an eclectic set list that builds throughout the hour and features both old classics, and all the greatest new tracks that the hipsters think they know about before anyone else does.

Dave Radio with Radio Dave FRI 12pm
Your noon-hour guide to what's happening in Music and Theatre in Vancouver. Lots of tunes and talk.

Discorder Radio TUE 5pm
Discorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!

Duncan's Donuts THU 12pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. <http://duncansdonuts.wordpress.com>.

Spice of Life THU 2pm
Canadian progressive rock, including some of the Japanese and Russian scene.

Samsquantch's Hideaway Alternating Wednesdays 6:30pm
All-Canadian music with a focus on indie-rock/pop. Email: anitabinder@hotmail.com.

Parts Unknown MON 1pm
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 Cat's Pajamas FRI 11am
The cat's pajamas: a phrase to describe something/someone super awesome or cool. The Cat's Pajamas: a super awesome and cool radio show featuring the latest and greatest indie pop, rock, lofi and more from Vancouver and beyond!

Chips 'n Dip Alternating Thursdays 1pm
Dip in every second Thursday afternoon with host Hanna Fazio for the freshest local indie pop tracks and upcoming shows.

A Deeper Reverb SAT 8pm
Bringing you the chillout world of the heavy reverb genres: shoe-gaze, post rock, dream pop, space rock, trip hop and everything in between, including new tracks and old favorites. Online: [facebook.com/adeeperreverb](https://www.facebook.com/adeeperreverb). Contact: adeeperreverb@gmail.com.

The Burrow MON 3pm
Noise Rock, Alternative, Post-Rock, with a nice blend of old 'classics' and newer releases. Interviews and live performances

The Permanent Rain Radio Show Wednesday (alt.) 1pm
Music-based, pop culture-spanning program with a focus on the local scene. Join co-hosts Chloe and Natalie for an hour of

lighthearted twin talk and rad tunes from a variety of artists who have been featured on our website. What website? thepermanentrainpress.com

ECLECTIC

Transition State MON 12am
High quality music with a special guest interview from the Pharmaceutical Sciences. Frank discussions and music that can save the world

Shine On TUE 1pm
Connecting music and artists through a different theme each week

Soul Sandwich THU 11am
A myriad of your favourite music tastes all cooked into one show. From Hip Hop to Indie rock to African jams, Ola will play through a whirlwind of different genres, each sandwiched between another. This perfect layering of yummy goodness will blow your mind. AND, it beats subway.

The Shakespeare Show WED 12pm
Dan Shakespeare is here with music for your ear. Kick back with gems of the previous years.

Up on the Roof FRI 9am
Friday Mornings got you down? Climb Up On the Roof and wake up with Robin and Jake! Weekly segments include improvised crime-noir radio dramas, trivia contents, on-air calls to Jake's older brother and MORE! We'll be spinning old classics, new favourites, and lots of ultra-fresh local bands!

Breakfast With The Browns MON 8am
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.
Email: breakfastwiththebrowns@hotmail.com.

Chthonic Boom! Alternating Sundays 5pm
A show dedicated to playing psychedelic music from parts of the spectrum (rock, pop, electronic) as well as garage and noise rock.

The Morning After Show TUE 11:30am
The Morning After Show with Oswaldo Perez every Tuesday at 11:30a.m. Playing your favourite songs for 13 years. The morning after what? The morning after whatever you did last night. Eclectic show with live music, local talent and music you won't hear anywhere else.

Stereoscopic Redoubt THU 7:30pm
Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane.

Hans Von Kloss' Misery Hour WED 11pm
Pretty much the best thing on radio.

Suburban Jungle WED 8am
Live from the Jungle Room, join radio host Jack Velvet for an

eclectic mix of music, sound bites, information and inanity.
Email: dj@jackvelvet.net.

Student Special Hour THU 4pm
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!

Are You Aware Alternating Thursdays 6pm
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

Peanut Butter 'n' jams Alternating Thursdays 6:30pm
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.

Live From Thunderbird Radio Hell THU 9pm
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.

Aural Tentacles THU 12am
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.
Email: auraltentacles@hotmail.com

FemConcept FRI 1pm
Entirely Femcon music as well as spoken word content relevant to women's issues (interviews with campus groups such as the Women's Center, SASC, etc.). Musical genres include indie-rock, electronic, punk, with an emphasis on local and Canadian Artists.

Nardwuar FRI 3:30pm
Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo! Email: nardwuar@nardwuar.com

The Medicine Show FRI 11PM
"A variety show, featuring musicians, poets and entertainment industry guests whose material is considered to be therapeutic. We encourage and promote independent original, local live music and art.

Randophonic SAT 11pm
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.

Stranded FRI 6pm
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.

The Vampire's Ball WED 1am
Eclectic audio alchemy; the soundtrack for your transmutation. Rock, weird stuff, dark stuff, and whatever's banging around in the mind of maQLu this week. thevampiresball@gmail.com thevampiresballoncitr.com

Kew It Up WED 3pm
Abrasive fight-or-flight music played at hot loud volumes. unco-operative songs for things that are not alright. Punk, Noise-Rock, Post-Punk, Experimental, Industrial, Noisy, ad nauseum

CINEMATIC

Exploding Head Movies MON 7pm
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.

JAZZ

The Jazz Show MON 9pm
Vancouver's longest running prime-time Jazz program. Hosted by Gavin Walker. Features begin after the theme and spoken intro at 9pm.

Nov. 3: Tonight The Jazz Feature presents trumpet heavy Richard "Notes" Williams' only recording under his name. Williams is here with a fine supporting cast including the great Leo Wright on alto saxophone and flute. "New Horn In Town".

Nov.10: 49 years ago on this day one of the most iconic Blue Note recordings was done. "Unity" with the new organ sounds of Larry Young (Khalid Yassin) with trumpeter Woody Shaw and tenor saxophone giant Joe Henderson.

Nov. 17: One of the finest big bands in Jazz History led by the dynamic wizard of the vibes Terry Gibbs. Recorded live it's "The Terry Gibbs Dream Band".

Nov.24: "East Coasting" is one of bassist/composer Charles Mingus' lesser known albums but a very important one with his regular Jazz Workshop personnel plus pianist Bill Evans. A classic musical statement.

Little Bit of Soul MON 5pm
Little Bit of Soul plays, primarily, old recordings of jazz, swing, big band, blues, oldies and motown.

LITERACY / LANGUAGE

Simorgh THU 5pm
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.

Language to Language MON 11am
Encouraging language fluency and cultural awareness.

DRAMA / POETRY

Skald's Hall FRI 9pm
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 on Twitter: @Skalds_Hall.

SPORTS

Thunderbird Eye THU 3:30pm
Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

PUNK

Rocket from Russia THU 10am
Hello hello hello! I interview bands and play new, international and local punk rock music. Great Success! P.S. Broadcasted in brokenish English. Hosted by Russian Tim. Website: <http://rocketfromrussia.tumblr.com>. Email: rocketfromrussiacitr@gmail.com. Facebook: <https://www.facebook.com/RocketFromRussia>. Twitter: http://twitter.com/tima_tzar.

Generation Annihilation SAT 12pm
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: generationannihilation.com. Facebook: [facebook.com/generationannihilation](https://www.facebook.com/generationannihilation).

LOUD

Power Chord SAT 1pm
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.

Flex Your Head TUE 6pm
Punk rock and hardcore since 1989. Bands and guests from around the world.

GENERATIVE

The Absolute Value of Insomnia SAT 2am
Four solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.



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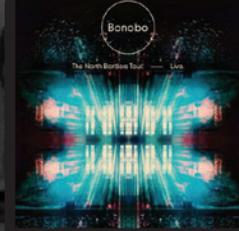
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