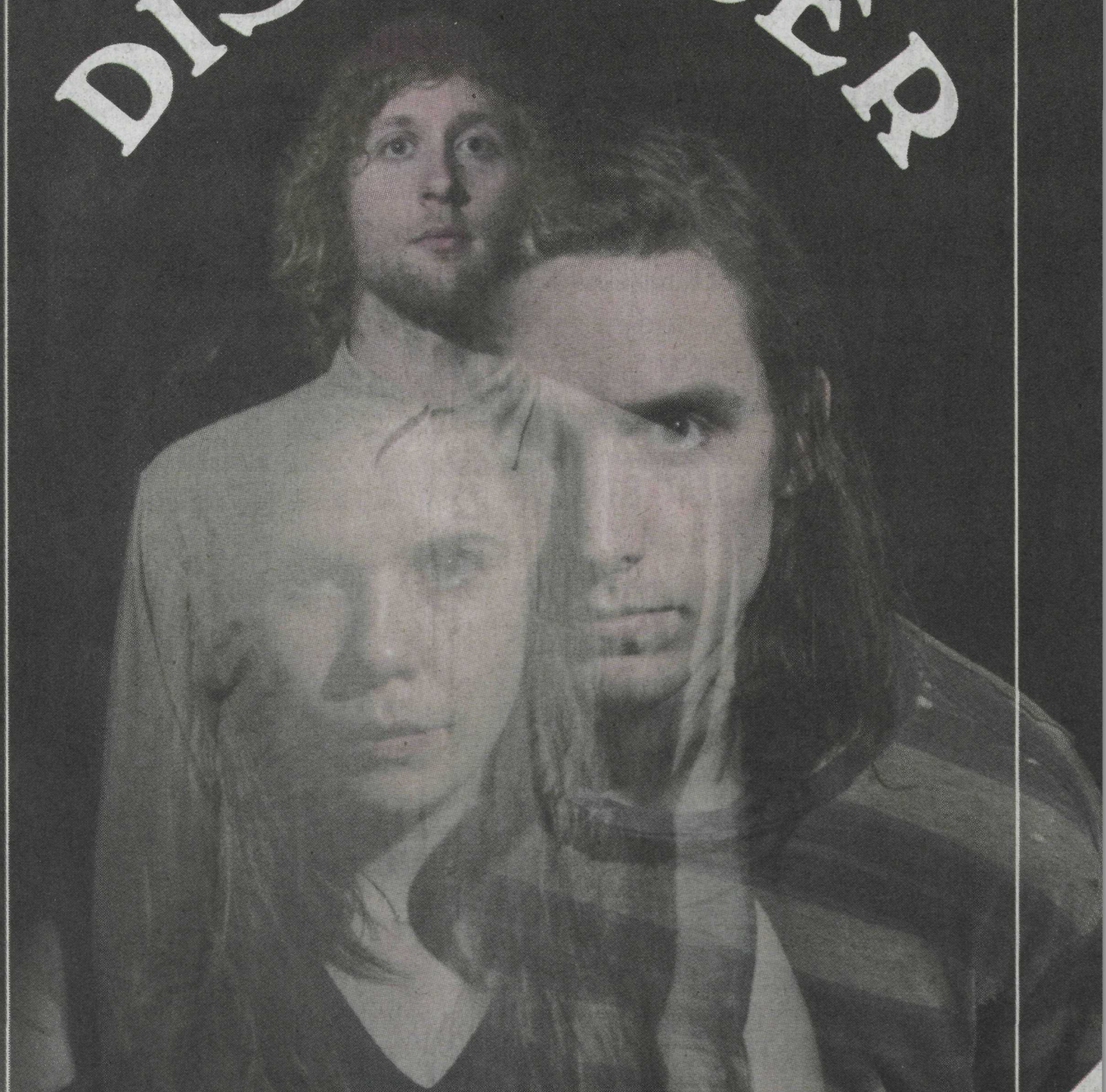
CiTR's FUNDRIVE
runs from Feb 27–Mar 6
Donate to support Discorder Magazine!

FREE!

DISCORDER



MARCH 2014

THAT MAGAZINE FROM CiTR 101.9 FM
SUPPORTING VANCOUVER'S INDEPENDENT MUSIC
COMMUNITY FOR OVER 30 YEARS

FUNDRIVE FINALE
on March 7

UPCOMING SHOWS

RICKSHAW THEATRE

254 East Hastings Street
604.681.8915

MAR 1 **MOUTHFUL OF DAISY VIDEO RELEASE**
Alluvium and Grace Under Pressure

MAR 4 **REAL ESTATE**
The Shilohs

MAR 7 **SPRÏNG ALBUM RELEASE PARTY**
Inhabitants, Johnny De Courcy and the Death Rangers

MAR 8 **HERMITAGE GREEN**
Vagabonds

MAR 14 **GUTTERMOUTH AND THE DREADNOUGHTS**
Boats!

MAR 15 **PETE SEEGER TRIBUTE CONCERT** Fundraiser for
Music Programs at Prisons w/ The Sojourners & more

MAR 21 **THE OH WELLS EP RELEASE PARTY**
Altered by Mom (Ex-Beekeeper) and Alanna J. Stew

MAR 22 **BIZARNIVAL OFFICIAL LAUNCH PARTY**
Grant Lazlo, Michael Fraser, Kasey Riot, and more

MAR 24 **ANIMALS AS LEADERS**
After The Burial, Navene K and guests

MAR 27 **THE BLACK LIPS**
The Coathangers

MAR 29 **ROTTING HILLS VIDEO RELEASE**
The Rock Band Called Time, Wiser Fool

APR 2 **SUICIDE GIRLS BLACKHEART BURLESQUE**

Additional show listings, ticket sale info, videos and more:
WWW.RICKSHAWTHEATRE.COM

http://facebook.com/RickshawTheatre
@rickshawtheatre @rickshawtheatre

CONTENTS

7 DEAD SOFT For the past three years, Dead Soft have been busy making a name for themselves in the local grunge-rock scene. While incredibly revered throughout Vancouver, it's hard to believe Dead Soft have yet to release a full-length—though fans won't have to wait for much longer.

13 SMASH BOOM POW In preparation for their upcoming album, the members of Smash Boom Pow scoured the Internet in an attempt to round up and delete all previously existing content of theirs. But why the attempt at a clean slate? Read on to find out.

21 SPRÏNG Some of the best bands in Vancouver have come from the demise of another previously awesome band. While we're still mourning the loss of the SSRIs, Sprïng are here to help make the grieving process a little bit easier for everyone.

25 THE AFTER MIDNIGHT EP While Nathan Shaw, Jacob Sexsmith, and Shawn Bourks are known for their own projects and accomplishments in the Vancouver music scene, the three artists recently joined forces to collaborate on a track titled "After Midnight." Now, what started as a coincidence between musicians has spawned its own remix EP.

29 THE SHILOHS Biblically speaking, the name Shiloh means "he who is to be sent." Musically speaking, the Shilohs means a four-piece hazy pop-rock outfit from Vancouver. While it's been a year since their last release, *So Wild*, the group are gearing up to open for Real Estate.

55 NOBLE OAK Since Patrick Fiore was six years old, he's been a creator of music. With an earnest and genuine connection to the craft and an online presence that grows each day, Fiore's ready to take his electronic solo project to the next level.

59 ROLE MACH A mainstay in the Vancouver scene, Role Mach are as good at making music as they are at keeping their releases to a minimum. (After all these years, only one full-length is even available online.) Fans of the group are in for a treat though, as Role Mach have a double-release, a seven-inch and a cassette, set for the end of March.

6 **Charts**
16 **Venews: Fox Cabaret**
34 **Art Project: Model**
36 **Calendar**
41 **In Good Humour: Hip.Bang!**
44 **Under Review**
46 **Real Live Action**
50 **On the Air: The Copyright Experiment**
52 **Staff Sound-Off**
66 **Program Guide**

ADVERTISE: Ad space for upcoming issues can be booked by calling (604) 822-3017 ext. 3 or emailing advertising@citr.ca. Rates available upon request.

CONTRIBUTE: To submit words to Discorder, please contact: editor.discorder@citr.ca. To submit images, contact: artdirector.discorder@citr.ca

SUBSCRIBE: Send in a cheque for $20 to #233-6138 SUB Blvd., Vancouver, B.C., V6T 1Z1 with your address, and we will mail each issue of Discorder right to your doorstep for a year.

DISTRIBUTE: To distribute Discorder in your business, email distro.discorder@citr.ca We are always looking for new friends.

DONATE: We are part of CiTR, a registered non-profit, and accept donations so we can provide you with the content you love. To donate visit www.citr.ca/donate.

NOTICE OF DIGITIZATION Let it be known that CiTR is currently working to digitize the entirety of *Discorder*'s archives. Soon all of the past issues you know and love will be available for viewing online. Thanks, computers! If you have any questions or concerns, please contact Brenda at stationmanager@citr.ca

PHOTOGRAPHERS & ILLUSTRATORS: Curtis AuCoin, Britta Bacchus, Yuliya Badayeva, Eduard Barcelón, Magni Borgehed, Paulette Cameron, Aaron Davidson, Sylvana D'Angelo, Pyra Draculea, Jonathan Dy, Jensen Gifford, Dana Kearley, Steve Louie, Gina MacKay, Matt Meuse, Tierney Milne, Rob Ondzik, Alison Sadler, Sam Tudor, Jon Vincent, Ola Volo **PROOFREADERS:** Alex de Boer, Robin Schroffel **WRITERS:** Mariko Adams, Curtis AuCoin, Yuliya Badayeva, Eduard Barelon, Alex de Boer, Evan Brow, Josefa Cameron, Andrew Clark, Sean Cotterall, Fraser Dobbs, Natalie Hoy, Ibrahim Itani, Mike Lakusiak, Erica Leiren, James Olson, Keefer Pelech, Shane Scott-Travis, Maya-Roisin Slater, Lindsay Steward, Elijah Teed, Sam Tudor, Max Wainwright **EDITOR:** Jacey Gibb **ART DIRECTOR:** Jaz Halloran **COPY EDITORS:** Robin Schroffel, Steve Louie **AD COORDINATOR:** Ana Elena Garza **UNDER REVIEW EDITOR:** Robin Schroffel **RLA EDITOR:** Steve Louie **WEB EDITOR:** TBD **CALENDAR LISTINGS:** Sarah Cordingley **ACCOUNTS MANAGER:** Corey Ratch **OFFICIAL TWEETER:** Evan Brow **CITR STATION MANAGER:** Brenda Grunau **PUBLISHER:** Student Radio Society of UBC **STUDENT LIASONS:** Evan Brow, Josefa Cameron

EDITORIAL CUTOFF: February 20, 2014

©Discorder 2014 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 10,200. Discorder is published almost monthly by CiTR, which can be heard at 101.9 FM, online at citr.ca, as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CiTR DJ line at (604) 822-2487, CiTR's office at (604) 822-3017, email CiTR at stationmanager@citr.ca, or pick up a pen and write #233-6138 SUB Blvd., Vancouver, B.C., V6T 1Z1, Canada.

YOUR OPINIONS ARE BETTER THAN MY OPINIONS

First, I'd like to start things off by saying that I love what I do at this magazine.

Too ominous of an opening? I'd hate to give the impression that I'm moments away from announcing my resignation or some other final note, but assuredly that's not the case. I just wanted to make it exceptionally clear that I love my job before I continue any further.

Why am I fan of being editor-in-chief of *Discorder*? I get to work with a whole cast of amazing characters, I get to be on the frontlines of what's happening with the Vancouver music scene, and I enjoy the taste of accomplishment that comes with putting out a great magazine every month. It's the whole package. But hot damn, if there's one aspect of the job that sometimes gets me down, it most certainly has to be the complainers.

Ninety-five per cent of the people I interact with through *Discorder* are sensational. One of the reasons why I'm such a supporter of the arts is the sense of community that inevitably drives everyone together. It's the kind of sense that, "Well, this isn't the best situation to be in but we're all in this so we might as well be in it together." With that in mind, I've met some top-of-the-line knobs during my tenure—namely musicians who get offended when we don't have nice things to say about them.

To our dear readers: if you're only interested in the stuff that's sugar-coated, then perhaps these pages aren't your thing. It's not like our magazine is the edgiest, most radical around town, or even the harshest for that matter, but some people get really distressed about the truth.

One of the cornerstones of music writing is having an opinion. We could be a magazine that gives nothing but glowing reviews to every concert we attend and every album we listen to—but that's boring. The whole "If you can't say anything nice, then don't say anything at all" ethos doesn't apply here. We don't have to be dicks but we're not your mom; we're going to be honest with you.

Despite being the head of a music magazine, I've never been a musician myself. (I tried learning guitar in junior high, developed calluses, and then forgot all about it the following week.) I've never spent months of my life pouring time and dollars into something and had a complete stranger say bad things about it in a print-publication. I don't know what it's like to receive a bad review but it's something no one is immune to. I openly dislike Radiohead. "Christmas in Hollis"? I don't see what the big deal is. Heck, some people don't even like the Beatles. You might disagree with any or all of these statements but that's just because you have a different opinion.

I know it's hard to take criticism but it's just something everyone has to accept. For the most part, it's meant to be something you absorb and take into account for the future. Even sitting down with our art director after the first redesign issue last month meant going over things that worked/didn't work with the new format. The underlying message is, "This can be better and this is how."

Opinions are a ravenous thing. They're important to have, but their significance can diminish the louder you voice them. It doesn't matter if you're a musician or an artist or someone working at Burger King. Learn to take the criticism and move along with your life. No one likes a person who can't let others have a different viewpoint.

But hey, that's just my opinion.

So it goes,
Jacey Gibb

illustration by Dana Kearley

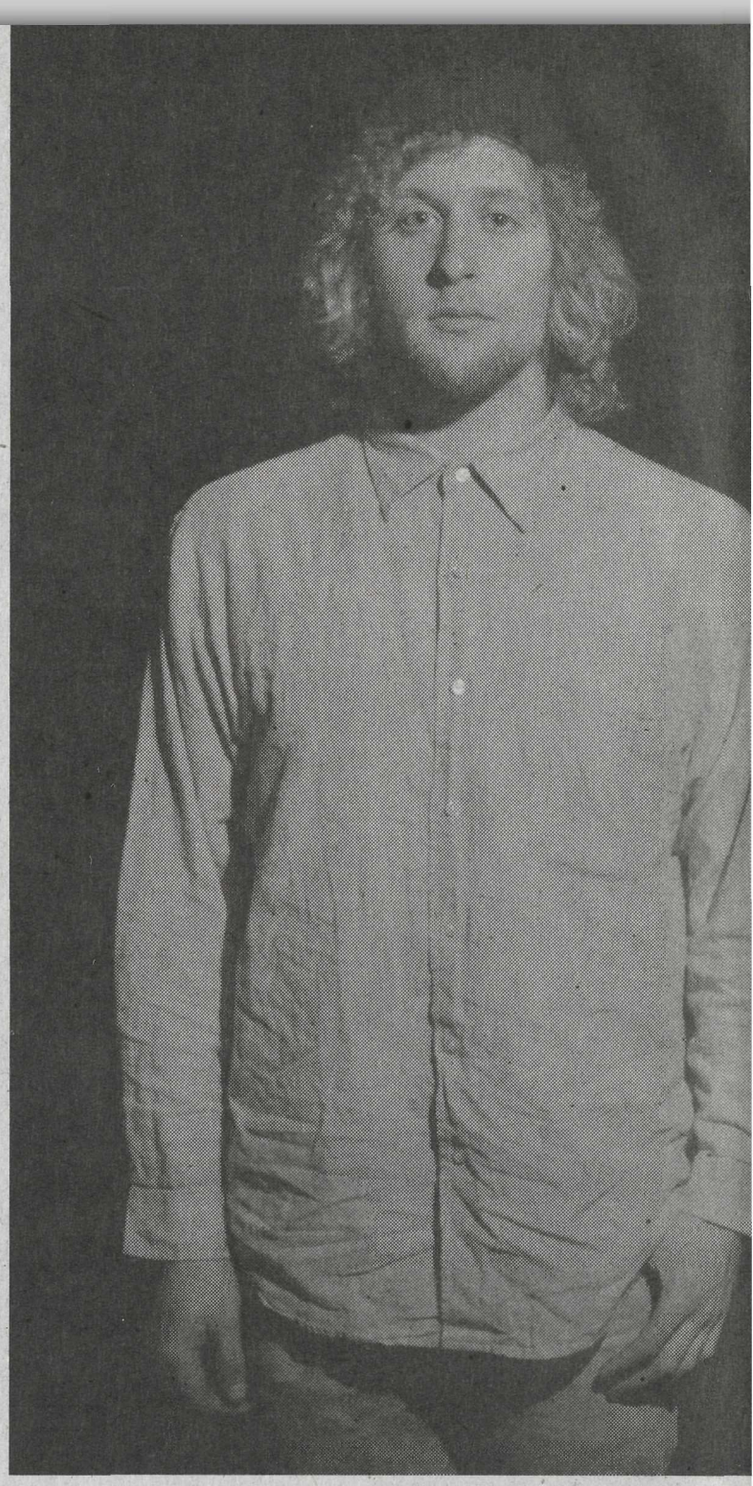
STRICTLY THE DOPEST HITZ OF FEBRUARY 2014
CITR 101.9 FM CHARTS

	ARTIST	ALBUM	LABEL
1	**Dog Day***	Fade Out	Fundog
2	**Sharon Jones And The Dap-Kings**	Give the People What They Want	Daptone
3	**Mode Moderne*+**	Occult Delight	Light Organ
4	**Cult Babies*+**	Cult Babies	Self-Released
5	**Tough Age*+**	Tough Age	Mint
6	**Freelove Fenner***	Do Not Affect A Breezy Manner	Fixture
7	**Connect_icut*+**	Crows & Kittiwakes Wheel & Come Again	Aagoo
8	**Various*+**	East Van Special Blend: Dark Roast	Northern Electric
9	**Hallow Moon*+**	Hallow Moon	Neptoon
10	**Quilt**	Held in Splendor	Mexican Summer
11	**Eating Out*+**	Burn 7	Suicide Squeeze
12	**The Pack A.D.*+**	Do Not Engage	Nettwerk
13	**Dum Dum Girls**	Too True	Sub Pop
14	**Failing*+**	The Apple in the Pig's Mouth	Self-Released
15	**First Base***	First Base	HoZac
16	**PyPy***	Pagan Day	Slovenly
17	**Dylan Rysstad***	Harbours	Sakamano
18	**Jung People***	Gold Bristle!	Self-Released
19	**Thee Silver Mt. Zion Memorial Orchestra***	Fuck Off Get Free We Pour Light On Everything	Constellation
20	**Lindsay May***	Girl with Grit	Self-Released
21	**Tim Hecker***	Virgins	Paper Bag
22	**Peggy Sue**	Choir of Echoes	Yep Roc
23	**We Were Lovers***	Pyramids	Self-Released
24	**Wet Denim***	Wet Denim	Self-Released
25	**Nervous Talk*+**	Introductions	Mammoth Cave
26	**Blackie And The Rodeo Kings***	South	File Under: Music (FU:M)
27	**Soft Serve*+**	Sink Deep	Self-Released
28	**Moka Only*+**	Mutant	Urbnet
29	**Suzka*+**	Within	Self-Released
30	**Hag Face***	Hag Face	Self-Released
31	**Neil Young***	Live At The Cellar Door	Reprise
32	**Warpaint**	Warpaint	Rough Trade
33	**Bliss Club*+**	Bliss Club	Self-Released
34	**Phèdre***	Golden Age	Daps
35	**Fred Eaglesmith***	Tambourine	Self-Released
36	**Greg Rekus***	Punkoustic	Self-Released
37	**White Lung*+**	Blow It South b/w Down with You	Deranged
38	**Skinny Kids*+**	Skinny Kids	Local Art Collective
39	**Three Wolf Moon*+**	Three Wolf Moon	Neptoon
40	**We Hunt Buffalo*+**	Blood From a Stone	Self-Released
41	**Cheap Time**	Exit Smiles	In The Red
42	**Yamantaka // Sonic Titan***	Uzu	Paper Bag
43	**Alden Penner***	Precession	Self-Released
44	**The Ketamines***	Stay Awake b/w Always Small	Mint
45	**CFCF***	Outside	Paper Bag
46	**Arcade Fire***	Reflektor	Merge
47	**Angel Olsen**	Burn Your Fire for No Witness	Jagjaguwar
48	**Stephen Malkmus and The Jicks**	Wig Out at Jagbags	Matador
49	**Energetic Action***	Becoming	Energetic Action Recordings
50	**Robert Glasper Experiment**	Black Radio 2	Blue Note

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

Dead Soft

written by Keefer Pelech
photos by Jonathan Dy
illustration by Alison Sadler
(on page 7)

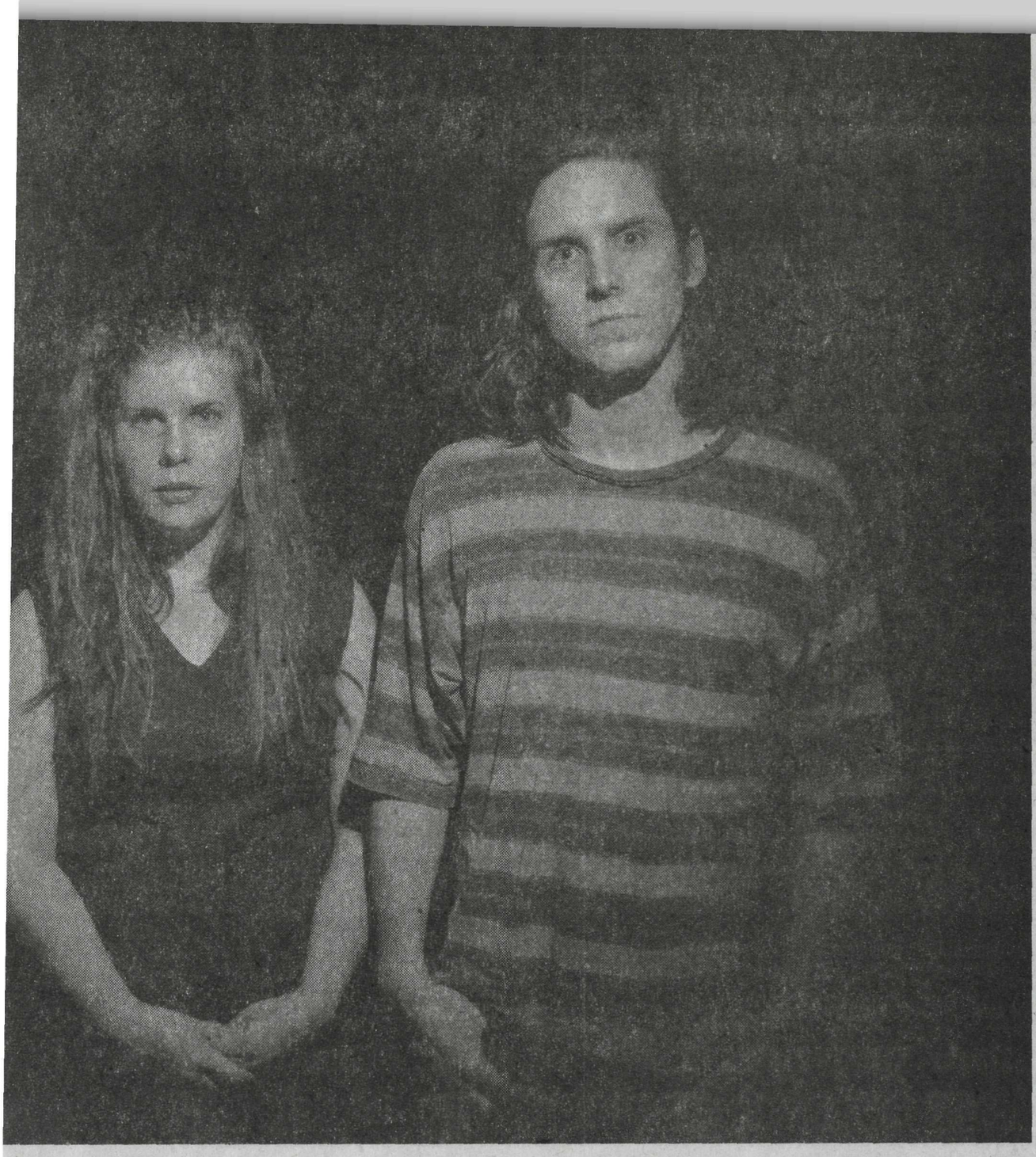


On a quiet night filled with possibility and the unknown, I find myself in the living room of an East Van apartment. Beers are passed around and spirits are up as I take a seat with the band Dead Soft. The trio of rockers seem open and at ease as they tell me about what a rush the last year has been and what's next for the band. (Hint: it involves a lot of shows and the release of their self-titled first full-length album.)

Currently based out of Vancouver, Dead Soft first started three years ago in Victoria. Nathaniel Epp and Keeley Rochon, childhood friends from Prince Rupert, met up on the island and started jamming together before relocating together to Vancouver shortly after. In the band, Epp covers guitar and vocals, Rochon delivers the bass, and Graeme McDonald, who joined the band last year, mans the drums.

Dead Soft harken back to '90s grunge-pop with an affinity for overdriven guitars and catchy vocal hooks. The three-piece lays the fuzz on thick with their wall of sound, punctuated by slower moments of reflection, before the aural dam bursts once more. Epp's singing is often marked with growling accents and lazy falsetto transitions that cut through perfectly. Catchy background vocals often wander in and out, adding texture and inviting participation.

Since moving to Vancouver, Dead Soft have steamrolled along from one gig to the next, working to establish themselves within Vancouver's crowded music scene. It seems like karma is in their favour though, as the band recently put on one of their



Dead Soft harken back to '90s grunge-pop with an affinity for overdriven guitars and catchy vocal hooks. The three-piece lays the fuzz on thick with their wall of sound, punctuated by slower moments of reflection, before the aural dam bursts once more.

biggest shows to date: on February 24, they opened for the Courtneys and the Pack A.D.

The show provided Dead Soft with a chance to greatly expand their fanbase, winning over the crowd with their brand of infectious pop-punk. Rochon was also impressed by the male-to-female ratio of the show's lineup. "Only two boys on a bill with three bands. That's a rock show."

Dead Soft have had a lot of experience inciting energetic fits out of Vancouver audiences, playing at many of the local dives, as well as a sampling of home shows. This history of riotous live sets was put to test when the band embarked on an ambitious cross-Canada tour last summer with the band Sightlines.

"It was hard work, and also the most fun I've ever had," recalls Epp. Over the five weeks of touring, Dead Soft made it to the Maritimes and back, entertaining a plethora of different Canadian audiences. The band took the energy and presence that defined their tour and upon returning to Vancouver, they immediately put themselves to work transcribing it onto a new album.

For their debut full-length, Dead Soft reached out to Jordan Koop—who previously helped the band record their live EP. With a plan in mind, the trio set off for Gabriola Island, home of the Noise Floor Recording Studio and resident producers Koop and Terry O. The destination studio allowed the band to escape from everyday distractions in order to focus on their album.

"It made it a lot less tense than it would have been if we were recording in Vancouver," says McDonald. It was also their first time recording in a real studio setting.

The band spent six days together laying down their parts. After the initial batch of recordings, Epp returned alone for a session to finalize his tracks. The process allowed the band to explore each song and achieve the sound that they wanted. "Laying down the songs, having that time to listen to it after our initial blast of recording, and then going back and really knowing what it was. It took a while for it all to sink in, for me to hear what it sounded like," says Epp.

"The new record's a little bit heavier. It sort of represents our live shows, because [our songs are more intense] live," says Rochon.

"It has a different attitude," adds Epp. "There are still harmonies, but it's moodier. It's not kid-ish."

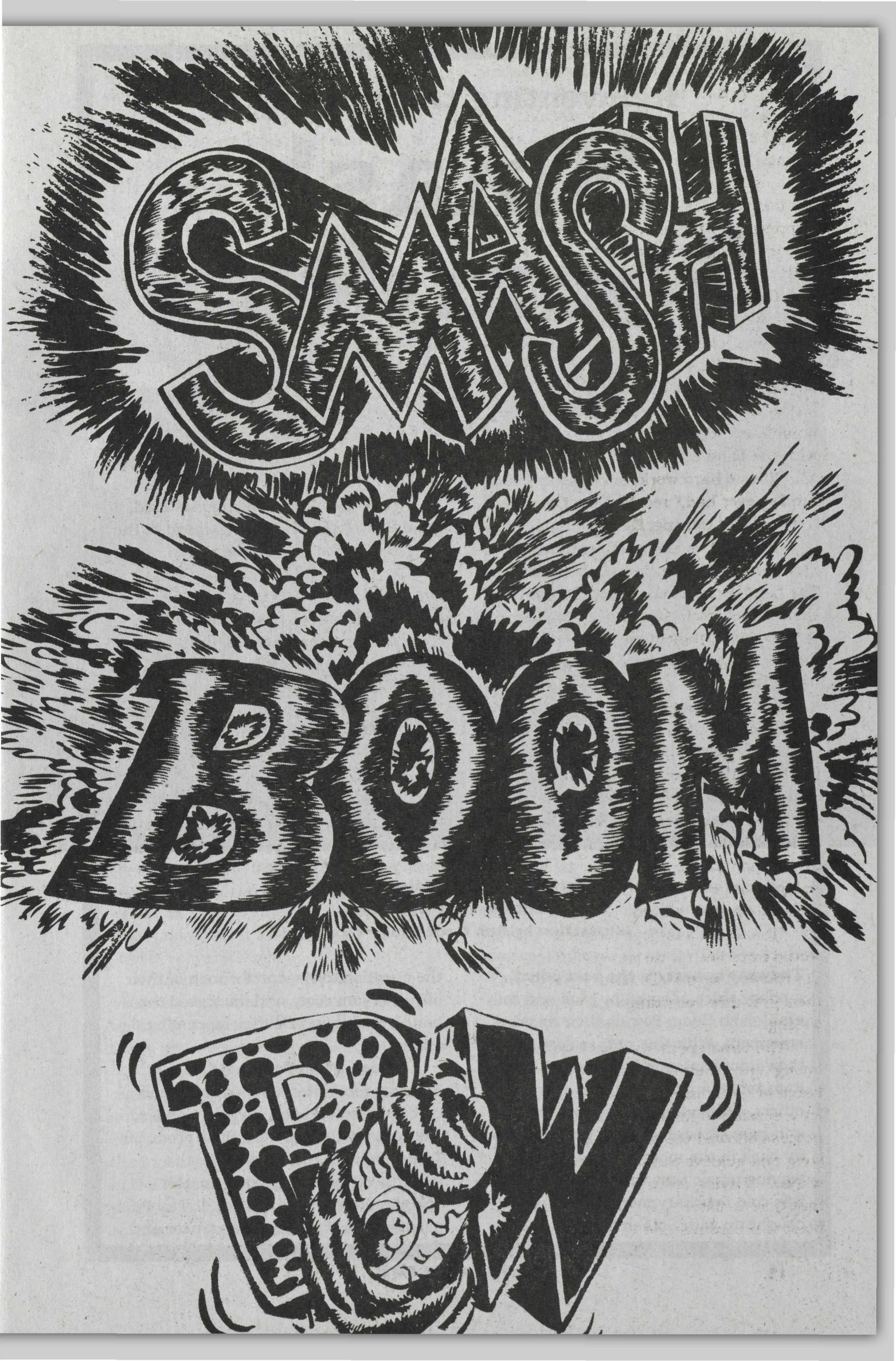
Part old Dead Soft and part new Dead Soft, the album is a reflection of their history, with a combination of both old and new songs. "It's almost like a timeline of the entire band. It includes some of the oldest material, as well as material that was written a week before. It sort of spans the life of Dead Soft up to this point," Epp explains.

While the album's being mastered, Dead Soft is already looking ahead to the future—Epp is awaiting the next time they go in to record, which he hopes won't be long from now. "We have a lot of stuff on the way. I think we grew a lot from the combined experience of touring and then going into the studio shortly after."

While the album won't be out until later this spring, listeners can quench their Dead Soft thirst with the band's previous releases, all readily available on Bandcamp at a "name your price" rate. ✌

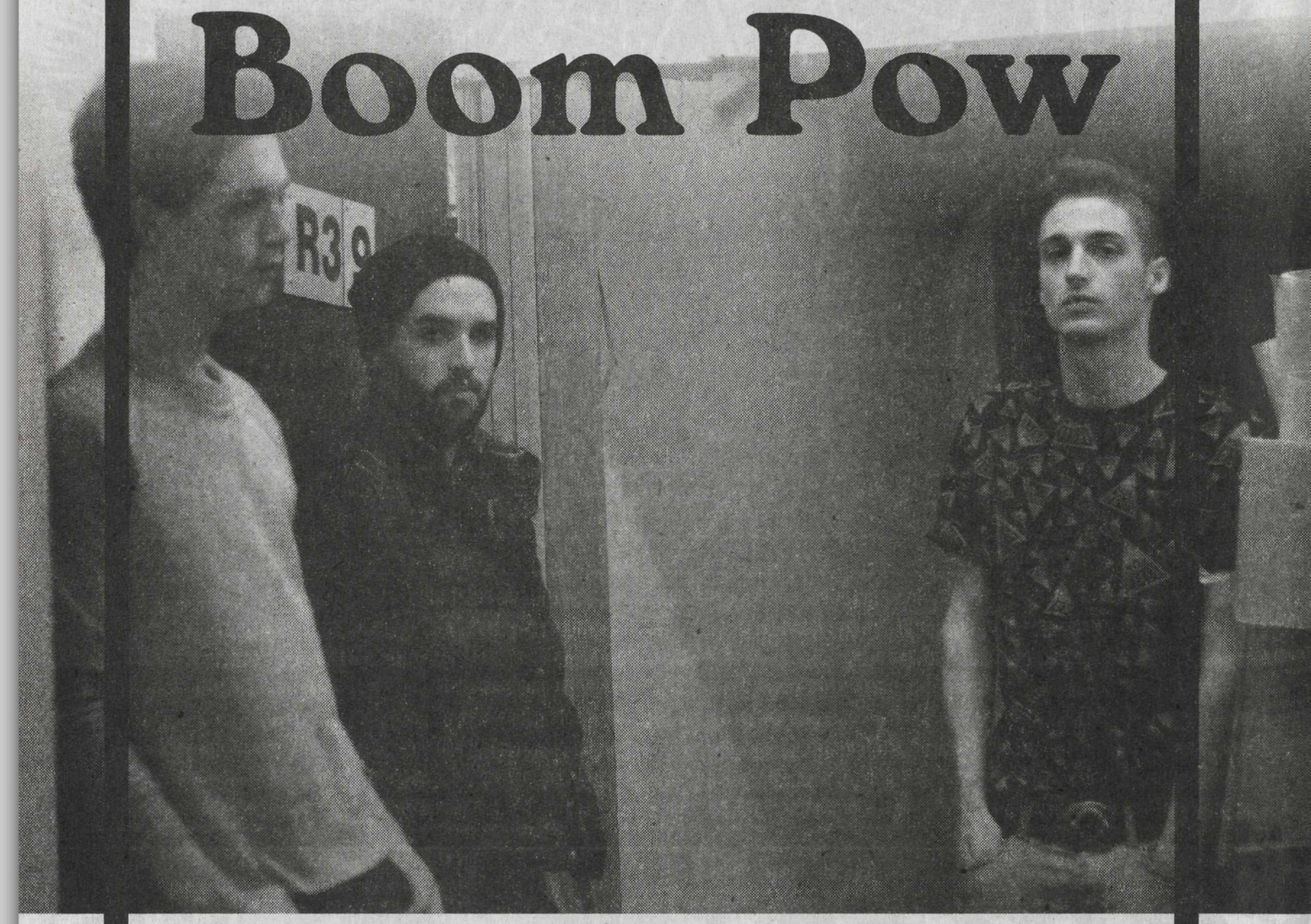
↓

Miss Dead Soft opening for the Pack A.D. last month? Redeem your eardrums by checking out their show on March 7 at the Cobalt with Woolworm, No Boy, and Tim The Mute.


SMASH
BOOM
POW

Reinventing true grit with

Smash Boom Pow



written by Maya-Roisin Slater
photo by Pyra Draculea
illustration by Rob Ondzik (on previous page)

They say honesty is the best policy, a policy since adopted by rock and rollers Smash Boom Pow as their mission statement. With this phrase serving as their unofficial motto, the band's sincerity is what largely sets them apart from others. With a lineup of guitar, drums, and bass, the trio are bringing originality back in the most obvious way—by playing music they themselves enjoy. On this cold February morning, *Discorder* caught up with Smash Boom Pow on the questionably scented couch of their off-white jam room and discussed the band's evolution and their upcoming album.

Smash Boom Pow found its beginning in Victoria as a duo formed by brothers Zane and Ulysses Coppard. Last year, with help from their producer Tobias Schuch, the boys made the move to Vancouver to open up new opportunities for the project. "I was moving from Victoria to Vancouver and

the day before I left I asked Ulysses if he wanted to move with me. The next day he packed a bag and we were here."

Ulysses continues: "We were able to cut our teeth playing every week for a year. We couldn't have done that in Victoria. Here we had a fresh new audience every time, which was really important."

"It was a necessary stepping stone, the first of a lot of steps that needed to happen," Zane concludes.

Since the relocation, Smash Boom Pow have integrated Schuch as a full-time bassist, a change the Coppards embrace fully: "Musically, it feels great! Before we were filling up a lot of empty space, which was actually really fun. But now that we have the bass it's a heavier groove, there's a lot more thickness to the sound; we sound like a proper band now. I never would have said this before, but when it was just Zane and I, it was almost more of a novelty," Ulysses explains.

The change in their sound is prominent. Adding Schuch's depth-summoning bass has cemented a signature sound combining nostalgia for the punk/rock vibes of yore with fresh hip-hop percussion and lyrically moody R&B vocals. These three diverse styles somehow fit, seamlessly tied together by a dirty distortion filter.

In an attempt to reintroduce themselves as the bigger, better band they've become, Smash Boom Pow removed all of their old material from the Internet. "That music doesn't really represent where we are as a band anymore. I think, up until this point, it's been a transitional period," says Schuch.

"Now that we have the experience, we're able to make the sound we want," remarks Ulysses. "It's better all around and that's how we want to represent ourselves."

The production behind their regenerative album was conducted in a rather unorthodox way, or as Zane eloquently describes it, as "a big pain in the fucking ass." The drums were recorded in the basement studio of the Coppards' parents' home, guitars in a makeshift soundproof box in Schuch's apartment, and the rest is set to be completed in their recently acquired jamspace.

"It's very DIY. But so many engineers focus on just getting a nice sound, they lose the style or character behind a lot of recordings," says Zane.

"When they only have a week in the studio, a lot of start-up bands don't have time to dive into performance and groove," adds Schuch. "You're just trying to get all your shit recorded."

The boys are doing their best to put a positive spin on the frustrating process, as the lengthiness and lack of consistency in recording has given them time to further develop their sound and grow as a band. "We could've saved up some cash, gone into a studio, and done it really fast. But doing it ourselves, we've had a lot of control stylistically—that's what it's all about," says Ulysses.

The breadth of time they've had to spend on recording has opportuned longer and more frequent hours of playing, which has contributed distinguishably to their strength as a band. "The goal for a lot of musicians is to be as authentic to the message as possible. That's incredibly difficult while still struggling with the technical aspect," says Ulysses. "Now that we're good enough at playing, we don't worry about our fingers landing on the wrong frets. We can focus on what the songs mean and that leaves it open to pour emotion into. Now we can do the songs justice."

The true grit behind what Smash Boom Pow is doing outshines any spiced-up adjective-heavy description or snazzy font over a moody band picture. This trio of eccentric music aficionados are creating catchy anthems about the highs and lows of finding their place in the world, and refreshingly, their musical actions are speaking louder than hype. ✌

↓

To stay in the know, bookmark smashboompowband.com on your web browser.

OLA VOLO

VENEWS

FOX CABARET

written by Mike Lakusiak
illustration by Ola Volo

In a sense, my tour of the Fox Cabaret began before I even entered the building.

I arrive early at the Fox to meet Danny Fazio of Arrival Agency, the group responsible for transforming Vancouver's last porn theatre (the last establishment in all of North America to screen 35-mm porn) on Main Street near Broadway into a music and cultural venue. The marquee of the building has been freshly painted and new bubbly-lettered "Fox" signs hang above the entrance. As construction noises echo from within, I wander around to the back. In the alley, bordered on one side by a new condo development, I pass the rear door of the theatre, where all manner of god-knows-what took place. On one side, a faded poster pasted to a dumpster of a strung-out-looking Iggy Pop; on the other, a security guard for a condo development.

The scuzzy but character-ridden Vancouver of the alley, the trash, and faded gig posters has long been beset by the forces of development, real estate values, and gentrification. No one knows this better than the guys from Arrival, whose Waldorf Hotel venue on East Hastings ground to a halt last year when the building was sold to a condo developer.

Inside the Fox, I meet Fazio and another third of the core Arrival team, Ernesto Gomez. The renovated space is cavernous, with a long bar along the right side of the former theatre area leading up to a large stage. Red and silver paint is caked presumably several layers deep on the once appallingly filthy walls. Upstairs, in what was the projection room and balcony, there is now a large room with a bar, and booth seating where the projector windows remain in the wall. A small battered sign leaning in the corner advertises the old Fox Theatre's daily fare of "three adult movies starting at 11 a.m."

"It's a little bit like the *Dr. Who* phone booth; the entranceway is quite small and then you come in... it's a big space," says Fazio as we stand in the upstairs room. "I'm really excited about this bar here, this area. We're seeing it as kind of our neighbourhood bar that'll be open seven days a week."

Gomez explains that Arrival had been eyeing the Fox even before the messy business with the Waldorf's closure took place.

According to Fazio, the Fox provided a new opportunity and had several obvious upsides. "Everything we had issues with at the Waldorf, this place was the exact opposite. We had a huge issue with our location at the Waldorf. It's in the middle of nowhere; it was always a challenge for us and this place is in the centre of everything—as far as we're concerned."

"The Waldorf was a very complex size and space," Fazio continues. "The layout was a maze of all different rooms and it was really tough to book. Here, what we love about this place is the simplicity. →

"We just feel like Vancouver is lacking in venues for mid-size bands. There's a real vacuum there and we feel that this fits in really perfectly."

It was a theatre, so it was meant for performance. It's a big black box with a stage at the end of it, which is a perfect size for the kind of entertainment we want to put on. We just feel like Vancouver is lacking in venues for mid-size bands. There's a real vacuum there and we feel that this fits in really perfectly."

Gomez runs through a mental list of the types of events Arrival is looking to house at the Fox, from concerts to art shows, performances, and films. "Even at a programming level, we're being inspired [by the theatre's history]," he says.

"We really want to start our shows early the way you would start cinema stuff and program it throughout the week with different cultural programming. From comedy to jazz, to rock, to you name it—completely eclectic."

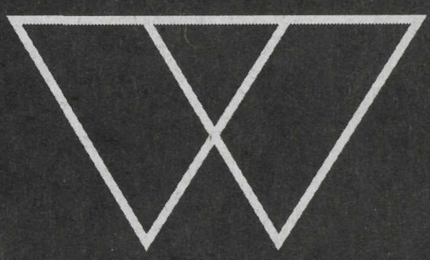
Local architect Scott Cohen, responsible for the Fox's revamp along with the Waldorf complex and numerous other local institutions, shared Arrival's preservationist vision for the space. "He, like all of us, is really interested in preserving authentic spaces in the city," explains Fazio. "There is always this feeling of danger in Vancouver, that we're losing this city to development. So we're all about preserving these authentic spaces and that approach definitely bled into what we've done here. It feels a lot like a theatre still." Gomez made sure to point out that prior to its porn years, the Fox was in fact an art house cinema.

Fazio and Gomez emphasize the community of artists and groups on standby, awaiting the opening. "Building a community around it is important," says Gomez. "We're very close. A couple of weeks... it could happen faster than that. At this point, because we work with so many people, everyone is kind of on alert and everyone is supporting the project, so if we're a go, everyone is all ready to start putting things together and work together. It's not just us. We see ourselves as facilitators in a way. There are a lot of people waiting for this place to open."

The paint fumes start to bother Fazio, so he leads us to the railing of the balcony, pointing out the original projector screen still in place, obscured by the last remaining scaffolding. With one last inspection standing in the way of the Fox's grand opening, both men seem almost giddy at the prospect of the project being finally up and running. [They passed inspection the day after our interview.]

"We've always made a big effort to make sure everyone leaves happy, the artists and customers as well," says Gomez. "I can't wait to open to be perfectly honest. It's been quite a ride." ✌

10 Provinces
3 Territories
1 Altered State



WYRD
DISTRO

distro.weirdcanada.com

FACTOR

Canada

THE BEST DEALS IN TOWN FOR A MEASLY 15 BUCKS

(or, free for station members)

Antisocial Skateboard Shop
2337 Main St.
10% off

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

Audiopile
2016 Commercial Dr.
10% off LPs/CDs

BadBird Media
www.badbirdmedia.com
10% off

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

Band Merch Canada
www.bandmerch.ca
20% off

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

Banyen Books and Sound
3608 W 4th Ave.
10% off

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

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

Bonerattle Music
2012 Commercial Dr.
10% off

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

Dentry's Pub
4450 West 10th Ave.
$6.99 wings, $11.99 pitchers

Devil May Wear
3957 Main St.
10% off

Displace Hashery
3293 West 4th Ave.
10% off

Dunlevy Snack Bar
433 Dunlevy Ave
10% off

The Eatery
3431 W Broadway
10% off

The Fall Tattooing
644 Seymour St.
10% off

Fortune Sound Club
147 East Pender St.
No cover Saturdays (excluding special events)

Fresh is Best Salsa
2972 W Broadway
10% off

Gargoyles Tap+Grill
3357 W Broadway
10% off

Highlife Records
1317 Commrecial Dr.
10% off

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

Limelight Video
2505 Alma St.
10% off

Lotus Land Tattoo
3278 W Broadway
10% off

Lucky's Comics
3972 Main St.
10% off

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

Nuba Kitsilano
3116 W Broadway
10% off food

Pacific Cinémathèque
1131 Howe St.
1 free bag of popcorn

Pandora's Box
Rehearsal Studios
1890 Pandora Street
10% off

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

Perch
337 East Hastings
10% off

The Portside Pub
7 Alexander St.
10% off

Prussin Music
3607 W Broadway
10% off

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

Red Cat Records
4332 Main St.
10% off

R/X Comics
2418 Main St.
12% off

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

The Rumpus Room
2698 Main St.
10-20% off

Save On Meats
43 W Hastings St.
10% off food

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

Used House of Vintage
Granville, Robson St. locations
10% off

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

Vinyl Records
319 W Hastings St.
15% off

The Wallflower Modern Diner
2420 Main St.
10% off

Woo Vintage Clothing
4393 Main St.
10% off

A *FRIENDS OF CITR* CARD SCORES YOU SWEET DEALS AT VANCOUVER'S FINEST SMALL MERCHANTS AND SUPPORTS CITR.

SHOW IT WHEN YOU SHOP!

WWW.CITR.CA

Sprïng

photo by Curtis AuCoin

written by Curtis AuCoin
illustration by Gina MacKay (on previous page)

Sprïng find themselves coming out of the psyche-closet on their new album *Celebrations* (March 4). An afterbirth of Vancouver's post-hardcore group the SSRIs, the band is comprised of Jo Hirabayashi (guitar/vocals), Elliot Langford (guitar), Ridley Bishop (bass), and Kevin Romain (drums).

Celebrations deliberately mends heavy riffs with softer melodies to develop a dynamic sound that is familiar yet strangely experimental at the same time. The album is uniquely both self-recorded and produced in their home studio and is riddled with artful psyche-pop songs, where upon every listen you'll discover different noises lurking amongst the soundscape. *Celebrations* is the culmination of limitless hours spent in the studio by four friends wanting to get real experimental after they had found the perfect ratio of bong tokes to beers. Their songs effortlessly shift from blissful piano and guitar lines to climatic doomy solos with eardrum-shattering cymbals, all to bring you back again, tranquilly left in a peaceful stasis. I was hyped to meet Sprïng in their shared home to chat about their upcoming album and how they ultimately arrived at their new refined sound.

Entering the band's mustard-yellow kitchen, the band greets me as they're shooting the shit and doing their own things. Bishop is fiddling around with some guitar riff as Hirabayashi starts to boil some tea; Langford is slurping some

photo by Jon Vincent

"The songs take on a completely different structure because we were just figuring them out as we went along," says Romain. "Some pretty weird stuff can happen when you're searching for the sketchiest sounds possible. I once played a bow on an oscillating fan and it sounded cool, so we put it on the album."

---

soup, and Romain passes me a beer and tells me to take a seat. We begin talking about what led to the ultimate evolution of the band and how they shifted from the music of the SSRIs into Spr͡ing.

"Basically I was just tired of screaming at people all the time," jokes Hirabayashi, "but I am slowly building up the urge to do it again."

"Well, we initially tried to make another SSRIs album, but that never happened. We were all interested in writing newer stuff and exploring different sounds, so it just made sense to start fresh," Langford adds.

Celebrations provides a sophisticated range of sounds drawing from many different genres including psych, folk, pop, hardcore, and jazz. There's a ton of differing content on the album, but it never seems scattered or incongruous. All of the ranges and transitions are seamless. Spr͡ing find a way to blend explosively guitar-heavy tracks with soothing pop ditties containing piano, saxophone, ukulele, 12-string guitar, and bowed instruments. The band's ability to compose an album with such a diverse array of musical contrasts was definitely assisted by their immediate access to their home recording studio.

"The songs were almost all written by

photo by Curtis AuCoin

mashing together different parts that we had jammed out. We never really tried to simply add stuff onto any particular jam, but worked with the recordings instead," says Langford.

This technique of developing songs from a collage of random riffs and melodies is quite evident on *Celebrations*, where there is almost no evidence of a standard verse-chorus song structure. Instead, Spr͡ing will stock a song full, with six or seven parts of complex acoustic guitar lines, heavy blast beats, stoner-metal breakdowns, and some ripping solos.

"The songs take on a completely different structure because we were just figuring them out as we went along," says Romain. "Some pretty weird stuff can happen when you're searching for the sketchiest sounds possible. I once played a bow on an oscillating fan and it sounded cool, so we put it on the album."

Spr͡ing used the recording process as a way to compose their songs in a way that the majority of up-and-coming bands cannot. With their own studio, they could spend countless hours fooling around without having to worry about the costly bill at the end of a recording session.

"It would have been cool to have just prepared a ton of songs and taken them to Steve Albini" laughs Hirabayashi. "But even then, there is no way the album would have turned out the way it did. I look at having our own space as an investment for future albums to come."

"There were times when we would just be insanely messed up, all hanging out and then we would see what could come out of it. We had this unsung rule that no matter what, the first suggestion would be what goes in. It didn't matter how ridiculous it was, that's just how it went," says Bishop.

"Without the studio, none of the random subtleties would have been thrown in. I hope everyone can catch something different each time they listen to the album, whether it be just someone coughing or the few lyrical bars of 'The Sweater Song' in the background of one track," remarks Hirabayashi.

"What?" Langford interjects, "I had no idea that was in there."

Celebrations pushes the boundaries of studio experimentation and draws on a myriad of antecedent influences. The insane psychedelic songs build upon the familiar to inevitably stick in your head for weeks. When asking how they would label their sound, the band laughs and starts speaking over each other trying to come up with the most absurd description. With answers ranging from "trippy songs with trippy stories" to "casual sex and riffs," Spr͡ing eventually settles on calling themselves a "trans-idiomatic-post-concept-post-anti-solo rock band." Revealing how even though they might have made an austere and dark album, they are far from taking themselves too seriously. ✌

↓

If you're interested in seeing some eclectic musicians play melodic doomy jams, then check out the *Celebrations* album release show at the Rickshaw Theatre on March 7.

Somewhere Between Sunset and Sunrise

the After Midnight EP

written by Sean Cotterall
photo by Matt Meuse
illustration by Eduard Barcelón
(on previous page)

It's a cold yet clear evening in Vancouver as I make my way to Caffé Cittadella, eager to meet the team behind the freshly released *After Midnight* EP.

Everyone is running late, so I seize the opportunity to order myself a coffee. After placing my order, I spot Nathan Shaw, bass and synth player for the acclaimed Canadian band Said the Whale and one of my interviewees this evening. We take a seat in the corner of the café to enjoy our coffees and begin our discussion with just the two of us.

Prior to joining Said the Whale in 2011, Shaw had been taking a break from music. The opportunity to join their lineup arose simply by chance: "I was at a house party in Vancouver and there were some people jamming, so I picked up a bass guitar and joined in. The drummer happened to be Spencer [Schoening] from Said the Whale and we had really good chemistry. He asked me to audition and... we've been touring ever since."

For Shaw, joining Said the Whale and touring full-time was a dream come true—an exciting and equally exhausting dream. Time is plentiful when you're driving around North America four times a year in a small van, which actually enabled Shaw to start dabbling in electronic production. "I've been touring six or seven months of the year since 2011. All of the time I spent on the road led me to start making music with Ableton Live."

After experimenting with beats, Shaw became more familiar with the program and began releasing music under the alias Ekali. "It feels more free a lot of the time," Shaw replies, when I ask him what the main differences are between composing music on a computer and making music with an instrument as part of a band. "I have to shift into my own headspace and be in my own world, which is nice. Sonically, it was difficult for me to comprehend electronic sounds. When I'm programming drums I'm trying to make →

One day, Shaw went over to Bourks' house and showed her a track he'd been working on. Sexsmith came over shortly after and presented both of them with a beat comprised only of drums that, through serendipitous circumstances, happened to be at exactly the same BPM as Shaw's.

them sound humanized and imperfect, which I find challenging."

At that moment, we're joined by the other two interviewees: Jacob Sexsmith, a sample-heavy producer, drummer by the name of the Oneiroscopist, and co-founder of the Mountainous Collective; and Shawn Bourks, an active member of the Vancouver music scene. In addition to singing under the name VZNS, Bourks is also a DJ, producer, and local musician blogger.

With the group now assembled, we take a quick walk back to Bourks' apartment to continue the interview. After settling in, I inquire as to how the trio met. "I met Nathan a while back at a friend's house," explains Bourks. "It was right before I was going to see a Flying Lotus concert. We started talking about Flylo, Teebs, and Lapalux and found out we like a lot of the same music."

One day, Shaw went over to Bourks' house and showed her a track he'd been working on. Sexsmith came over shortly after and presented both of them with a beat comprised only of drums that, through serendipitous circumstances, happened to be at exactly the same BPM as Shaw's. Because the tracks matched tempo, Shaw was able to combine the two in order to create the beat that would be used for the group's first release, "After Midnight."

"It was pretty magical how it worked. After a bit of editing (and some alcohol), the beat was done." Once Bourks added vocals to the track, "After Midnight" became a mellow and soulful R&B tune in the framework of forward-thinking, experimental electronic music. The collaboration was quickly picked up by the music blog futureclassics.ca to be part of their first compilation album.

Following the success of "After Midnight," the three musicians, who came together purely by chance, decided to form a group and release an "After Midnight" remix EP. Two members of the Chapel Sound community, °lhasa and GRLFRNDS, had a great appreciation for the track and decided to make remixes that were eventually featured on the release—with up-and-coming Austrian producer Salute as the third remix artist. Each deviation of the track highlights distinct elements of the original while offering unique additional layers.

While "After Midnight" was the result of three musicians coming together and discovering common musical bonds, the remix EP represents community of an even higher level. Facilitated by an open and inclusive environment meant to enable local musicians, Chapel Sound helps artists to hone their craft and meet like-minded people. It's this type of collaboration that serves as a perfect example of the budding electronic music scene in the city of Vancouver. ✌

↓

You can listen to the After Midnight Remix EP on Bandcamp and keep a lookout for an EP of original material from these three in the early spring.

The Shilohs

written by Elijah Teed photos by Sylvana D'Angelo
illustration by Gina MacKay (on previous page)

Amidst the dimly lit ambience of the Brixton Café, an Atari arcade machine hums and beeps, glasses are repeatedly filled and emptied, and the Shilohs recant the joys and tumults of life on the road. Mike Komaszczuk is the only Shiloh missing from the table, but his faithful cohorts Dan Colussi, Ben Frey, and Johnny Payne are quick to address the absence of the band's "papa bear," and provide excellent conversation on his behalf.

It's been over a year since the Shilohs' last album, *So Wild*; a wickedly accessible compilation with sounds reminiscent of yesteryear, when pop was cool, guitars were clean, and love songs didn't involve the word "twerk." But it's not due to lethargy that the quartet hasn't released any new music since last year—rather quite the opposite. Between two tours spanning both coasts of the US, time spent in Vancouver's late, great Mushroom Studios, and their current travels with Real Estate, the Shilohs have more than their fair share of stories to tell.

Payne, one of the two singer/guitar-players in the band along with Komaszczuk, seems caught between sighing and laughing as he tries to pin down what it's like to tour as a relatively unknown act. "Just curveball after curveball: that's what tour is like. We played a pizza restaurant, a bicycle repair place... just whatever."

Drummer Frey and bassist Colussi add their own fond and bizarre memories, including bachelorette parties, shows in hotel lounges, and a vague recollection of homemade spaghetti in Penticton. "It felt like we should pay our dues a bit. You know, head to the States, play some shitty bars. Put us wherever you want and we'll get some experience on the road," Payne notes of their exploits.

"The term is called 'trailblazing,'" adds Frey, to the laughter of his bandmates, and Payne explains. "That's Ben's favourite term. I'd overhear him at a club talking to some stranger and he'd be saying 'Yeah, we're kind of just trailblazing right now.'"

Despite those less than ideal circumstances, it's obvious that

the Shilohs have become a tighter and increasingly matured unit from, as Frey would put it, their consistent "blazing of trails." "We've shown up to these random shows on tour and you have to adapt to the place," Payne remarks. "We can mellow all of [our songs] out or play them really loud to match whatever the mood is, which is nice. It keeps things interesting. In Canada, we call that dynamics; in the States, they call that 'feelin it.'"

is certainly more personal and less afraid to be upfront.

"There's a definite feeling that this next record has been [made by] a band that's been around together with each other, had experiences as friends, and is more mature," says Frey, with a nearly tangible enthusiasm. "With this new record, I feel like everyone who has written a song has been more vulnerable by letting themselves open up a bit. I mean, we've

"There are always those comparisons to '60s and '70s bands, but it's not really pigeonholing us because [those decades] are basically the foundation of what rock and pop is," says Colussi.

Colussi can't help but laugh. "They're still swinging from the trees down there," he quips.

Payne's musings of the band's sound are certainly on point. The Shilohs are often commended for their '60s and '70s vibe, with vocals and instrumentals coming across crisp and clear, unburdened by monstrous peddleboards or layers of reverb. But the frequent likening to the Beatles and the Byrds doesn't seem to bother these gentlemen at all. "There are always those comparisons to '60s and '70s bands, but it's not really pigeonholing us because [those decades] are basically the foundation of what rock and pop is," says Colussi.

Payne is quick to agree: "I know where it all comes from and I'm proud to carry on the canon as best we can." And carrying on the canon appears to be exactly what the Shilohs intend to do, with their upcoming, self-titled LP scheduled to drop this spring. Considering *So Wild* began production as far back as 2010, it's not surprising to hear that the new material the Shilohs have been working on has undergone changes, both musically and thematically. Payne acknowledges that their earlier songs were some of the first he'd ever written, and with all the experience the Shilohs have acquired over the past few years, the music

been a band for about five years now."

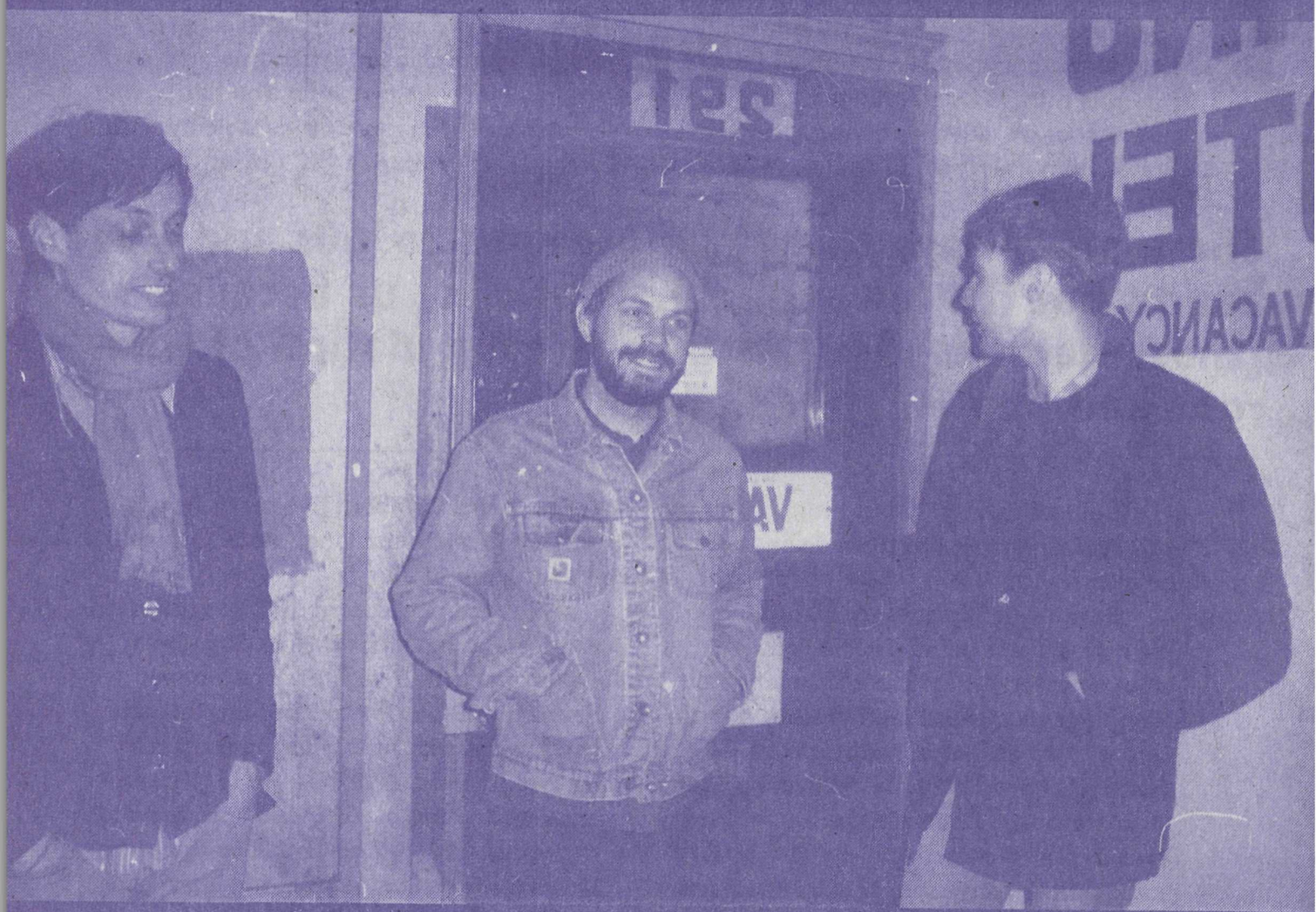
"Borderline too long," adds Colussi, to the laughter of all.

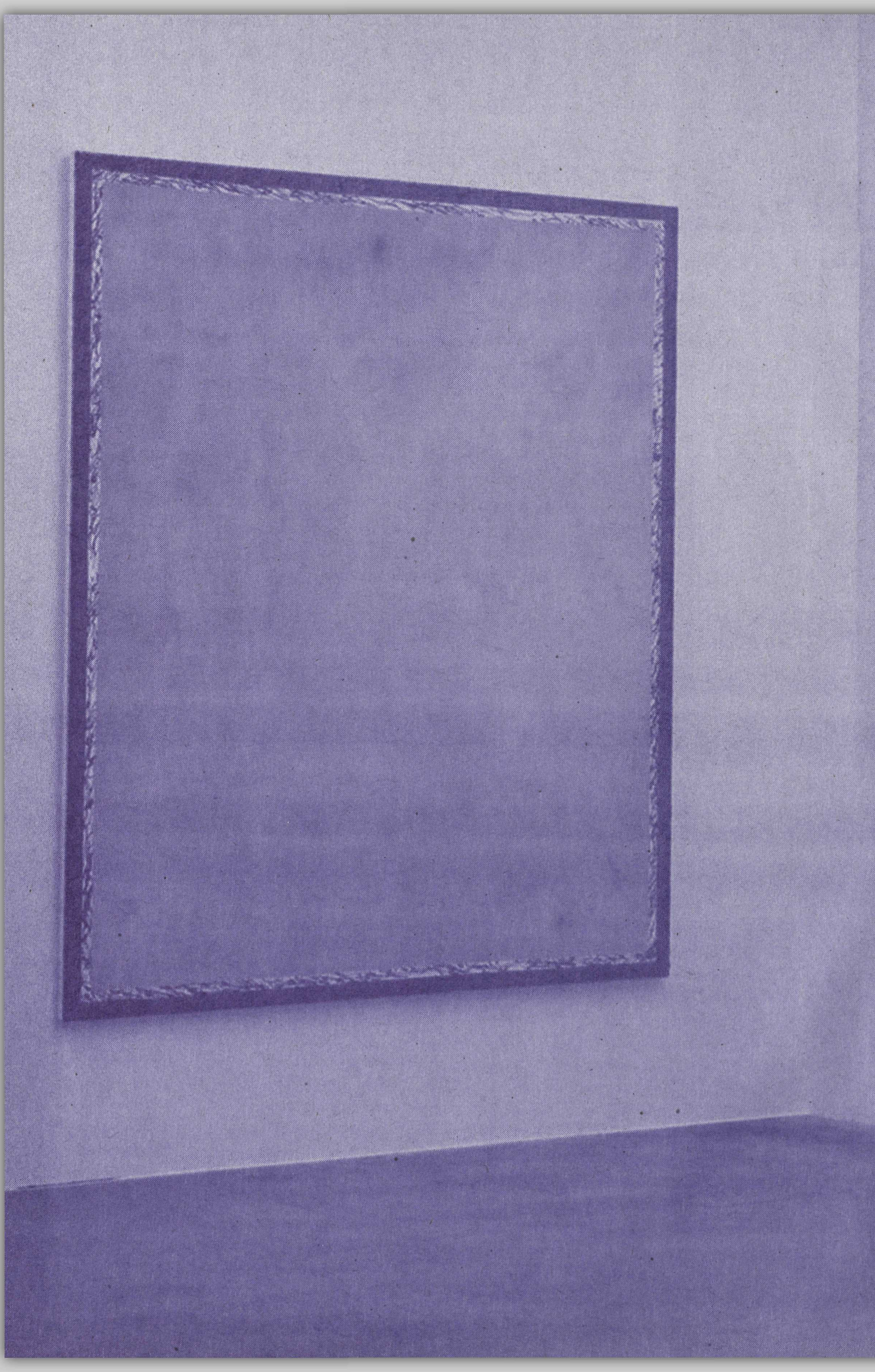
But the new record isn't the only thing the Shilohs have to be excited to about. Their tour with Real Estate began on February 28, and is continuing until the two groups split at the legendary SXSW festival in Austin, Texas. "We're just super enthused to tour with them [and] to watch them play like 10 shows; it'll be awesome," Colussi comments, with equal buzz from Frey and Payne. It's clear that the prospect of playing a show in their hometown with a band they admire is going to be a tour highlight for the Shilohs.

With their calendars in line and tour dates picked out, the Shilohs have embarked on yet another escapade. Between the exposure from playing alongside Real Estate, and their own official shows at SXSW, there's no doubt that the foursome will have yet another batch of stories to tell by the time their new album hits the shelves—presumably with less about pizza parlours. ✌

↓

Be sure to check out the Shilohs on March 4 when they open for Real Estate at the Rickshaw Theatre.


VACANCY



ART PROJECT

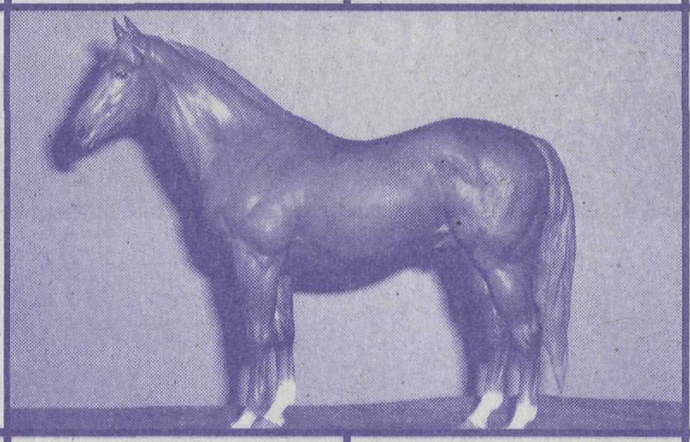
MODEL/MAGNI BORGEHED

Magni Borgehed

↑ 60×50 cm, ink and silk paint on sailing canvas, 2013

—

Model is a project space in Vancouver
run by Rebecca Brewer, Emily Hill, and Laura Piasta.
modelprojects.org

M	T	W	TH	
				
3	4 **Real Estate,** **The Shilohs** @ Rickshaw	5 **Mujeres (Spain),** **Dead Ghosts, Skinny Kids** @ The Media Club	6 **Richie Ramone,** **The Isotopes,** **The Rock n' Roll Rats** @ Biltmore	
CITR FUNDRIVE: FEB 27 – MARCH 6				
10	11 **JD Samson and MEN** @ Cobalt	12 **Dead Meadow,** **Three Wolf Moon,** **The Highway Kind** @ Electric Owl	13 **Defektors, Charm,** **Aquanaut** @ Media Club **The Binz,** **Real Problems,** **What's Hot,** **Hanzai** @ Railway Club	
	18 **The Sounds** @ Venue	19 **Crystal Swells, Yes Bear,** **Nobody, Mother Updutf** @ Railway Club	20 **Nils Frahm, Douglas Dare** @ Electric Owl	
24	25 **Perfect Pussy** @ Cobalt	26 **Weekend** @ Media Club	27 **The Black Lips,** **The Coathangers** @ Rickshaw	
31 **Islands, Escondido** @ Fortune Sound Club				

MARCH

F	S	S
	1 **Broken Water, Weed, Other Jesus, Gretchen Snakes** @ Rainbow Connection **Jay Arner, Tough Age, Fountain, Pinner, Samantha Savage Smith** @ Heaven	2 **Anciients, War Baby** @ Neptoon Records
7 **CITR FUNDRIVE FINALE: Rock Lottery!** **@ BILTMORE**	8 **International Women's Day** **Pink Brown, Man Your Horse, Double Standards, Mi'ens, The Repossessors, Still Creek Murder** @ Rainbow Connection **Three Wolf Moon, War Baby, If We Are Machines, Born In Waves** @ Railway Club	9 **Childsplay, Flub the Duck, She Dreams In Colour, Ginger Johnson & The Furious Four** @ Astorino's
14 **The Tubuloids, Ovary Action, East Van Playboys** @ Funky Winker Beans	15 **Anciients, Christian Mistress, Haggatha, Dungeons** @ Astoria	16
21 **Mounties, Rich Aucoin** @ Commodore	22 **Cool, Pups, Diane, KMVP** @ Rainbow Connection **Jay Malinowski & the Deadcoast, Astral Swans** @ Media Club	23 **Yellow Ostrich, Pattern is Movement** @ Media Club
28 **Head Hits Concrete, Cetascean, AHNA, Cooked and Eaten, Soot** @ Rainbow Connection	29 **Mark Sultan, Neighborhood Brats** @ Electric Owl **The War on Drugs, White Laces** @ Biltmore	30

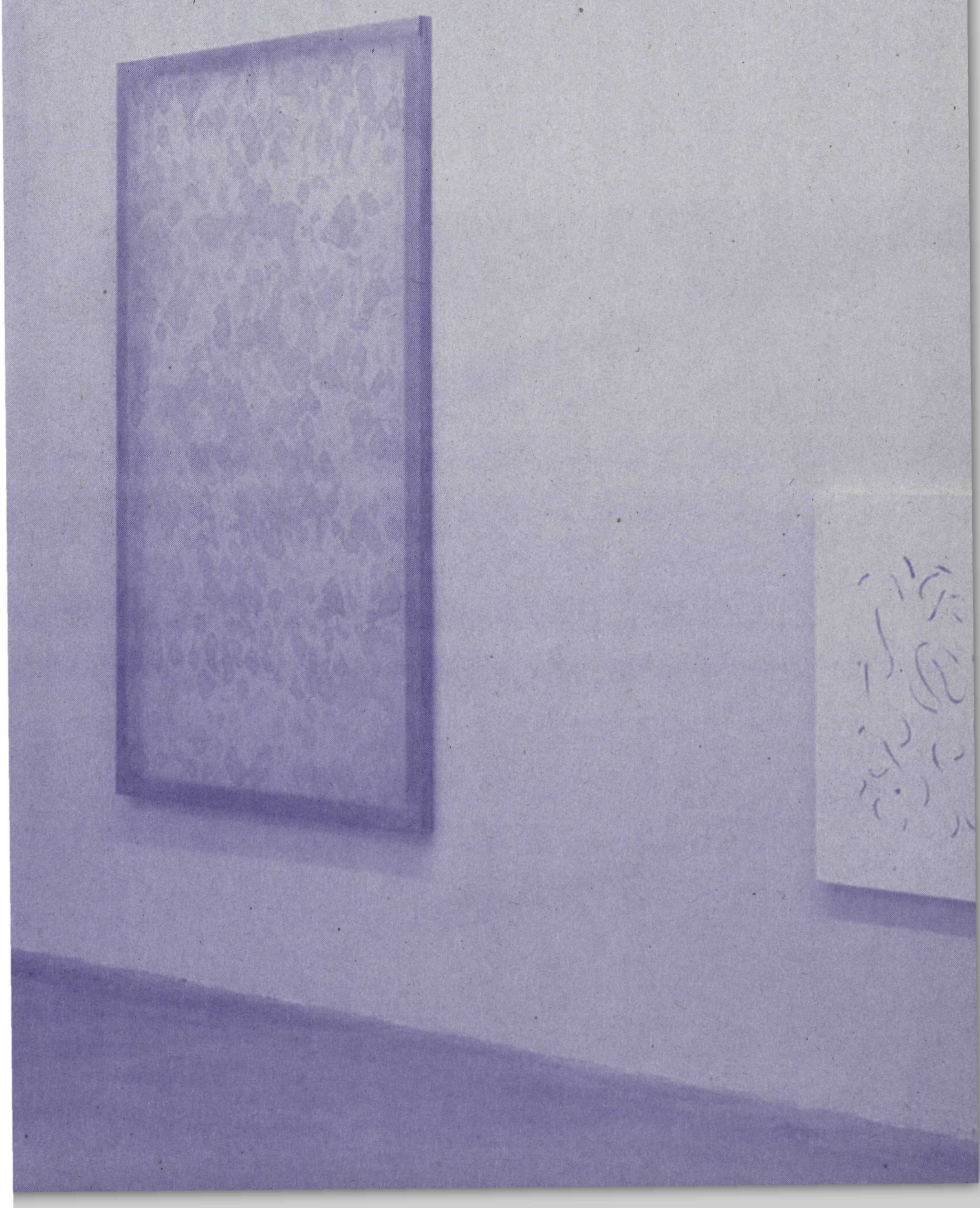
CITR FUNDRIVE: FEB 27 – MARCH 6 →

Magni Borgehed

↑ 145×89.5 cm, ink and silk paint on silk, 2013

Magni Borgehed

↓ Installation view at Galerie Martin Janda, Vienna, group show (next to perplexed you) curated by Jan Verwoert, 2013; from left to right: 179×145 cm, ink, silk paint, glue, oil and gesso on sailing canvas, 2013; 145×89.5 cm, silk paint on silk, wood and ink, 2013; 60×50 cm, gesso and ink on canvas, 2012. photo: (c) Markus Wörgötter courtesy Galerie Martin Janda.

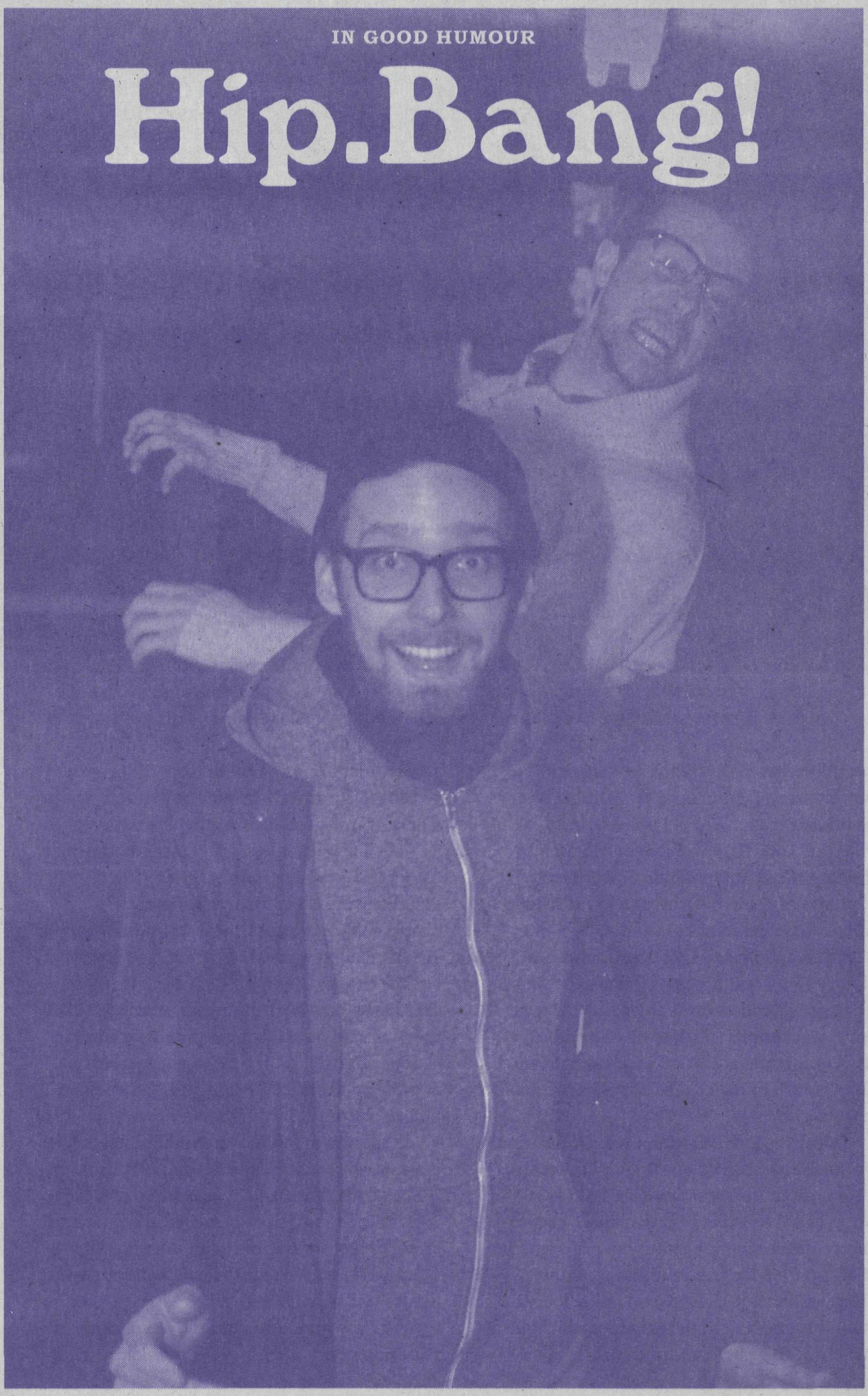


Magni Borgehed

40 | 50×40 cm, acrylic, gesso, ink and silk paint on sailing canvas, 2014

IN GOOD HUMOUR

Hip.Bang!



written by Evan Brow photos by Aaron Davidson

Much like the intricacies of improv comedy itself, Hip.Bang! is difficult to grasp in conversation. When I ask the duo, comprised of Tom Hill and Devin Mackenzie, what kind of performance I could expect from one of their improv shows, it's hard to get a definitive answer.

"You might see a continuous story, you might see a bunch of one-offs... It really depends on the show," says Hill. "Expect really fast, barely noticeable transitions between scenes, a lot of fucking with each other, some mutual sabotage, and anything being a game."

Meeting at UBC Improv in 2006, the two formalized their comedic partnership at a show put on for the UBC Player's Club. The two gelled during a very strange, absurd performance that was only meant as an opener for the mainstage show. Whereas we can only guess the effect the show left on the small audience of UBC students, the performance confirmed a comedic chemistry and a long-lasting relationship that has led the group's show across Canada and into the States.

As for where the duo's name comes from, the explanation matches the alternatively odd, bizarre hilarity the group seeks to snatch out of mid-air for every performance. Much like the group's style, the pair have no definitive answer as to how or when the name manifested; their comedy and their persona exist independently, as if scientists merely observing a phenomenon that has arisen before them.

"I've always liked the explanation that it's not a literal 'hip' or 'bang,' but that the sounds, with the punctuation where it is, 'Hip.Bang!' the sound of it is just the energy that we perform live," says Hill. "And it's a very absurd show we do, so we like to capture that."

"Yeah, and 'Hip.Bang!' is evocative of shooting from the hip, like quick-drawing,

Hip.Bang! on what drew them to improv:

MACKENZIE: "What drew me was the immediacy of the humour and the connection you have with the audience and the cathartic release that improvising gives you. Because it really does give you a rush."

HILL: "Probably babes, fashion, glamour, the money's real good, and exotic trips, you know. But yeah, it's really satisfying to have people laugh because of something you said, so that's kind of addictive. But also the babes."

but also like banging hips, you know, having sex... so violence and sex. Hip. Bang! is about violence and sex," says Mackenzie, with both of them chuckling over an explanation I suspect is half-joke and half-truth.

From their founding to the present, Hip.Bang! have managed to charm the alternative comedy community with two of their self-produced improv shows, one being their weekly *Cloud Comedy* show, and their most successful being *10 Speed*.

"*10 Speed* is a monthly improv show where six improv groups get 10 minutes each [to perform] and if they go over their 10 minutes, we will fuck with them really bad until they have to leave the stage, essentially disrupting their scene," says Mackenzie.

"It's like an improv buffet," says Hill. "Instead of having to order one performance, you get a whole delicious variety of things. And then a lot of crazy stunts will happen, that you'll probably find visually disturbing."

The duo's *10 Speed* show, which operates out of the China Cloud Theatre, is famous for its "disruptions," the various creative ways the two can "usher you off stage."

"My favourite was when I bought one of those remote-controlled blimp sharks and I flew it in from the back of the room while playing the *Jaws* music. It looked really amazing," says Mackenzie.

"We also posted a Craigslist ad with Kyle Fines' phone number that said he had two free Persian rugs and that you could just call him anytime day or night to pick them up," says Hill. "He got about 60 calls in two hours. His phone was basically destroyed for a couple days."

Other disruptions have included releasing two live crabs on-stage, eating garlic and then breathing in people's faces, as well as attaching an enormous dildo to a reciprocating saw and "harassing the performers."

While *10 Speed* has been an established show for over three years now, Hip.Bang! have recently banded together with The Sunday Service, another Vancouver-based improv group, to establish Blind Tiger Comedy, a comedy collection that offers improv and sketch classes, with a plan to feature stand-up classes in the near-future.

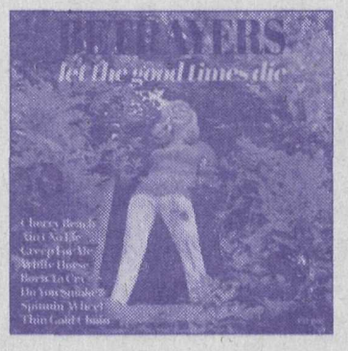
"Blind Tiger is what they called in the prohibition era a speakeasy," says Hill. "You'd pay to see a 'blind tiger' and you'd actually be paying for your sneaky booze. And we just loved that idea of being underground and exciting."

So whether they're teaching improv and sketch to promising newcomers or buying remote-controlled animal blimps for a one-off gag, Hip.Bang! is as active in the Vancouver comedy scene as ever before. And if you're near the China Cloud, maybe stop by for a show—where else are you going to see the comedic potential of a dildo saw? ✌

↓

Join Hill and Mackenzie on the first Tuesday of every month for *10 Speed* at the China Cloud Theatre. Visit hipbang.ca for more information.

UNDER REVIEW



BETRAYERS | *Let The Good Times Die* | Perfect Master

Considering the amount of time that one is subjected to spend inside during the long and cold Prairie winters, it makes sense that some of the best Canadian garage-rock bands hail from the Great Plains. With their hard work, Edmonton's Betrayers are proof of this, as they're one of the few bands these days that really get good old rock 'n' roll right.

Betrayers' debut album, *Let The Good Times Die*, sounds like it could be the soundtrack for a remake of *Easy Rider*. The album opens with the languid vocals and flower-child garage rock-inspired riffs of opener "Spinnin' Wheel." Veering the album in a slightly livelier direction, the bouncing bass line and fuzzed out guitar solos in "Ain't No Lie" would sound at home on a Stooges record. Betrayers continue their nuanced take on psychedelic garage rock with the sublime and slinky standout "Do You Smoke?" and energetic punk-tinged number "Little Girl (You Got Some Growing Up To Do)." On the album's closer, "Too Much Fun," frontman Travis Sargent sings "We're dangerous and we're young / But it doesn't matter now cuz you're having too much fun," which could easily be the tagline for the band and this album. For sun-fueled road trips to times spent inside drinking and dancing the cold away, *Let The Good Times Die* should be your rock 'n' roll record of choice. —Mariko Adams

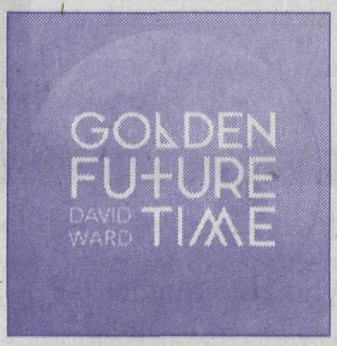
CHUNG ANTIQUE | *Sweater Weather* | 20 Sided Records

Chung Antique is guitar rock for rainy days and winter evenings. The trio may be from Seattle, but *Sweater Weather*, recorded here in Vancouver, takes the best of Cascadia and transforms it into a seriously excellent math rock album.

Following after two lo-fi EPs, now over three years old, *Sweater Weather* is a refreshing update on Chung Antique's core sounds and ideas. Cute song titles like "Stop Making Synths" and "Siskiyou and I" are good introductions to tracks that aim to mellow rather than to alarm—even when guitarist Charlie Zaillian's tone shifts from technical precision to roaring, overdriven arpeggios. The beautiful strength in Chung Antique's mathy, almost prog-influenced song structures come from excellent self-control and moderation: no two tracks on the six-song album ever threaten to make tired or obvious choices, and for a band with no lyrics, that's exceptionally rare to see.

The two tracks held over from their previous EPs—"Room with a Door" and "Bagel

Blue Eyes"—have gotten a beautiful and glorious glazing of recording-room perfection. Chung Antique's pitch-perfect compositions have had a wonderful helping of audiophile-quality bliss layered on top, with sharp drums and thick, mega-technical bass tones punching through the mix alongside fantastically warm, fuzz-coated guitar noodling. Don't come into *Sweater Weather* expecting an overwhelming urge to dance, but sitting down with it between a comfy couch and a pair of headphones might just be one of your winter highlights. —Fraser Dobbs



DAVID WARD | *Golden Future Time* | Independent

Vancouver songwriter David Ward seeks to expand his futuristic soul/R&B sound on his second solo album *Golden Future Time*. An ambitious follow up to his 2012 EP trilogy *The Arrival*, the album is divided between Side A, entitled "Lost" and Side B, "Golden Future Time." The division of the album into two parts is not only reflected in Ward's thematic undertones about fear, loss, and ultimately, hope, but in the shared production duties on each side. Of particular note are the contributions of Tom Dobrzanski (The Zolas) who helms production, engineering, and mixing duties for Side A.

Golden Future Time reaps the rewards of an intricate and meticulously detailed production as shown within the first few seconds of "Slowly through the Night." Ward's falsetto soars over groovy, distorted bass, swelling synths, and controlled drum work, pleading "Please don't take me now" in a haunting fashion. The album showcases the multifarious character of Ward's songwriting. "Ghost in the Woods" and "Be Here" display Ward's talent for crafting subdued, lush ballads. The title track is an upbeat, funky space disco number that could even put Daft Punk's latest work to shame. "Fly" is a trippy electro gem accented by glitchy synths, heavily distorted bass, and anchored by Ward's undeniably soulful vocals. The future is golden and so is this album. —James Olson

ROSS BIRDWISE | *Frame Drag* | Los Discos Enfantasmes

Allow yourself to enter the melting pot that is Frame Drag—not only a series of electronic tracks, but more importantly an experience. The individual tracks are seemingly meaningless in the fluidity of the large experience that is the entire sound of the record. The transition between tracks seems at points almost aggressive, leaving you disturbed, yet hungry for more.

This composition certainly takes inspiration from hip-hop, jazz among other genres as made evident by the sporadic trumpet sounds, spliced vocals, and snare hits. It gives the record the ability to continually surprise and keep you on your feet. Right when you think the arrangement has reached a ceaseless flow, you're whirled into a different oratory journey just as mismatched and chaotic as its predecessor. It's also important to note that Birdwise brings a fresh approach to time and rhythm that heightens the surreal and frenzied stream that is Frame Drag. While ranging from simple synth sounds accompanied with soothing vocals to a fusion of samples from police sirens, snare hits, jingles, barking dogs, muted horns, and so much more, Ross Birdwise truly creates a beautiful mess with this record.

Frame Drag mirrors no rational journey, splicing sounds from almost every genre, keeping the listener entranced in a lovely disordered medley. —Ibrahim Itani

REAL LIVE ACTION

✧ WYRD DISTRO'S VANCOUVER LAUNCH / SISTERS OF SEANCE / N.213

February 15, Neptoon Records

On February 15, music blog/arts non-profit Weird Canada launched Wyrd Distro, describing it as a "massive, loosely curated consignment store" for Canadian DIY artists, or a "central repository for emerging music on a physical and digital format."

It's a milestone for the self-styled lizard army of underground musicians and music enthusiasts. What began in 2009 as the enthusiastic musings of one Aaron Levin is now, in Weird Canada's words, a community "dedicated to encouraging, documenting, and connecting creative expression across Canada"—and the Distro definitely fits that description. It's one of many initiatives Weird Canada hopes to put into place after spending a year as an official non-profit organization.

To mark the occasion, Weird Canada volunteers threw afternoon parties across the country. Playing host to the Vancouver launch party was Neptoon Records, which despite the typically gloomy weather saw a steady stream of people dropping off recordings for Wyrd Distro's warehouse, catching the musical performances, or just picking up free Weird Canada swag.

Given Weird Canada's predilection for the experimental, the lineup at Neptoon was a fitting one, with two of Vancouver's more notable members of its noise and ambient scenes playing. Nic Hughes (as N.213) played a set, followed by Luka Rogers (as Sisters of Seance).

Hughes started N.213's set quickly, thudding yet colourful beats issuing from his loop pedals. Outside, the burgeoning rainstorm finally picked up, becoming a slashing downpour. Inside, Hughes pranced about the storefront—alone-in-the-bedroom jamming, with claustrophobically reverberating vocals, the whole thing taking on a vaguely industrial tinge. (Hughes later described one of the songs in his set as "a little *Lost Highway*," referencing the Trent Reznor-produced soundtrack of the David Lynch thriller.)

Rogers' project, Sisters of Seance, was named for the Fox sisters, 19th-century mediums who, in the aftermath of a family feud, exposed themselves as frauds. But Rogers freely admits he chose the name because it sounded "spooky" and "cool." "I like the idea of tricking people," he said.

It's certainly a spectacle of sorts, even in the tiny space in front of the Neptoon Records storefront, Rogers tending to his gear just-so. Like Rogers's band Basketball, Sisters of Seance played with Middle Eastern themes and digital synths—and kaleidoscopic and cinematic imagery to go with the alternately organic and synthetic soundscapes conjured by Rogers.

More than anything, Rogers's audio-visual set evoked a journey with mesmerizing synchronicity: through cities, through flames (a conflagration of some kind?), through vast expanses both calm

and stormy. The set ended with a supercut of helicopter accidents at airshows playing on the wall. This much can be said: it could have gone on for ages. —Chris Yee

✧ QUILT / JOYCE ISLAND

February 11, The Media Club

Amidst the sluices of rainwater displaced by careening automobiles and a sky heavy with cloudburst, a small crowd assembled at the Media Club on February 11, hoping for a respite from winter's wet malaise.

Greeting the sodden scattering of music admirers was Vancouver's Joyce Island (the nom de plume of Lisa Joyce), a personable and pleasant singer/songwriter whose pretty guitar playing may not be technically flashy, but whose very fine form and shiny smile were endemic. Joyce's tasteful, almost twee, set of songs seemed obsessed with both death and boys while a graceful cover of Waylon Jennings' "Dreaming My Dreams With You," made all in attendance forget about the clammy grip of wintertime.

Now I've been to shows before that have been sparsely attended (Scout Niblett at the same venue a handful of years back drew a similar slight number), and a Tuesday night during a deluge after a long weekend can take a tariff, to be sure, but hot on the heels of just dropped chef d'oeuvre *Held in Splendor*, I was still shocked at the slender assembly. That said, we few were overjoyed to share so intimate a space with East Coast (by way of Massachusetts) indie-pop paramours, Quilt.

A Laurel Canyon country-rock vibe bubbled up out of "Mary Mountain" as Quilt, a four-piece of likable longhairs with poor posture but engaging presence, played with passion and snap, as if it were a sold-out show.

Lead singer Anna Fox Rochinski's banter was bullet-proof and she came across well-mannered and affable, but mostly she providing an otherworldly glow with twang-pop gloss and psychedelia glisten. Her's and lead guitar Shane Butler's harmonies altered Quilt's chemical makeup more than once, and the occasional British accent inclusion to their already wistful psych-folk variant added undeterred delight.

Allowing room for spacey freakouts ("Saturday Bride" is a microdot version of the Mama & the Papas), reflective reservations ("Eye of Pearl" has a Mazzy Star meditation to it), or just a rustic rock 'n' roll reverie ("Tired & Buttered" has a Byrds-like boogie to it that's breathtaking). At times touching on that Elephant 6 aesthetic, a dreamy depiction of psychedelic pop that's rooted in the present but with hearts and flowers for the past.

As Rochinski's rainless and sunshiny voice belted out "Cowboys in the Void" from their 2011 self-titled debut, the artistry and allure on stage was unmistakable. "There's a real clubhouse vibe in the room right now," she teased to applause and shouts of approval before launching into their latest single, "Tie Up the Tides," which may hold the honour for most confident and complex pop single since Dirty Projectors' "Stillness is the Move" (and with angelic harmonies all it's own as well).

It's no doubt that Quilt's star will continue to ascend and larger venues will follow; for the time being, I'm fine being one of the privileged few who shared a wonderful night with these exhilarating up-and-comers. —Shane Scott-Travis

✧ PURE BATHING CULTURE / LA LUZ

February 5, The Electric Owl

Perhaps the best cure for an alarmingly cold February evening in Vancouver is a solid dose of wave-soaked guitar licks melded with doo-wop harmonies followed by hazy, sun-kissed dream pop. This was a remedy tried and true when two Pacific Northwest bands graced the stage of the Electric Owl on February 5.

It is fortunate that the night's opening band, La Luz, made it to Vancouver as they endured a miraculously nonfatal collision with a semi-truck whilst touring

last November. Although instruments and sound equipment were destroyed, no serious injuries were sustained.

The band resumed touring once the non-metaphoric sensation of getting hit by a truck dissipated and made it to their first ever Canadian gig with no interference from destructive motor vehicles.

Upon taking the stage the all-girl four-piece encountered a few technical complications, which left drummer Marian Li Pino temporarily void of a functioning monitor. Soldiering on, La Luz churned out a dozen of their supremely satisfying, reverb-drenched songs.

Despite the late Jimi Hendrix's infamous claim that without Dick Dale the world would "never hear surf music again," La Luz produces music of a similar calibre to predecessors of the genre. It's no surprise that the band cites the Ventures and Link Wray as influences, as they stay truer to surf roots than many of their fellow genre revivalists.

The title track of their 2012 release, Damp Face is particularly demonstrative of their proficiency. The instrumental guitar-heavy surf anthem stood out among their set for its wildly catchy riff, which could have rivalled "Miserlou" back in the day. Such upbeat numbers were interspersed nicely with heavier tracks featuring eerie electric organ solos and tantalizing vocal harmonies.

he band's stage presence was refreshingly unobtrusive, simultaneously allowing their energy to be delivered by their music alone, and upping their cool-factor tenfold.

The band's charming chemistry and cohesion was accentuated by their semi-synchronized choreography, which was restricted to some sly footwork and comically exaggerated bows, providing ironically dramatic song conclusions.

Their less sunny take on classic surf music is likely the result of grey Seattle skies where white California sands should be. La Luz has expertly honed a darker, mysterious sound, flawlessly embellished with touches of doo-wop, garage rock, and jangle pop to create an equally exquisite style of their own.

Portland's Pure Bathing Culture were next to the stage, delivering an entirely different style of West Coast-inspired music. In addition to their latest record, Moon Tides, the duo was featured on Foxygen's highly-praised 2012 LP (vocalist Sarah Versprille performs the enchanting vocal echoes on "San Francisco.")

As a dream pop duo, being compared to Beach House in an inevitable fate. PBC's drum beat patterns bare marked similarities to those heard on Beach House's Teen Dream and Versprille's vocal register is reminiscent of Victoria Legrand's.

The musical/romantic partnership that is Pure Bathing Culture along with their touring bassist and drummer delivered a slightly sleepy performance, enhanced by the labours of a fog machine.

Nevertheless, the short and sweet set livened up for the catchier standouts "Ivory Coast" and "Dream the Dare." Despite not concluding with their cover of Fleetwood Mac's beloved "Dreams," a down-tempo rendition which an audience member vocally requested, Pure Bathing Culture provided a pleasant and, at times, hypnotic détente to the night's end.
—Lindsay Stewart

✧ FAILING / COWARDS / PEACE / RUSALKA

February 6, The Biltmore Cabaret

At once harrowing and stolid, a three-piece collaborative project comprised of Vancouver experimental noise enthusiasts, Nausea, Rusalka, and Worker steeped Thursday's scene in oppressive salt and pepper sound. The Biltmore Cabaret, dimly lit and appearing to be under construction, was further darkened by the crackle of brutalist static.

Looping pedals, sound panels, and a screwdriver-shaped tool, were provoked into prolonged rebellion. As patterns ridged, abrasively they were washed over. The trio commanded an acreage of unadorned clatter, without melody to catch.

The next band was a punk four-piece.

Self-indicted "Cowards," in their first song they built a platform of sound, momentarily bracketed by guitar riffs. During their set the lead singer's lyrics fluxed between berating and booming. There were glimpses of more accessible Pixies grunge stylings and alternatively, metal charged chanting. Likewise, song pacing swung in pendulum. The "war" within their band name was strategic, and it played out in an array of punk progressions.

Quite dichotomously coined, Peace played third. Guitar notes moved forward with steady steps, shaking off much (but not all) of the past set's indeterminate reverb. Individual riffs were knocked out, occasionally bumping against one another. Sometimes brooding, Peace's punk tales continually unfolded with earnest conviction. The movement of their songs offered, without instructing, as approachable pop structures lay casually behind the fuzz.

The headliners, with a playful preposition/noun namesake took to the stage in promotion of their debut seven-track album release, The Apple in the Pig's Mouth. Failing's introduction embraced the audience with mass ambience. Imitating no natural landscape, thick industrial reverb poured out like cement.

Shaunn Watt (guitar, lead vocals) strummed his guitar frantically, seemingly, to thrust noise out at onlookers. Watt's fevered voice bellowed out demands. Where his words hit, craters were left. Kneeling down in determination, Lindsay Hampton (guitar) quickly filled them with distortion while Will Kendrick (drums) pounded out any spaces left unscathed.

There was a particular cadence to Watt's words that seemed slightly stretched. Far from artificial, his distressed vocals continually found reinforcing context alongside Hampton's shadowy scenery.

With the guidance of Kendrick's linear beats, Failing's sullen songs were lightened by rhythmic stability. The engaging structure of their sound, (wherein a message always hid beneath the murk), allowed Failing to build badlands. Their eroding notes wore away an arid, but beautifully melodic terrain. —Alex de Boer

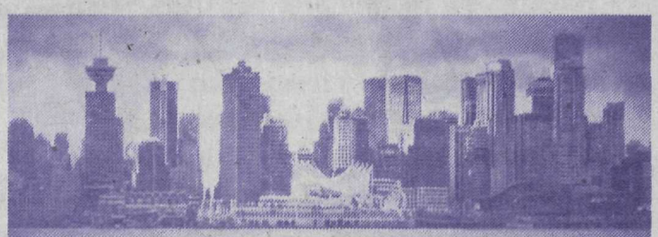
TURN YOUR PASSION FOR RADIO INTO A CAREER.

Canada's only one-year postgrad specializing in Radio. Follow us on Twitter @HumberGradRadio.

Apply now!
mediastudies.humber.ca/radio

HUMBER
School of Media Studies
& Information Technology

WE ARE
STORYTELLERS



Take control of your own content

Thousands of people deciding what to do tonight will be viewing your profiles and event listings.

Make sure that it's what YOU want representing you. Share profile access with multiple band or staff members, so it's easy to stay up to date.

LIVE VAN .com

Maintained by thousands... because it works

ON THE AIR

THE COPYRIGHT EXPERIMENT

interview by Sam Tudor illustration by Tierney Milne

***On The Copyright Experiment*, Jeff Fenoli** and Tim Fernandes combine their love of electronic and dance music with an interest in the issues surrounding current copyright laws. Maybe it's an unexpected combination, but by solely playing music available for free online, Fenoli and Fernandes prove every week that a changing system changes music. The three of us found a couch at CiTR and sat down to talk about democratic radio, sampling, and Biz Markie getting in trouble.

Why did you start *The Copyright Experiment*?

FERNANDES: It's kind of a combined brainchild of ours. I know we both wanted to do a show for a while, but I was never sure what I wanted the concept to be. Jeff had the idea of doing a show where we only play free music, which I thought was a really cool idea and something that hadn't really been done before. I've been interested in intellectual property law and how that works in society for a while, and so I thought those two ideas could work together.

FENOLI: Simply having the ability to do a radio show every week with free music within our style *and* meeting all the content requirements is pretty astonishing. It kind of speaks volumes as to where we're at in terms of how we treat intellectual property in music—we wanted to explore that.

What is the most interesting case study you've come across?

FENOLI: The most interesting cases to me are the ones that have historically set the precedent for the way we view sampling and fair use laws. The thing is that the precedent is usually a lot different from the actual letter of the law. There was a Biz Markie case that we talked about where he sampled a bunch for his record, but one of his copyright holders won a lawsuit that forced the label to remove the samples before the record could be sold again. That set a precedent for people to be much more careful and conservative in the way they sample in hip-hop. I imagine if that didn't happen, the music people make would sound different today.

FERNANDES: Sampling wasn't something that was really conceived of when the US introduced fair use into their copyright act in the '70s. Sampling uses a direct, copyrighted recording, which is totally different from using the same kind of ideas or themes as someone else, so it raises a bunch of questions. The laws just haven't caught up yet.

Where do you see issues surrounding copyright going in the future? What would you be discussing on this show in 10 years?

FERNANDES: I would hope we're not still discussing the ways in which copyright law is failing the current state of affairs. That's a central idea on our show: the idea that, in a lot of ways, copyright law is not really suited for the way that people are treating intellectual property these days. So I'm hoping in 10 years we aren't having the same discussions.

FENOLI: There's so much music out there that is completely sample-based. For that to be existing and flourishing now gives me hope that maybe copyright laws will become less stringent and allow for more creative flow to happen naturally without as many barriers and pressures.

FERNANDES: The biggest problem right now is that the primary benefactors of the current laws are the people who hold rights in the interest of making money off of them, rather than to have creative control that they are artistically interested in disseminating. The people who lobby for the laws that are in place now, they're acting against the interest of improved creative flow, and more in the interest of just, um...

FENOLI: Cash flow.

FERNANDES: Yeah.

You play a lot of electronic music. Is music of that genre more likely to be free?

FERNANDES: I think the reason there is so much free electronic music is because the barriers to creating it are fairly low cost now. The fact that the tools to make it are easy to come by gives more of an incentive for people to just put it out for free. If you have a full band, it takes quite a bit more effort. It's an interesting work flow for electronic artists in that it essentially allows people to make something and get feedback on it in the same day.

In what ways is this an experiment?

FERNANDES: The reason we called it that initially was because 10 years ago we wouldn't have been able to do this show. Free music on a traditional radio station is a fairly new concept. We also put download links for all the songs we play on our blog as well. So I think it's kind of an attempt to democratize radio, because radio can be very authorial. This way, if you like something we play, you can download it too because it's free, just like we did. Then we're all sharing in the music goodness, and it becomes a bit more communal. ✌

↓

Listen to *The Copyright Experiment* every Thursday at 11:00 p.m. on CiTR 101.9 FM. Also, check out the blog for their show at copyrightexperiment.tumblr.com.

STAFF SOUND-OFF

Before losing yourself to the brohemian merriment of St. Patrick's Day on March 17, it's important we honour March 8, also known as International Women's Day. While female artists have always played a crucial role in the music we love, the industry is far from immune to the challenges women sometimes face. Sexism, inequality, misogyny, Whatever you want to call it, there are some people who never left the early 18th-century and still think this crap is acceptable. That's why *Discorder* is paying tribute to all the women who rock, the ladies who roll, and those who refused to let someone tell them anything different.

illustration by Dana Kearley

MARIKO ADAMS, *Contributor*
Carole King is my queen. Not only did she have her first hit song by the age of 18, but she's written almost 120 hits on the Billboard Top 100. Needless to say, the girl got stuff done. On top of that, the theme song for the women-centric television show *Gilmore Girls* is a reworking of her song "Where You Lead," which is from her most successful and my favourite album, *Tapestry*. What's more, her life story got honoured in a Broadway musical last year. How many people can say that?

YULIYA BADAYEVA, *Contributor*
Laura Marling is a gem singer/songwriter from Eversley, United Kingdom. Her voice is beautiful and eloquent all at the same time haunting, in a Virginia Woolf sort of way. From previous collaborations with Marcus Mumford and Johnny Flynn, she has carried her elegance on through her solo work—namely her second album, *I Speak Because I Can*, which was stocked with prose of dreaming, longing, growing, and all things life related. She takes matters to that liminal state, where music meets feels.

EDUARD BARELÓN, *Contributor*
Sharon Cheslow is one of the most impressive female musicians of all-time. A founder of Washington DC's first all-female punk group, Chalk Circle, and member of Bloody Mannequin Orchestra, she also collaborated with Kathleen Hanna in the group Suture. Cheslow was also in a one-off project with Fugazi's Joe Lally and co-published a seminal photographic punk book, *Banned in DC*. She encapsulates everything great about punk: open-mindedness, nonconformism, and down-to-earth attitude. In her own words: "Make music with your friends. Don't worry about what people think. Have fun, be creative, stay positive, do it yourself."

EVAN BROW, *Columnist*
The first time I saw the Pack A.D., I loved their sound. It was tough, relentless, and meaningful, like all garage-rock should be. The second time I saw them, I loved their performance. They exuded the sweaty, focused, yet somewhat unhinged persona I've grown to idolize in garage-rock bands. The third time I saw them, I finally realized I just plain loved them: their band, their albums, their dominant presence in the Vancouver rock scene. They were fresh electric air to my uncharged lungs. Thank you, the Pack A.D., and keep rocking.

ANDREW CLARK, *Contributor*
I never get sick of listening to my favourite female band, Shonen Knife. They play a perfect blend of Beach Boys and Ramones with a cute Japanese twist. The name is also fitting, as it translates to Toy Knife, a cute version of a something dangerous. They never disappoint because, like the Ramones, no matter how many times they switch line-ups, they still sound like Shonen Knife. The live shows are always high energy, plus they seem genuinely happy and excited to be there. I always find myself singing along with the Japanese songs, even though I don't speak the language.

FRASER DOBBS, *Contributor*
My favorite female musician has to be Sarah Lipstate, the woman behind Brooklyn-based experimental guitar project Noveller. Noveller explores the full range of what a guitar is capable of, from irradiated drone to careful ambient pieces, and everything in-between. Her newest album, *No Dreams*, toys with synthesizers as well as her exploration of the electric six-string, and the inclusion is even more powerful than her previous works. Not only does Lipstate provide a huge amount of influence and motivation for my own projects, but she reminds all her contemporaries to distance themselves as artists from their art.

NATALIE HOY, *Contributor*
It's a tough choice between the front women of two of my favourite bands, but I have to settle on Tonight Alive vocalist Jenna McDougall. I've been fortunate enough to catch their live set twice, and McDougall never fails to captivate with her

spunky, yet genuine stage presence; I've seen her leap off more speakers than any of her male counterparts. Combine that with her raw vocals, and one can't help but have a smashing time at their shows.

ERICA LEIREN, *Contributor*
Short, sharp, sweet, Dolly Mixture are my favourite girl group. I love their melodies and lyrics, such as "Take a girl who's 19 and nearly 20 / tomorrow's her birthday but she's not ready / Time is running out and she still can't believe that in just a few hours she'll be a Been Teen!" They had beautiful harmonies, charming accents, and clever lyrics. The sweet and sassy Dollys gave their fans all they could ask for when they released their *White Album*, a double record set of 27 demos with a plain-white cover and each copy numbered and autographed by the girls. "How Come You're Such a Hit with the Boys Jane?" is my favourite, but "Sidestreet Walker" is equally good. Like the candies, the Dollys are sweet, but you never get tired of them. Try some.

STEVE LOUIE, *RLA Editor*
A band so short-lived but so influential, I became captivated with Marine Girls after discovering them on Kurt Cobain's top 50 albums and during the C86 dance night era (again, short-lived) at the Waldorf. Tracey Thorn would then become Everything But the Girl but that would become another obsession. At a time when punk was most of the rage in the UK, Marine Girls' debut of "Beach Party" was the perfect lo-fi pop antidote to the sound of that era.

JAMES OLSON, *Contributor*
Alexis Krauss and Derek Miller a.k.a. Sleigh Bells are making some of the loudest and most challenging pop music on the scene today. Miller's bone-crunching riffs and noisy industrial beats would certainly be less invigorating without Krauss' commanding vocals. Whether she's shouting like a domineering cheerleader on "Infinity Guitars" or providing breathy, dreamy melodies over the persistent chug of "Road to Hell," Krauss perfectly complements and anchors the sheer volume of Miller's compositions. Sleigh Bells are a winning combination of tactical aggression and catchy songcraft, lead by a spunky and confident frontwoman.

MAYA-ROISIN SLATER, *Contributor*
My devotion to pop-goddess Beyoncé is unparalleled by love for any other thing on this scorched earth. Her confidence and magnetism have maintained her as one of the only female pop stars to sexualize and embrace her femininity in a positive light that doesn't make her audience piteous or uncomfortable. Her songs are infectious and her voice and presence is breathtaking. She has been reigning queen of the charts since she was 15 and is undisputably one of the greatest performers of all time. As an added bonus, she happens to be one hell of a honey.

MAX WAINWRIGHT, *Contributor*
How many classically trained musicians can cover Big Black and match their venom? How many guitarists shred without a pick? How often do Conan musical guests nod to Elvis Costello's infamous SNL stunt on national television? Even if any of these weren't impressive enough, St. Vincent a.k.a. Annie Clark, writes some of the best art-pop of our time. Songs like "Laughing With A Mouth of Blood" and "Year of the Tiger" are strange, sinister, and beautiful. St. Vincent demands explanation but refuses definition. ✌

Noble Oak

written by Josefa Cameron
photo by Paulette Cameron
illustration by Britta Bacchus (on previous page)

The energy is alive at Los Cuervos. A sumptuous array of taco toppings are spread out-of-reach from where I chat with Patrick Fiore, a.k.a the man behind Noble Oak. The workers are racing in-between chairs; the cooks hastily crush ice and steam tuna. We're sitting at the bar sipping salty margaritas and deep in airless conversation, as if in a bubble, secured from the restaurant's vibrant affairs.

The name Noble Oak may or may not sound familiar. If it does, you're probably a web maestro and have his majestic tunes queued up to crank on hazy days. If it doesn't, you're quite frankly missing out. The electronic producer's timely releases and distinct sound have gained him substantial Internet recognition after releasing a number of singles and EPs online.

Amid the vivacious Los Cuervos and the coziness of JJ Bean, we summon details concerning everything from Fiore's beginnings to his future. "I've been playing music, mostly piano, since I was six." After unearthing his unique recognition for perfect pitch at a young age, his love for piano blossomed. "In first grade I saw a teacher playing piano and was like, 'Oh my God, that is the coolest thing in the world. I want to do this, I want to learn it.' I had a toy piano and could tell it wasn't in the right key."

Playing classical piano throughout the majority of his life sanctioned his joining a folk band, 41st and Home. Fiore's interest in music software sparked the transition from folk to experimental electronica. "I first found GarageBand and began experimenting with other softwares. Now I use Ableton."

The Internet has inescapably aided the snowballing of Noble Oak. "The Internet has provided me with so many different outlets, especially with SoundCloud. It allows people to find and share ideas. It has helped create a large community around music." For the most part, the Internet has taken on an active role, allowing him be more passive in regards to distributing his music.

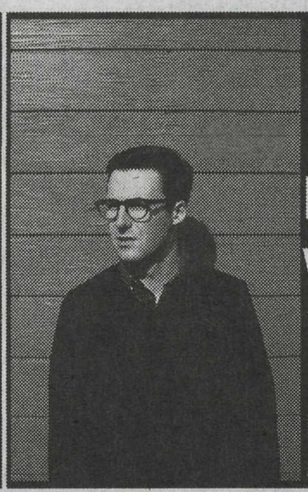
Gathering inspiration from a vast accumulation of things, Fiore's songs rarely follow a similar process of development. →

COMING SOON FROM: MRG Concerts

INFO AT MRGCONCERTS.COM TICKETS AT NORTHERNTICKETS.COM

CITR 101.9fm / CITR.ca DISCORDER

SOLIDS with PUP
The Media Club | March 3 | Doors 8pm



NICK WATERHOUSE
with guests
Biltmore Cabaret
March 10 | Doors 8pm

Yellow Ostrich
March 23 - Doors 8pm
The Media Club 19+

Weekend
March 26 - Doors 8pm
The Media Club 19+

Kim Churchill
April 16 - Doors 8pm
The Biltmore 19+

Find Us Online!
facebook.com/mrgconcerts
@mrgconcertswest
@mrgconcerts
TICKETS at NORTHERNTICKETS.COM

The PORTSIDE
SEVEN ALEXANDER GASTOWN

LIVE MUSIC
Monday - Thursday

24 CRAFT BEERS ON TAP

"GOOD MUSIC"
EVERY FRIDAY AND SATURDAY WITH RESIDENT DJS RHEK RELLY RELS, BRENDAN BUTTER AND THE STUNT MAN WITH WEEKLY GUESTS.

EMAIL INFO@THEPORTSIDEPUB.COM FOR GUESTLIST
MENTION THIS AD IN THE EMAIL TO BE ENTERED TO WIN A $50 BAR TAB.
BOOKINGS, ASH@MARKBRANDINC.COM

@THEPORTSIDEPUB WWW.THEPORTSIDEPUB.COM FACEBOOK.COM/THEPORTSIDEPUB

"I can be looking or reflecting on something for a long time and eventually an idea will come into my head." He mostly finds influence through sceneries, scenarios, and other bands. "Recently I've been listening to a lot of Breakbot, Deafheaven, Drake, Vanguard, Jessy Lanza, and Boards of Canada. I think a lot of what I listen to comes through my music."

As for the future, Fiore plans to focus on progress and complacency, though finding a balance of what people want to hear and what satisfies him is arduous. "I will always aim to do whatever makes me feel content... People who are making music projects have to be in tune with what makes them happy. Your pride in your work will diminish over time so don't be afraid of your originality."

Fearing the idea of becoming boring, Fiore wants to veer away from plunging into a confined idea of how to write music. "A lot of artists try to preserve their old sound, but I don't think change is necessarily something to be afraid of. You need to have some sort of expansion, otherwise you will be inevitably accused of writing the same thing over and over."

Although still in progress, Fiore is expecting his next release to involve this sense of evolution. "I've recently started to experiment with different genres of music, particularly laid-back house and R&B. I would definitely consider my music more groovy now and less wavy." Maintaining a sense of nostalgia despite the notion of progression, be it grim or not, has played an important part in his music-making process. It remained a central theme in *Away*, released by Jellyfish Records in late 2013. "Lately, I have been making a lot more music that reflects my past. I've been making more complicated piano music, I want to make it work in a more acceptable way; I'm beginning to take music more seriously. I'm glad that I'm still maturing as a musician."

A UBC Linguistics major, Fiore finds the idea of sound a recurring curiosity. Both music and words have acted as muses throughout his life, though he can't consider one without the other. Despite the highly spiritual aspect of his music, it is actually of a mathematically manufactured nature. "There are only so many combinations of chords, and we are coming close to using them all up. Musical ideas sort of just come to me. I feel like they're always out there and I just pick them out to use as a language to communicate my ideas and thoughts."

Viewing music as a calling, an interest and an escape, he hopes to blend these in order to manifest the career of his dreams. "Today we are more ready than ever to allow our career paths to also be an escape. We turned art into profit. It would be so nice to make a living off an escape."

Rather than basking in the attention he receives, particularly fleeting online reception, he hopes people find inspiration through Noble Oak: "My biggest fear is that music will make me a very selfish person." To avoid this common phenomenon, he tries to stay mindful of how the people around him feel. "When the attention turns more to myself, I get uncomfortable. I just want to keep track of other people. I've watched a few people I know just lose themselves and grow super selfish." He needn't be too wary of this, considering the purity of his intentions when it comes to the message he wishes to communicate. "I only really want to convey some sort of beauty through my music. It is fully possible to have a really profound impact on people."

It seems as though Fiore and music have a well-rounded and equally as giving relationship. Music has done as much for Fiore as he is attempting to do for it. "I think music will be helpful to me no matter what I do and I am really grateful for that." ✌

↓

Catch Noble Oak's next show at Fortune on March 20 with Australian group RüFüS.

Role Mach

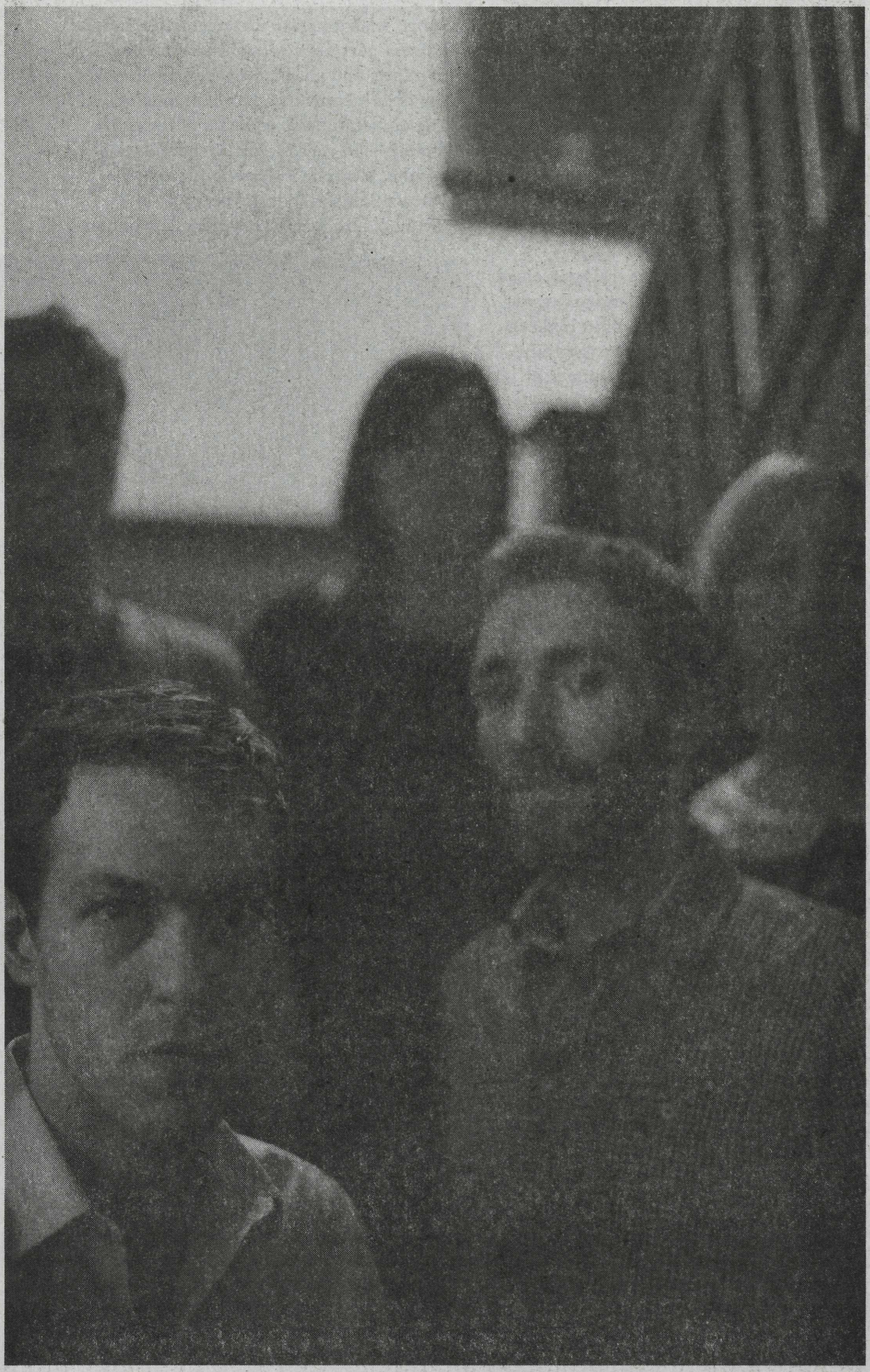
written by Alex de Boer
photos by Jon Vincent
illustration by Rob Ondzik (on previous page)

Carl Orff's political convictions are highly contested. Having composed *Carmina Burana* during the rise and reign of Nazism in Germany, his orchestral masterpiece remains muddied in scrutiny. This scrutiny, so often souring into condemnation, is misplaced on his music. When it comes to personal beliefs, art is divorced of authorship.

Art and ego are not as autonomous. While it is a fallacy that art is a moral extension of its creator, it is a verity that no art is without an author. Ego does not live in a work of art, but in the ties between that work and its maker. Treading these ties can incite feelings of pride or shame. To a more vulnerable artist, shortcomings sear and scar, sometimes so painfully that the artist retreats entirely.

Recovering from self-imposed creative restraint is not an easy process. Patrick Geraghty of Vancouver rock band Role Mach is a veteran survivor his own limitations. On March 28, Geraghty will be releasing two Role Mach albums that have been collecting dust over the past few years. By combating his insecurities with humility, Geraghty has found a way to tolerate the indestructible ego.

Selecting Christmas music on the toonie-eating jukebox in Reno's, Geraghty and I pick up where the last 2010 *Discorder* feature on Role Mach left off. His Carl Orff-inspired album, *Orffesques & Fugues*, still stands as Role Mach's only physical output. Geraghty explains the band's guarded pace by recounting his musical beginnings. →



As a teenager, Geraghty had a combinable obsession with home-recording and genre parody music, resulting in hundreds of self-produced songs. At the time he thought his efforts rebellious, but after releasing two albums (under an undisclosed moniker), embarrassment took hold. Feeling he had been misguided all along, Geraghty closed his musical career until 2005.

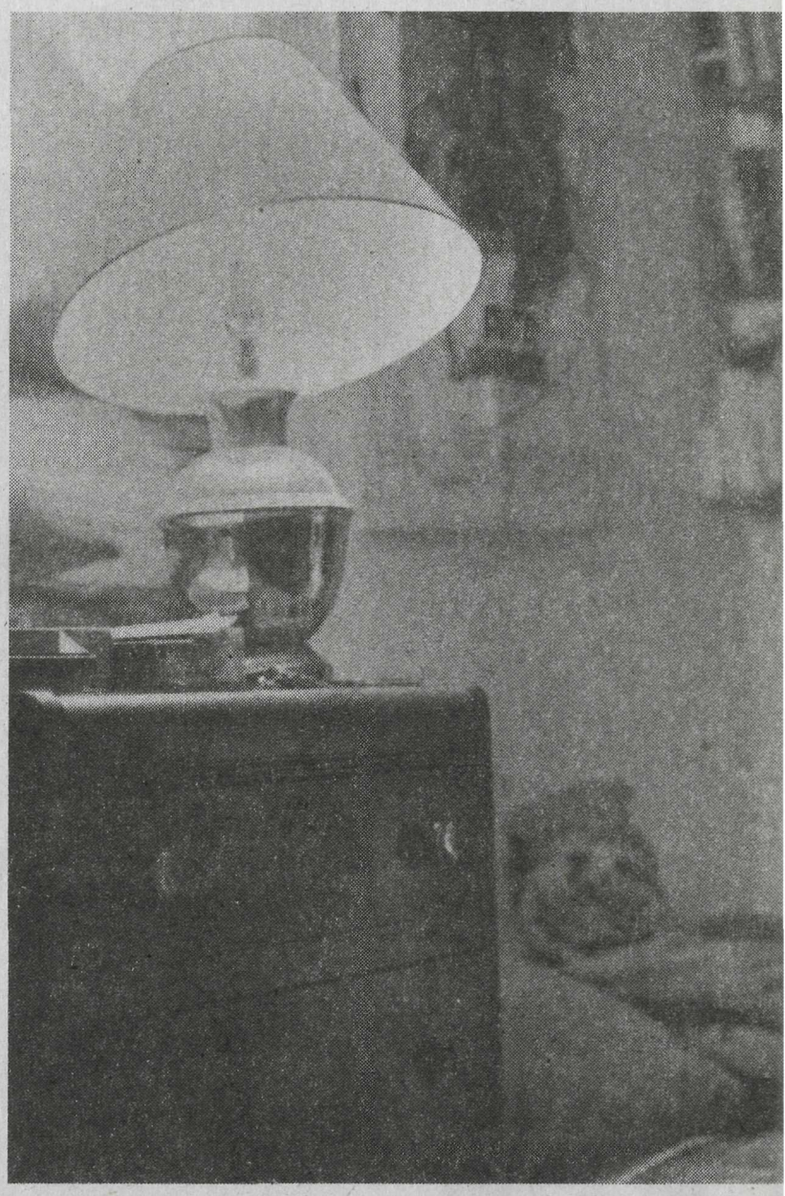
Reflecting back on the (self-perceived) failings of his early work, Geraghty comments, "It taught me a lot about making music, but not a lot about the restraint involved in putting out something that you can actually respect as you get older." When he returned to music, he had a much humbled mindset. This time around, Geraghty planned to "let songs germinate for years before I pulled the trigger and actually did anything with them."

True to his intent, *Travels in the Interior Districts* (recorded at Otic Sound with Josh Stevenson in 2011) and *Holy Shades of Night* (recorded with Tanis Gibbons at the Hive the following year) are being released later this month.

Travels is a cassette release inspired by Geraghty's exploits in Africa and Europe in 2005/2006. The first track, "Via Delle Zite," is named after a street he lived on during a summer in Naples; its verbose lyricism and crouching instrumental attacks project scenes of perilous urban living. "Shanklin Down" references the Julien Gracq novel *A Dark Stranger*. Its romancing saxophone riffs and low bass are idyllic inversions of the "unromantic experiences" Geraghty had on a lonely voyage to Britain's Isle of Wight.

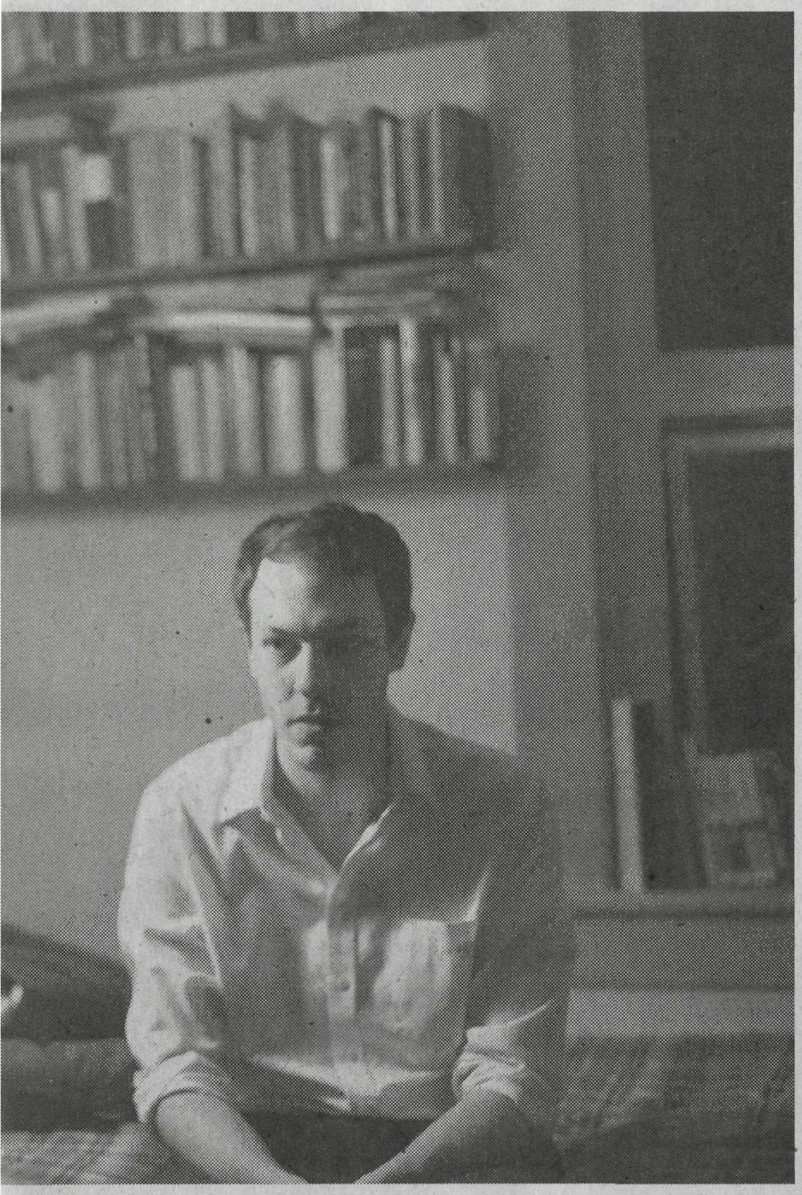
Holy Shades of Night is less conceptual. This seven-inch was composed two years ago during a wave of momentum following the recording of *Travels*. The songs are a jangly, haunted collection, inspired by Geraghty's experiences in Vancouver that year.

Both albums are what Geraghty describes as "globalization rock." The genre refers to a merging of his influences, ranging from Carl Orff to prog rock to Ethiopian jazz. As culminating as the genre, instrumental arrangements include a three-part horn section, saxophone, trumpet, and clarinet. Currently, however, the once 12-member group stands at six. The current lineup consists of Geraghty (guitar/lead vocals), Liz Horner (clarinet/vocals), Michelle Furbacher (trumpet) Jarrett Samson (bass), Tom Whalen (drums), and Aaron Cumming (saxophone).



Newly 30, Geraghty is resolved to be less susceptible to judgement. The two albums exemplify Geraghty's integration of modesty into both the consumption and composition of his music. Regarding consumption, Geraghty insists there not be any credits on the physical releases of either album. He also decided that *Travels* and *Holy* should be given away for free at Role Mach's March 28 show.

Examining these efforts, ambiguous album credits are a reach for humility, but



as Geraghty admits, "Obviously I'm doing an interview on behalf of my band so I have some ego." Just as, although the two albums are free, there is a cover charge for entry to the show. The connection between art and ego, like art and commerce, is resistant, maybe even relentless. Acknowledging this bond allows Geraghty to focus on minimizing their dependence.

In regards to composition, Role Mach's music uses humour and derision to diminish its self-importance. Geraghty reasons, "I find it hard to enjoy or respect music that has no humility or sense of humour about it. With all art, I find if an ego weighs too heavily on something, it makes it really difficult to identify with the product." As applied to his specific sound, Geraghty says, "A huge ethos of Role Mach is taking songs that sound almost chauvinistic and have a lot of bravado to them and then writing about weakness and cowardice and trying to subvert the rock and roll." Instead of outright mocking patriarchal ideals, he complicates them, winking away heavy-handed sincerity.

Largely reclaimed from his splayed pauses, the immensely talented Geraghty has learned to tolerate ego by weaving humility into both his songs and his relationship with those songs. If ego cannot abandon art, it can at least bow in imperfection. ✌

CITR 101.9 FM PROGRAM GUIDE

***DISCORDER* SUGGESTS LISTENING TO CITR ONLINE AT CITR.CA EVERY DAY**

	MON	TUE	WED	THU	FRI	SAT	SUN
6:00	CITR GHOST MIX	PACIFIC PICKIN'	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX
7:00			TWEETS & TUNES			RADIO NEZATE	BEPI CRESPAN PRESENTS...
8:00	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	END OF THE WORLD NEWS	STUDENT FILL-IN SLOT	THE SATURDAY EDGE	
9:00					UP ON THE ROOF		CLASSICAL CHAOS
10:00			POP DRONES	ROCKET FROM RUSSIA	THE CATS PAJAMS		SHOOKSHOOKTA
11:00	SKA-T'S SCENIC DRIVE	MOON GROK	MOON GROK / CREATORS & CONTRIBUTORS	IT AIN'T EASY BEING GREEN	STEREO BLUES		
12:00	SYNCHRONICITY	MORNING AFTER SHOW	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DEFINITION SOUNDWAVE	GENERATION ANNIHILATION	THE ROCKERS SHOW
1:00	PARTS UNKNOWN	STUDENT SPECIAL HOUR	DEMOCRACY NOW	TERRY PROJECT PODCAST / CHIPS N DIP	SKALD'S HALL	POWER CHORD	
2:00		GIVE EM THE BOOT	EXTRAENVIRONMENTALIST	LANGUAGE TO LANGUAGE	RADIO ZERO		
3:00	SO SALACIOUS	RADIO FREE THINKER	MOON GROK	PROGRAMMING TRAINING		CODE BLUE	LA FIESTA / BLOOD ON THE SADDLE
4:00	THE LEO RAMIREZ SHOW	DISCORDER RADIO	SNE'WAYLH	THUNDERBIRD EYE / TWOFOLD	NARDWUAR PRESENTS		
5:00	LITTLE BIT OF SOUL	THE CITY	ARTS REPORT	SIMORGH	NEWS 101	MANTRA	'CHTHONIC' BOOM!
6:00	4'33"	FLEX YOUR HEAD	ARTS PROJECT / UBC ARTS ON AIR	ARE YOU AWARE / PEANUT BUTTER 'N' JAMS	STRANDED	NASHA VOLNA	CRESCENDO
7:00	EXPLODING HEAD MOVIES		SAMSQUANTCH / MOON GROK			SOULSHIP ENTERPRISE	MORE THAN HUMAN
8:00		INSIDE OUT	FOLK OASIS	STEREOSCOPIC REDOUBT	AFRICAN RHYTHMS	A DEEPER REVERB	RHYTHMS / TECHNO PROGRESSIVO
9:00	THE JAZZ SHOW	CRIMES & TREASONS		LIVE FROM THUNDERBIRD RADIO HELL	THE BASSMENT	SYNAPTIC SANDWICH	BOOTLEGS & B-SIDES
10:00			SEXY IN VAN CITY				TRANCENDANCE
11:00		BEAVER HOUR	HANS VON KLOSS MISERY HOUR	THE COPYRIGHT EXPERIMENT	BPM VIBE	RANDOPHONIC	
12:00	SHINE ON	G4E		AURAL TENTACLES	THE LATE NIGHT SHOW		CITR GHOST MIX
1:00	CITR GHOST MIX		VAMPIRE'S BALL				
2:00		CITR GHOST MIX				THE ABSOLUTE VALUE OF INSOMNIA	
3:00			CITR GHOST MIX				
4:00							
5:00							
6:00							

DIFFICULT

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

CLASSICAL

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

Experiments In Happiness 4'33" 1/3 **MON 6-7pm**
This program showcases "new music"– contemporary classical and experimental music, especially highlighting Vancouver's local performers and composers of new music, to uncover a new musical niche to the broader public in a friendly and accessible manner.

TALK

Democracy now **Wednesdays 1-2pm**

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

News 101 **FRI 5-6pm**
Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

Queer FM Vancouver: Reloaded **TUE 8-10:30am**
Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music.queerfmradio@gmail.com

Programming Training **TUE 3-3:30pm**

Radio Free Thinker **TUE 3:30-4:30pm**
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

The City **TUE 5-6pm**
An alternative and critical look at our changing urban spaces.
New Website: www.thecityfm.org. New Twitter handle: @thecity_fm.

Terry Project Podcast **Alternating Thursdays 1-2pm**
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.

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

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

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

UBC Arts on Air **WED 6-6:30pm**
(Alternating with Arts Extra!) On break from June-September 2013.

Sexy In Van City **WED 10-11pm**
Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvancity.com/category/sexy-in-vancity-radio.

End of the World News **THU 8-10am**

Language to Language **THU 2-3pm**
Encouraging language fluency and cultural awareness.

REGGAE

The Rockers Show **SUN 12-3pm**
Reggae inna all styles and fashion.

ROOTS/FOLK/BLUES

Blood On The Saddle **Alternating Sundays 3-5pm**
Real cowshit-caught-in-yer-boots country.

Pacific Pickin' **TUE 6-8am**
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman. Email: pacificpickin@yahoo.com

Folk Oasis **WED 8-10pm**
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997.
Email: folkoasis@gmail.com

The Saturday Edge **SAT 8am-12pm**
A personal guide to world and roots music—with African, Latin, and European music in the first half, followed by Celtic, blues, songwriters, Cajun, and whatever else fits! Email: steveedge3@mac.com.

Code Blue **SAT 3-5pm**
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul.
Email: wcodeblue@buddy-system.org.

SOUL/R&B

Soulship Enterprise **SAT 7-8pm**

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.

POP

Parts Unknown **MON 1-3pm**

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

Duncan's Donuts **THU 12-1pm**

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

The Cat's Pajams **FRI 10-11am**

The cat's pajamas: a phrase to describe something/someone super awesome or cool. The Cat's Pajams: 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 1-2pm**

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

ELECTRO/HIP HOP

Bootlegs & B-Sides **SUN 9-10pm**

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 9-11pm**

Email: dj@crimesandtreasons.com.

So Salacious **MON 3-4pm**

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

EXPERIMENTAL

More Than Human **SUN 7-8pm**

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

Pop Drones **WED 10-11:30am**

WORLD

La Fiesta **Alternating Sundays 3-5pm**

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

Shookshookta **SUN 10am-12pm**

A program targeted to Ethiopian people that encourages education and personal development.

Radio Nezate **SAT 7-8am**

A mix show with music and discussion in Tigrinya the language of Eritrea.

Twofold **THU 4-5pm**

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

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 6-7pm**

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

African Rhyhms **FRI 7:30-9pm**

Website: www.africanrhythmsradio.com

Rhythmsindia **Alternating Sundays 8-9pm**

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 4-5pm**

The best of mix of Latin American music.
Email: leoramirez@canada.com

Give Em The Boot **TUE 2-3pm**

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

Mantra **THU 4-5 pm**

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

DANCE/ELECTRONIC

BPM Vibe **FRI 10:30pm-12am**

Every week, tune in to BMP Vibe for the latest and hottest tracks from various genres and BMP. We also discuss various artists from the tracks we play and bring up funny news-related topics. DJ Crave will be bringing you genres from Hip Hop, Trip Hop, Trap, Dubstep, Drum & Bass, Glitch, House, Electro, and Moombahton. Tune in for a good laugh, to learn new facts, and to discover new tunes, mash-ups, bootlegs, and remixes.

Techno Progressivo **Alternating Sundays 8-9pm**

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

Trancendance **SUN 10pm-12am**

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

Inside Out **TUE 8-9pm**

Radio Zero **FRI 2-3:30pm**

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 9-11pm**

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

The Bassment **FRI 9-10:30pm**

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

UPBEAT

Good Morning My Friends **MON 6:30-8am**

ECLECTIC/MIX

Breakfast With The Browns **MON 8-11am**

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 5-6pm**

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

Crescendo **SUN 6-7pm**

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.

Definition Soundwave **THU 1-2pm**

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

Discorder Radio **TUE 4:30-5pm**

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

Morning After Show **TUE 11:30am-1pm**

An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. Hosted by Oswaldo Perez Cabrera.

Samsquantch's Hideaway **Alternating Wednesdays 6:30-8pm**

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

Stereoscopic Redoubt **THU 7:30-9pm**

Hans Von Kloss' Misery Hour **WED 11pm-1am**

Pretty much the best thing on radio.

Tweets & Tunes **WED 6:30-8am**

We practice what we Tweet! Showcasing local indie music and bringing bands, artists and fans together through social media.
Website: tweetsandtunes.com Twitter:@tweetsandtunes.

Suburban Jungle **WED 8-10am**

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 **WED 11:30am-1pm**

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

Duncan's Donuts **THU 12-1pm**

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

Are You Aware **Alternating Thursdays 6-7:30pm**

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

Peanut Butter 'n' jams **Alternating Thursdays 6-7:30pm**

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

Live From Thunderbird Radio Hell **THU 9-11pm**

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

Aural Tentacles **THU 12-6am**

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

Stereo Blues **FRI 11am-12pm**

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

It Ain't Easy Being Green **FRI 12-1pm**

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

Nardwuar **FRI 3:30-5pm**

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

Randophonic **SAT 11pm-2am**

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

Stranded **FRI 6-7:30pm**

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

Shine On **MON Midnight-1am**

Connecting music and artists through a different theme each week.

The Vampire's Ball **WED 1-4am**

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

SKA

Ska-T's Scenic Drive **MON 11am-12pm**

CINEMATIC

Exploding Head Movies **MON 7-9pm**

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

JAZZ

The Jazz Show **MON 9pm-12am**

Vancouver's longest running prime-time Jazz program. Hosted by Gavin Walker. Features at 11 p.m. March 3: As this is the only Fun Drive 2014 Jazz Show the Feature will be some great studio jam sessions produced by Norman Granz with a cast of hundereds like: Charlie Parker, Stan Getz, Buddy Rich etc. March 10: The amazing saxophonist/composer Oliver Nelson with "Screamin' The Blues" with Eric Dolphy and Richard Williams. March 17: The extraordinary piano virtuoso Phineas Newborn Jr. with Sam Jones (bass) and Louis Hayes (drums). March 24: A personal favourite of host Gavin Walker: Miles Davis with vibist Milt Jackson and alto saxophonist Jackie McLean. "Miles Davis Quintet/Sextet". March 31: One of pianist/composer Thelonious Monk's later masterpieces with his working group. "Underground".

Little Bit of Soul **MON 5-6pm**

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

HARDCORE

Flex Your Head **TUE 6-8pm**

Punk rock and hardcore since 1989. Bands and guests from around the world.

LITERACY/LANGUAGE

Sne'waylh **WED 4-5pm**

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

Simorgh **THU 5-6pm**

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

Language to Language **THU 2-3pm**

Encouraging language fluency and cultural awareness.

PUNK ROCK/POP

Rocket from Russia **THU 10-11am**

Hello hello hello! I interview bands and play new, international and local punk rock music. Great Success! P.S. Broadcasted in brokenish English. Hosted by Russian Tim. Website: http://rocketfromrussia.tumblr.com. Email: rocketfrom russiacitr@gmail.com. Facebook: https://www.facebook.com-RocketFromRussia. Twitter: http://twitter.com/tima_tzar.

Generation Annihilation **SAT 12-1pm**

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

SPORTS

Thunderbird Eye **THU 3:30-4pm**

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

DRAMA/POETRY

Skald's Hall **FRI 1-2pm**

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

METAL

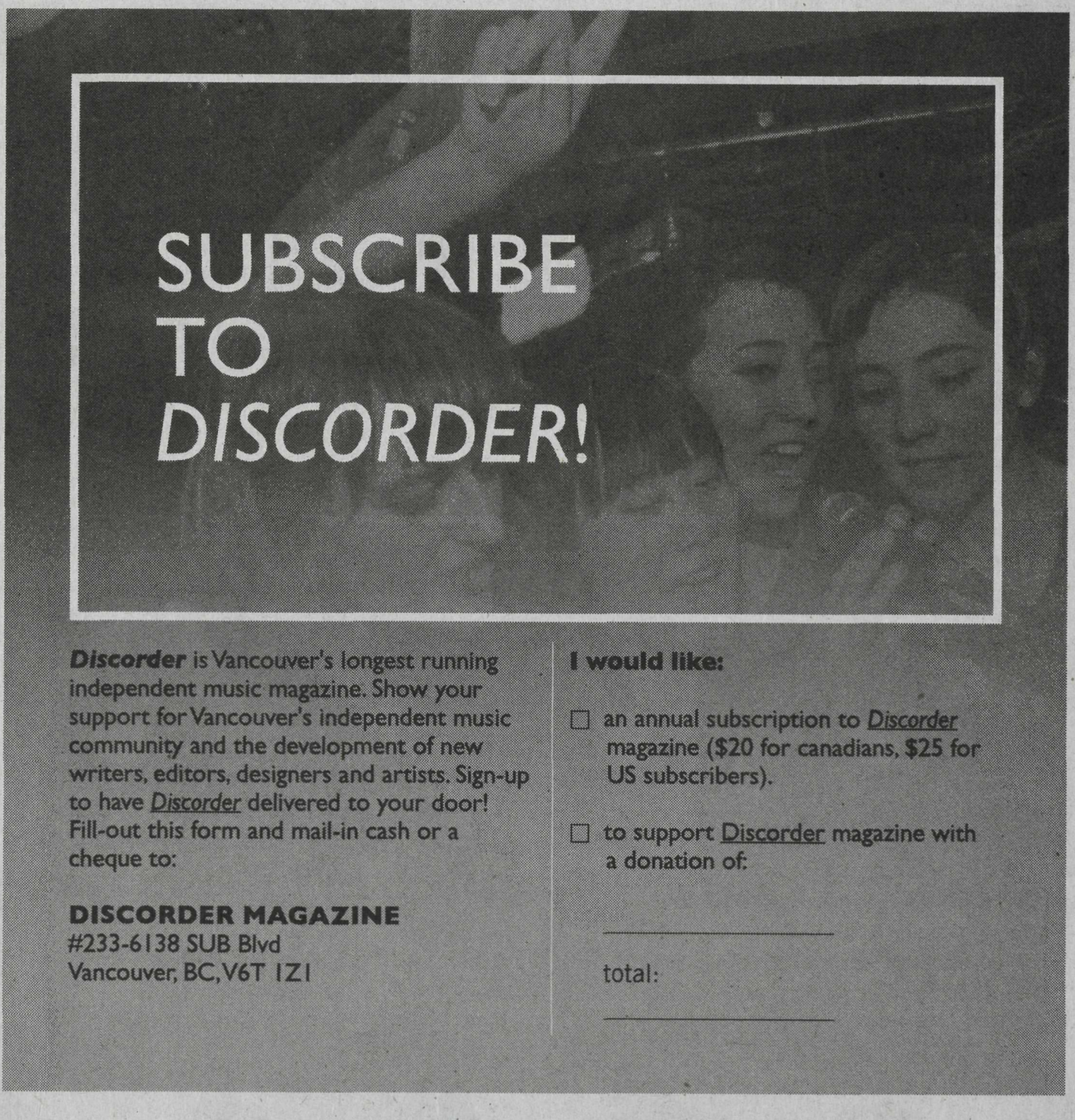
Power Chord **SAT 1-3pm**

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

GENERATIVE

The Absolute Value of Insomnia **SAT 2-6am**

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



Discorder is Vancouver's longest running independent music magazine. Show your support for Vancouver's independent music community and the development of new writers, editors, designers and artists. Sign-up to have *Discorder* delivered to your door! Fill-out this form and mail-in cash or a cheque to:

DISCORDER MAGAZINE
#233-6138 SUB Blvd
Vancouver, BC, V6T 1Z1

I would like:

☐ an annual subscription to *Discorder* magazine ($20 for canadians, $25 for US subscribers).

☐ to support Discorder magazine with a donation of:

_____

total:

_____

CiTR 1019 FM PRESENTS

FUNDRIVE 2014

ROCK 'N' ROLL LOTTERY

BILTMORE CABARET
FRIDAY • MARCH 7

BRAND NEW BANDS FEATURING MEMBERS OF

SLAM DUNK	CASCADIA	DIANE
BALLANTYNES	MOVIELAND	ESL
COWARDS	CULT BABIES	HOOVES
DEFEKTORS	JUVENILE HALL	BUSHTIT
GAL GRACEN	MOSFETT FORMERLY HEMOGLOBIN	KRISTI LANE SIN
WAR BABY	LUNCH LADY	CLAIR
ROLE MACH	SIGHTLINES	HERMETIC
FINE TIMES	QUITTING	SKORT

DOORS AT 8 • $10 IN ADVANCE • $12 AT THE DOOR

SILENT AUCTION

SUPPORT THE FUNDRIVE! VISIT CITR.CA