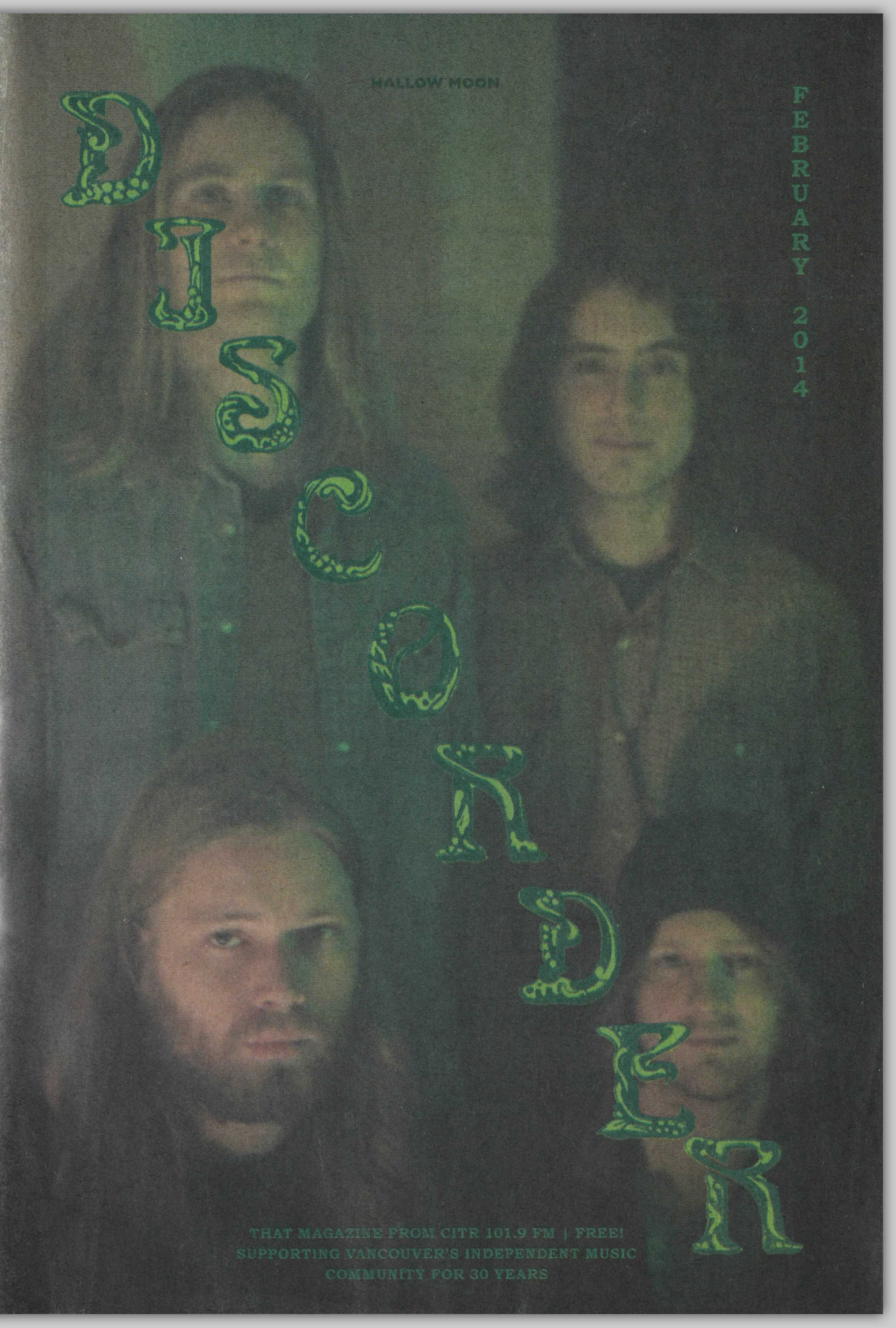
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Despite an early elimination in last year's CiTR Shindig, Kubla Khan are moving full-speed ahead with their album *Pincushion Man* ready for release. If you're wondering where the name came from (or what the band's worst show ever was), read on to find out. By Avash Islam

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EDITOR'S NOTE

HONEY, WE SHRUNK THE *DISCORDER*!

It was a Tuesday evening last September when I first heard Jaz Halloran's pitch for a *Discorder* redesign. I'd just survived my first pitch meeting as incoming Editor-in-chief and there the four of us were: the outgoing EIC, me, the advertising coordinator at the time, and art director Halloran himself. I remember being more than slightly aghast when he started a semi-formal presentation on where he wanted to visually take the magazine. *Discorder*'s always been a homebase for the alternative and experimental; we can take creative risks that larger publications can't, and Halloran knew it. That's why he wanted to shrink the current format of the magazine and turn *Discorder* into a zine.

Halloran's vision terrified me. My name wasn't even on the masthead yet and here was a proposal that would quite literally change the face of the magazine like never before. Who was I to green light such an important decision? I guess the correct answer is I was the new Editor-in-chief. We talked for over half an hour, debating and drinking beer from cups that looked like those popcorn bags you'd get at the movie theatre. I remember leaving that night feeling nauseous with anticipation; the redesign wasn't a done deal, but the general consensus was a thumbs up. Despite the agreeable groupthink, I still wasn't 100 per cent convinced.

It wasn't that I was totally against the shift. *Discorder*'s a place of innovation and you can't have innovation without change. The nagging hesitation at the back of my shaggy head was the thought of wrecking something I loved. *Discorder*'s been around for over 30 years—though my involvement has been restricted to the previous three—and even the inkling of failure made my already tense shoulders tighten up further. What if the whole world universally rejected the new concept and I somehow became the last EIC of *Discorder*?

After all that fear and doubt, what finally convinced me to go along with the redesign? One of the major selling points came during Halloran's initial presentation. He had collected a miniature library of newspapers, magazines, and zines to use as examples of what other publications were doing and where he wanted to take *Discorder*. The star example he used to show what size and page count he wanted was a gorgeous zine with James Franco on the cover, his eyes fixed in a permanent smoulder. That was the first step in securing my approval.

But let me tell you about the exact moment I came to support the redesign: I was sitting in the perpetually messy *Discorder* office, my eyes meandering at the wall's decorations. For those of you who've never taken a peek behind the creative curtains, the office is a hodgepodge of relics, junk, past issues, music memorabilia, and more junk. The walls are decked with posters for old CiTR sponsored concerts, several calendar pullouts from years long gone, and *Discorder* covers dating back to 2008. Six years doesn't sound like an incredible timeline (and it doesn't look like much when you have them lined up all together) but something amazing happened as my wandering eyes traveled upwards to the covers of *Discorder*s past. At some point between June and October 2009 (an unusual jump but we're apparently missing a few issues from the timeline) the magazine shrunk in size. *Discorder* circa 2009 and before was about the same size as the *Georgia Straight*, closer to that of daily newspapers and that genre.

When I noticed the otherwise minute gap, my mind immediately jumped back five years to what the then-EIC must have been thinking during the time of change. Was their art director the catalyst behind the redesign? Had it been a group project? Regardless of whose idea it was, I was sure of one thing: they were probably as nervous as I was. And yet the *Discorder* staff of 2009 pulled through and put together a format that lasted for four strong years.

Later that week I sent an email to Halloran and told him he had my full support for the redesign.

While some things change (like our formatting), others stay the same. February plays host to CiTR's annual Fundrive, a nine-day-long fundraising marathon in support of community radio and everything it stands for. We have a lot planned for this year, so keep those eyes and ears open for details over the coming month. If you're a supporter of CiTR, *Discorder*, local music, or you're just looking for somewhere to unload that $5,000 burning a hole in your wallet, I encourage you to donate to the cause and help keep the community going.

That about does it for me. Halloran has a few words to say and then we'll let you get on with the rest of the issue. Great reads about Kubla Khan, Hallow Moon, Redrick Sultan, connect_icut, and more await you inside. I hope you like the new look of the magazine and I hope you like the words we filled it with.

So it goes,
Jacey Gibb

ART DIRECTOR'S NOTE

THE LO-FI, DIY, DIGITAL SCREEN AGE NEWSPRINT MAGAZINE

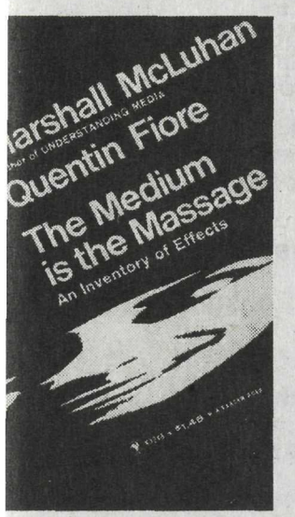
Hello! My name's Jaz Halloran and I'm the Art Director of *Discorder*. Usually you wouldn't be hearing from me at all. Normally you'd just be taking in the layouts I've designed and the artwork I've commissioned from our many amazing contributors.

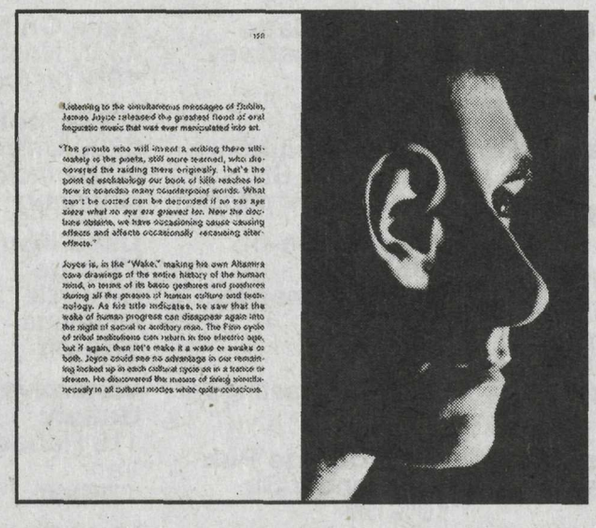
Although it's unusual for an art director to have a voice beyond that of shaping the visual content of a magazine, it isn't new. In 1967, a book was published called *The Medium Is the Massage* (yes—*Massage*), a so-called "electric information age" book that was part of a subculture-oriented genre of publishing popular from 1967–75. The book was "authored" by Marshall McLuhan and Quentin Fiore, who was a graphic designer. It wasn't "written" by both McLuhan *and* Fiore, but it was definitely *shaped and made visual* by Fiore, an "author" of the book's visual content (a.k.a. the design itself).

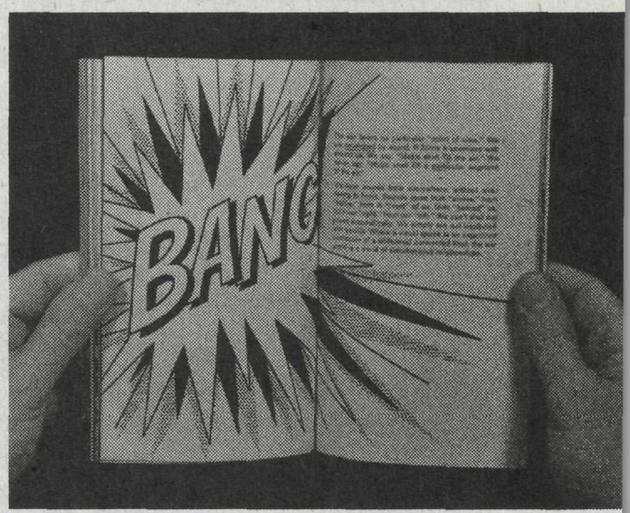
and reads it by opting for a lo-fi, DIY aesthetic over that of trade magazines.

You may notice a few key changes. *Discorder* is now eight pages shy of having twice as many pages as it used to and its dimensions are also quite a bit smaller (now 6" x 9", before 8" x 10.5"). This new size aligns itself with the most democratic and accessible means within the realm of publishing (particularly zine making): an 8.5" x 11" sheet, folded in half. It also gives us the flexibility to feature photography and illustrations at larger scales and more often.

The new format stands in opposition to the "disposable" nature of print—particularly that which is distributed for free—by offering more substantiality (more pages and visual content), portability, and characteristics that make it an object worth keeping. These qualities also make it distinct among other







In 1967—and still today—it was an odd move to feature the graphic designer's name on the cover of a book as a co-originator of the content. But such a credit would seem to be "necessary and appropriate, because what follows on the pages within is more a series of photomontages and collages than the dutiful typeset lines found in a traditional paperback book" (Andrew Blauvelt, *As If—Design and Its Producers*).

This redesign is inspired in large part by the design of these "electric information age" books (notably, *The Electric Information Age Book* by Jeffrey Schnapp and Adam Michaels, *Ways of Seeing* by John Berger, and the aforementioned *The Medium is the Massage*); the Canadian cultural magazines *Bad Day*, *Poetry Is Dead*, and *Pyramid Power;* and the local newsprint publication *Dunk*. It is also a response to zine making and screen-based media, and seeks to represent the community who makes local, free newsprint magazines, particularly the promotional magazines that have the same dimensions as the previous format.

Having the privilege of being a part of *Discorder* for it's 30th anniversary issue (February 2013) gave me a unique understanding of its history—especially of its design, which has taken many different forms over the years. The most important shift in this new iteration of *Discorder* is that it retains and strengthens the magazine's freedom and presence as a platform for experimentation—not only in its design, but also in the work of the emerging artists, writers and musicians who are featured within.

All the best,
Jaz Halloran

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STRICTLY THE DOPEST HITZ OF JANUARY 2014

CITR 101.9 FM CHARTS

	ARTIST	ALBUM	LABEL
1	**Dog Day***	Fade Out	Fundog
2	**Tough Age*+**	Tough Age	Mint
3	**CFCF***	Outside	Paper Bag
4	**The Pack A.D.*+**	Some Sssongs	Nettwerk
5	**The Arcade Fire***	Reflektor	Merge
6	**Tim Hecker***	Virgins	Paper Bag
7	**White Lung***	Blow It South b/w Down with You	Deranged
8	**Moka Only***	Mutant	Urbnet
9	**Bliss Club*+**	Bliss Club	Self-Released
10	**The Ballantynes*+**	Liquor Store Gun Store Pawn Shop Church	La Ti Da
11	**Cheap Time**	Exit Smiles	In The Red
12	**Hallow Moon*+**	Hallow Moon	Neptoon
13	**First Base***	First Base	HoZac
14	**Nervous Talk*+**	Introductions	Mammoth Cave
15	**Skinny Kids*+**	Skinny Kids	Local Art Collective
16	**Zacht Automaat***	Zacht Automaat	Calico Corp
17	**Three Wolf Moon*+**	Three Wolf Moon	Neptoon
18	**Lindsay May***	Girl with Grit	Self-Released
19	**Yamantaka // Sonic Titan***	Uzu	Paper Bag
20	**Connect_icut*+**	Crows & Kittiwakes Wheel & Come Again	Aagoo
21	**Zen Mystery Fogg***	Racoon	Kingfisher Bluez
22	**Hag Face***	Hag Face	Self-Released
23	**Neil Young***	Live At The Cellar Door	Reprise
24	**Sharon Jones And The Dap-Kings**	Give the People What They Want	Daptone
25	**White Poppy*+**	White Poppy	Not Not Fun
26	**Blackie And The Rodeo Kings***	South	File Under: Music
27	**Phantoms Again***	Half Dog	Self-Released
28	**Greg Rekus***	Punkoustic	Self-Released
29	**The Gories**	The Shaw Tapes: Live in Detroit 5/27/88	Third Man
30	**The Cyrillic Typewriter*+**	Custodian	Jaz
31	**Frog Eyes *+**	Carey's Cold Spring	Self-Released
32	**Dylan Rysstad***	Harbours	Sakamano
33	**Braids***	Flourish//Perish	Flemish Eye
34	**Egyptrixx***	A/B 'Til Infinity	Last Gang
35	**Little Wild*+**	Victories	Neptoon
36	**The Silver Skeleton Band***	Snake Highs	Self-Released
37	**Darkside**	Psychic	Other People
38	**We Were Lovers***	We Were Lovers	Self-Released
39	**Shearwater**	Fellow Travellers	Sub Pop
40	**U.S. Girls***	Free Advice Column	Bad Actors
41	**The Albertans*+**	Dangerous Anything	Ernest Jenning Recording Co.
42	**Jordan Klassen*+**	Repentance	Nevado
43	**Wooden Horseman*+**	Wooden Horseman	Self-Released
44	**Fred Eaglesmith***	Tambourine	Self-Released
45	**Diana***	Perpetual Surrender	Paper Bag
46	**Esmerine***	Dalmark	Constellation
47	**Freelove Fenner***	Do Not Affect A Breezy Manner	Fixture
48	**Trentemoller**	Lost	In My Room
49	**The Civil Wars**	Bare Bones	Columbia
50	**Cult Babies*+**	Cult Babies	Self-Released

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.

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Monday, March 3
The Media Club
Doors at 8pm 19+

Nick Waterhouse
Monday, March 10
The Biltmore
Doors at 8pm 19+

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+

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KUBLA

KHAN

written by Avash Islam
illustration & lettering by Gina Mackay
photo above by Kelsey McGowan

"It was at this house party," Tom Messent, singer and guitarist for local grunge-mod rockers Kubla Khan tells me about the worst show the band ever played. "I was really drunk... on substances."

"Yeah, I think I ate too many mushrooms," continues bassist Reise Rooney. "My mom and little brother were in the audience, so I was freaking out... I'd say that was my worst show; that was one of my worst days ever."

Also joining us is Danika Speight, Kubla Khan's keyboardist. The only band member missing is drummer Adrian Long, who's down and out with the flu. Messent has arranged for us to meet at the Marulilu Cafe, a cozy shop just off of Broadway and Cambie that provides a warm, welcome respite from the rain outside. A yueqin arrangement of Chopin's "Raindrop" prelude No. 15 plays in the background; the effect is as odd, yet strangely familiar as the music Kubla Khan plays.

"Like a cream pie," opines Speight on what the band's music would be if it was a food. "A chocolate cream pie. 'Cause we definitely have a dark flavour, but then we have the nice organ, the velvety sound which is very creamy, and that's like the sweet parts."

Rooney and Messent stare at each other and shrug, before laughing. "Yep, sounds good to me."

In non-gastronomic terms, Kubla Khan's music is a dreamy blend of '60s psychedelic-pop and grunge, the heavy drums and bass coupled with a soft organ lay out the foundation for Messent's catchy chord progressions and melodic, whimsically sing-song lyrics.

Substances reoccur throughout the conversation, unsurprisingly, even when I ask about the name, which comes from the opium dream inspired poem by the famous Romantic poet Samuel Taylor Coleridge.

"I found out about the emperor later on," grins Messent, "but I've always liked the Romantics and their idea of fighting against industrialization."

The band's music also hearkens back to the kind of rebellious, anti-establishment acid-fueled pop that was popular in the '60s. "White Rabbit" by Jefferson Airplane comes to mind, as well as *Magical Mystery Tour* era Beatles.

"My parents listened to Buddy Holly and the Beatles. Music from the '60s and '70s," Messent recounts. "Then there was this period where popular music on the radio like Eminem and Backstreet Boys were really big and I kind of got out of music. But I thought, 'There's got to be good music out there somewhere.' When I was 13 I listened to Nirvana and instantly liked it. I listened to a lot of grunge growing up and that's how I really got into music. I remember one night when I was 13, my friends and I just stayed up all night listening to *Nevermind*. We were

"My parents listened to Buddy Holly and the Beatles. Music from the '60s and '70s," Messent recounts. "Then there was this period where popular music on the radio like Eminem and Backstreet Boys were really big and I kind of got out of music. But I thought, 'There's got to be good music out there somewhere.'"

photo above & on page 9
by Jon Vincent

listening to 'Smells Like Teen Spirit' or 'Drain You,' and there was this bass guitar in the room. I was just air jamming on it, pretending to play the song, and I thought: 'It'd be cool to actually learn this song,' and eventually I just decided to buy a guitar."

Speight explains her decision to join the band as fulfilling a lifelong dream: "I knew I always wanted to be in a band. I grew up on rock 'n' roll, and they always seemed so cool. It's still cool!"

Messent and Rooney share her enthusiasm, especially when talking about recording the new album.

"Being in the studio was like a dream come true," Messent explains with a childlike wonder. "They had all these awesome instruments to play, and these cool amplifiers: vintage shit from the '60s."

"It was very different from [our] demos," adds Speight. "It was professional. We went to Mushroom Studios, which was a pretty well-known studio in Vancouver."

Kubla Khan were one of the last bands to record at the historic Mushroom Studios, whose former clients include Diana Ross & the Supremes and Led Zeppelin, among others.

"We were super lucky," says Messent. "Our sound engineer was awesome. He made it so easy for us setting everything up, made us feel at home... We pretty much made the whole album with him."

As we discuss the origins of song names from the album (including misheard song lyrics, a girl Messent met in Okanagan, and daffodils, to name a few), Speight shows me a physical copy of the album, pointing to the cover.

"It's this '30s cartoon," she says.

Messent continues, "It's not very long, like 5 minutes. It's called *The Pincushion Man* and [the album cover is] a scene from it. He's basically this sadistic psycho who goes around killing balloon people, popping them, and the main characters are these two little balloon kids who have to stop him."

"That's where the name *Pincushion Man* comes from," Speight adds.

As the interview winds down, we talk about what's next in store for Kubla Khan after *Pincushion Man*'s release—including the two recorded songs that didn't make it onto the album.

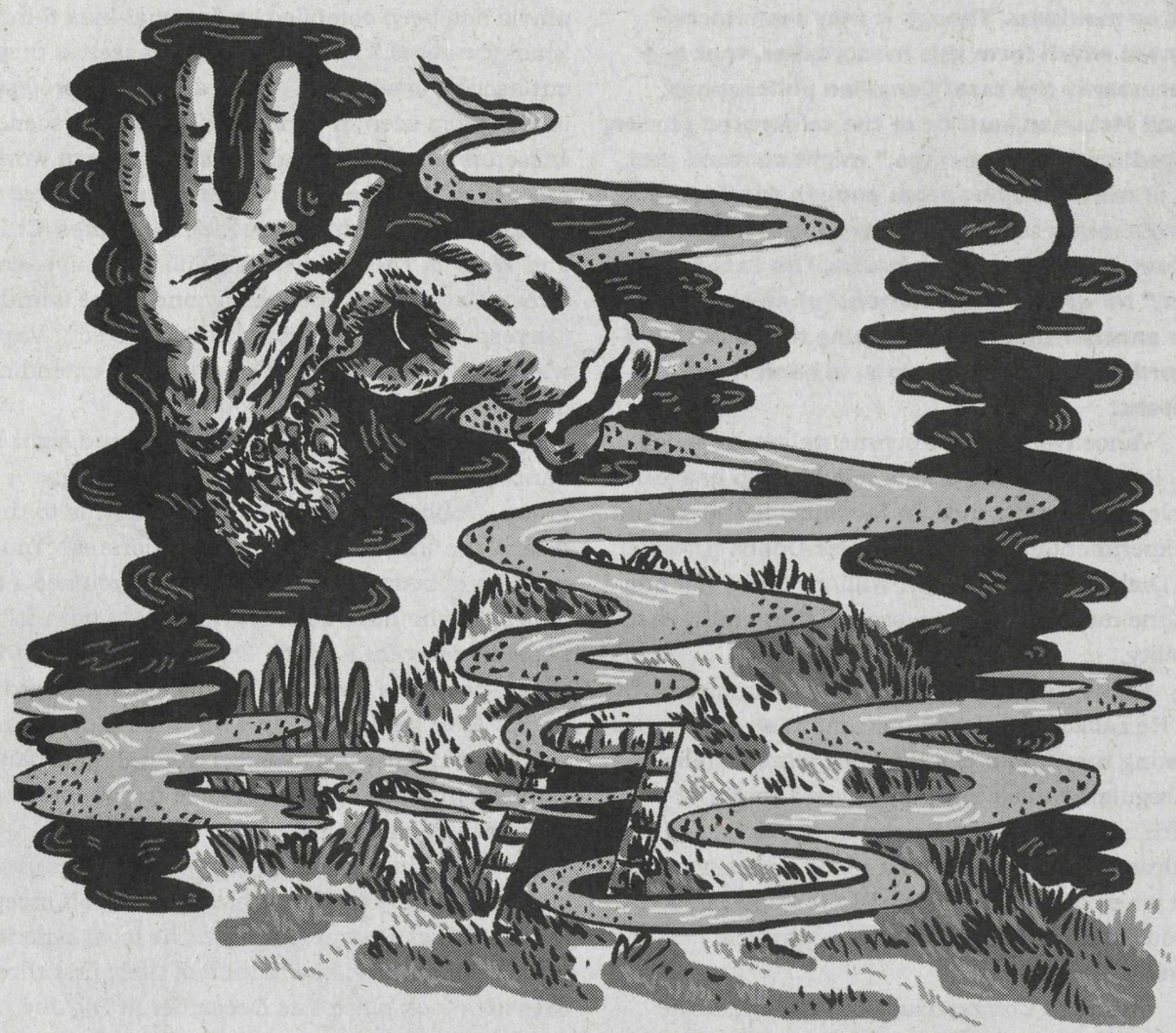
"They fit in style but they didn't fit on the vinyl," says Messent. "We're going to put them on an EP or something. And once our album comes out, we're going to branch out and start playing in other cities in BC. We played in Victoria, once."

"That was great," Rooney chimes in, "we can always do that again, for sure."

Messent chuckles, "Next time we do it though, we're just going to bus out there," everyone nods at this, "You have to pay so much on the ferry."

With the release of their debut album imminent, additional songs already recorded, and a province-wide tour in the works, Kubla Khan seem poised to live up to their conqueror name—just don't expect them to charge into town on a ferry.

Come rock out with Kubla Khan at the Railway Club on April 4 for the album release party of *Pincushion Man*.



VAGUE

VAGUE

written by Alex de Boer
border & lettering by Alison Sadler
illustration by Rob Ondzik

In the absence of performance, recorded music takes on an air of effortlessness. Yet no sound is independent of a source. In reality, the way we receive captured music is always through forms of media, or mediums. Though it may seem inconsequential which form this media takes, that is not necessarily the case. Canadian philosopher Marshall McLuhan, author of the celebrated phrase, "the medium is the message," might contend that forms of media are not often enough considered in today's music saturated society. In McLuhan's 1964 text, "Understanding Media: The Extensions of Man," he writes, "the 'content' of any medium is always another medium," meaning that a cassette or record used to hear music is, in itself a piece of content.

Vancouver's new experimental music label, Vague, is acutely aware of this relationship between technology and substance. In fact label founders and local experimental musicians Fraser Dobbs (Drogue), Caton Diab (C.Diab), and Ian William Craig, not only know "the medium is the message," they embrace its possibility.

Vague was prompted this past summer by Craig. He called up fellow musicians Diab and Dobbs suggesting they, quite plainly, start a music label. Being regularly billed together at local shows, the three friends found their artistic interests and values were already well-aligned. As a result, there was no debate when determining that Vague's specialization would be in releasing music on physical formats.

Sitting in Commercial's 6th Avenue Royal Canadian Legion with Diab and Dobbs, the pub harbors an indistinct dimness, perfectly suited for the start of discussion. According to Diab, the title of their label was born of vagaries. Quite literally, Diab explains how the three friends "kept coming back to the word vague." A both ubiquitous and memorable word, it was only after some thought that its obvious appropriateness also struck. Dobbs explains that the group always wanted to focus on physical mediums and one of the charms of these mediums is that they change over time. At the whim of a needle or warped Walkman, music may degrade, "So even if you record something super specific, and that totally encapsulates everything you're doing at that point in your life as a musician, it's still going to change and be less specific than it was when you recorded it, if you release it as a physical thing." He goes on, "I really like the idea that stuff we record isn't going to be the same in 50, 100 years. I really like the idea that it could be vague."

Aptly branded, Vague's passion for analogue music has been compiled on "normal-bias 6-minute, 'smoky' c-zeros." This means, the cassettes they put out ascribe to a certain visual and audio professionalism, seldom seen in Vancouver's DIY tape scene. With cassettes as canvas, Diab boasts, "you can work with more than just the music." Their current three tape releases—*Long Metrics* (Drogue), *Interludes* (C. Diab), and *Theia & The Archive* (Ian William Craig)—can attest. Each image adorned by one of the founders (corresponding to their own music project), Vague wholly embraces physical mediums by extending the music experience beyond sound.

And lying just beyond sound and sight is Vancouver's experimental music community. A group, Dobbs admits, who often conforms to the idea of the "nervous artist." He elaborates, "You don't get a lot of bedroom rock bands, but you see a ton of people who have been playing guitar with a loop pedal in delay for a year." This, less glamorous music genre, produces a mass of amazingly unfiltered audio. After getting fed up with "seeing people under represent themselves as experimental musicians," Dobbs found strengthened cause to support and showcase such artists.

"Putting on shows is definitely a priority," he states. And only a short time after Vague's inception, the label began participating in the local experimental music community. The launch of their first three cassettes took place this December at Big Joy Festival. Helping to promote the festival gave the guys at Vague not only a sense of solidarity with the event organizers (Shaunn Watt and JP Doucet) but also a first-hand account of another way Vague can breathe life into Vancouver's experimental music scene. Whether attending or organizing, Dobbs says, "I think you'll automatically help a community by showing your support for it." Vague aims to do both and more. Organizing, promoting, and releasing music are all welcome territory according to Dobbs. As the label's title blurrily asserts, "Vague can be a lot of things."

Facing the encroaching future, the guys at Vague carefully, selectively, encourage a music experience that is at once sonically evolving, visually enticing, and physically engaging. At Vague, "The medium is the message" is more than a philosophy; it's an opportunity.

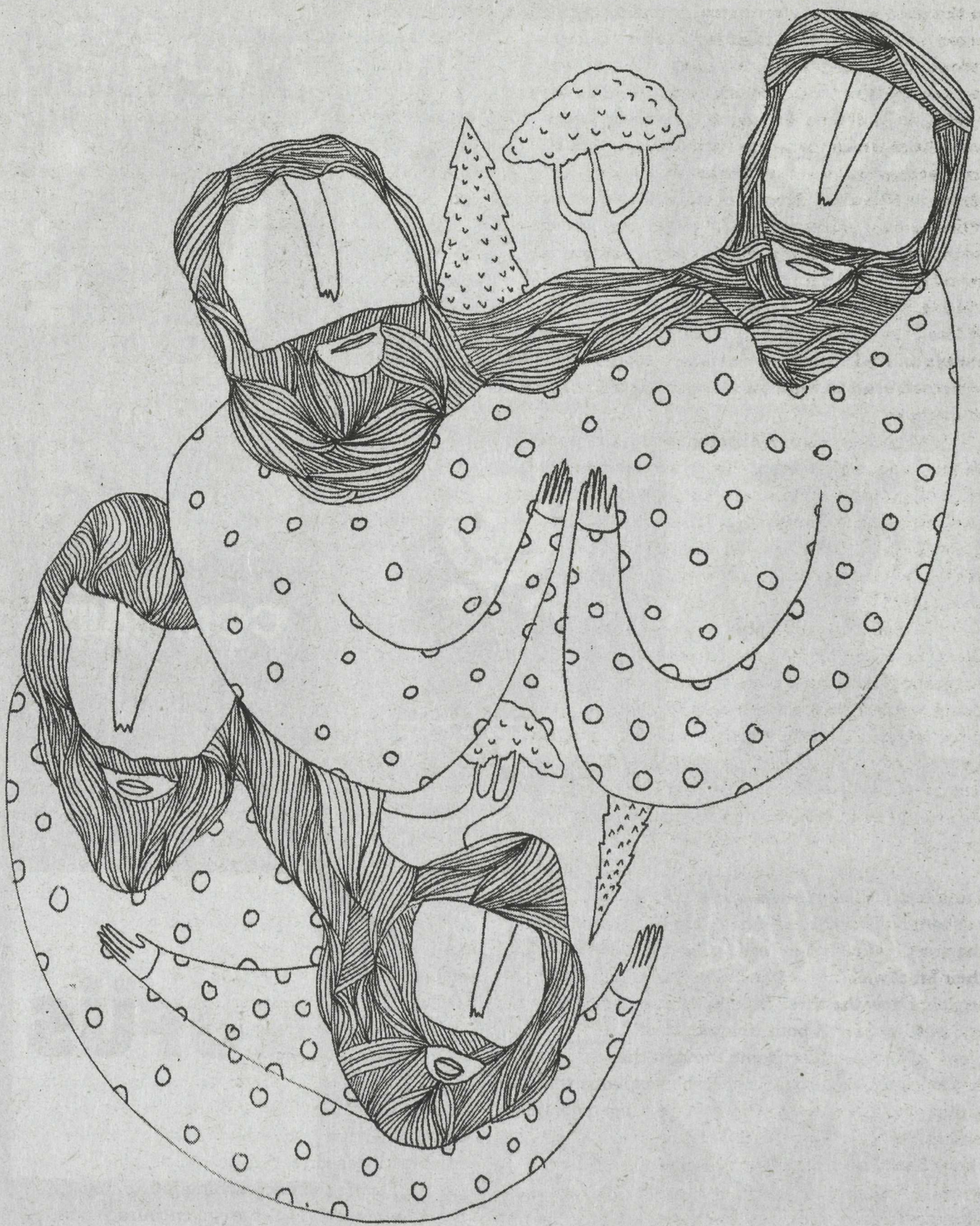
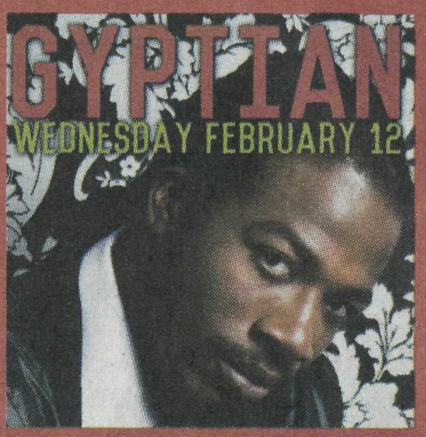


illustration by Dana Kearley

fortune
SOUND CLUB

FRIDAY, FEBRUARY 7
DJ Sliink, Rico Uno
Cherchez, Danielle Beth
Yurie's Bon Voyage

SUNDAY, FEBRUARY 9
John Talabot Long Weekend
3 Room Party, Mateo
Amenda Rude, Killing Time

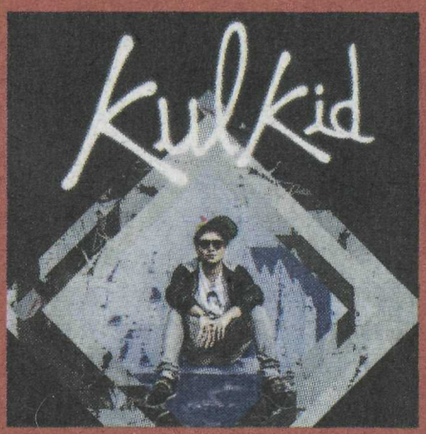


WEDNESDAY, FEBRUARY 12
Gyptian
Arems, Hoppa
Tank Gyal

TUESDAY, FEBRUARY 18
ESTA
The Feel Good
Chapel Sound

FRIDAY, FEBRUARY 21
Sweater Beats
Rico Uno, Genie
Lechance, Jolin Ras, Tiger

MONDAY, FEBRUARY 24
Com Truise
Phantoms
w/ guests



THURSDAY, MARCH 6
Kulkid, Blue Version
Wmnstudies, Kinship

SATURDAY, MARCH 8
G-Eazy (early show)
Rockie Fresh

THURSDAY, MARCH 20
Rufus
w/ guests

MORE INFO + TICKETS + SEE FLYERS + GUEST LIST AT
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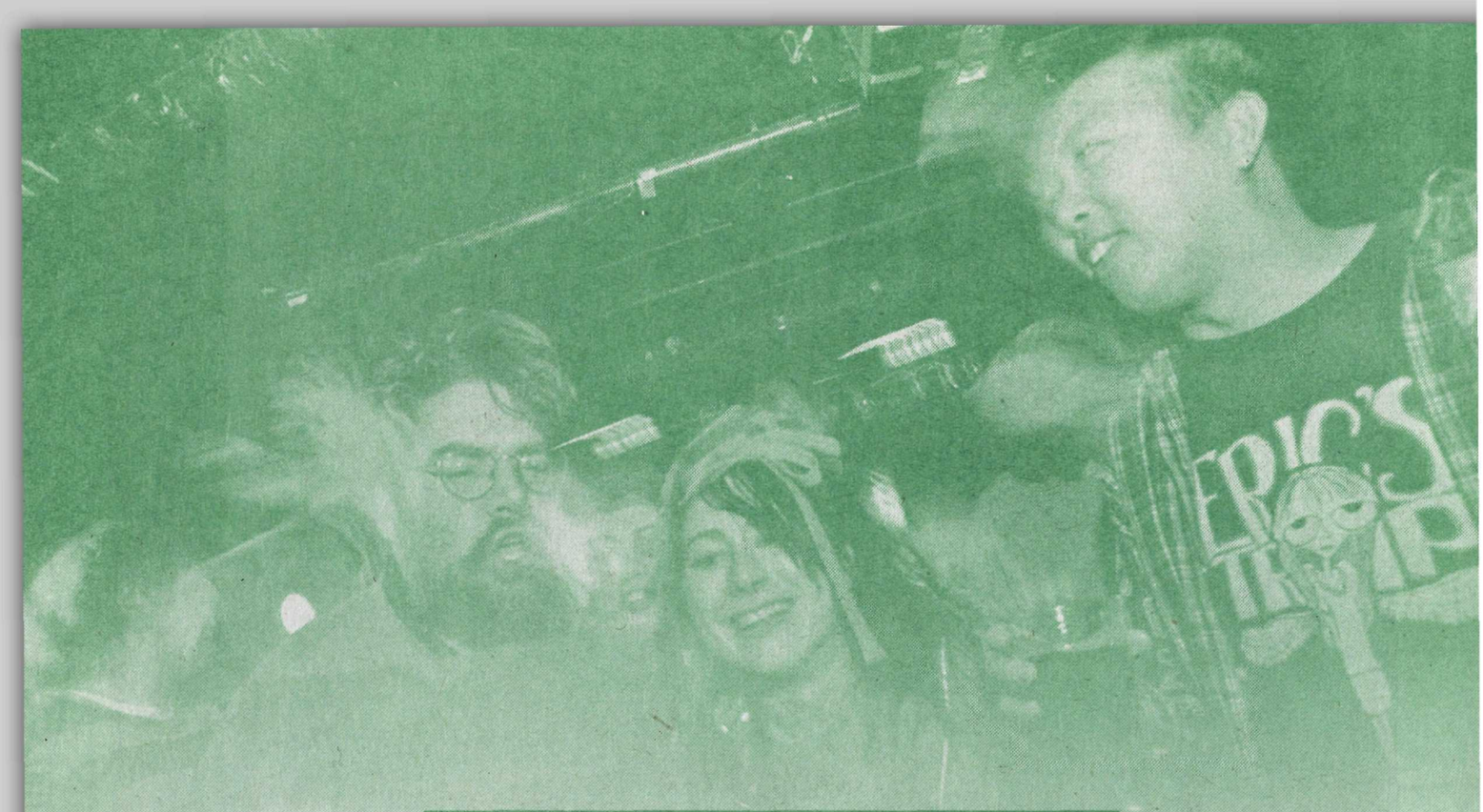
FUNDRIVE!



Fundrive 2013 Finale

written by Brenda Grunau
lettering & illustrations by Priscilla Yu
photos by Steve Louie

CiTR and *Discorder* are actually a two-headed beast, splashing and spraying you with local music, culture, and journalism in radio and print. The monster types away on the computer with talons or claws, making sure you have all print and radio content online. This is also the time of year when the monster asks for your support, collecting donations to support the infrastructure needs of volunteers that create the content that you love.

This year's Fundrive runs from February 27 to March 7, and we're asking our friends, family, listeners, and readers to support the work we do and make a donation. During Fundrive, programmers extort listeners to pledge while volunteers wait poised at the phones. On March 7, our Fundrive Finale will celebrate the end of the drive with a party at the Biltmore Cabaret featuring the talent of local musicians. We're hoping you'll consider supporting our quality, alternative programming, and the costs of moving into our new home in the new Student Union Building. Visit www.mynewsub.com to see the building plans!

Since we're asking you for your support, here's a mini history of CiTR and *Discorder*, your double-headed, locally focused, independent media outlet. We're always changing and growing, figuring out better ways to serve our audience and volunteers and the local music community, pushing to experiment, stretch minds and avoid the boring and predictable at all costs. Here are some highlights, initiatives and wins of the past three years:

2010

- CiTR's News 101 wins a Community Radio Award for alternative coverage of the Olympic Games.
- CiTR teams up with Mint Records to release the *CiTR Pop Alliance Compilation Volume II* on vinyl.
- CiTR raises funds to build a digital library, and begins the neverending task of converting its massive library to digital.

2011

- CiTR receives a grant to conduct 19 live on-location broadcasts at the 2011 North American Outgames.
- CiTR hires a Volunteer Coordinator to improve the lives of CiTR volunteers and volunteer numbers skyrocket!
- CiTR launches DJing 101.9, teaching over 130 young DJs how to mix and beatmatch.
- Adam Janusz, host of *The Arts Report*, wins a Community Radio Award for supporting local artists and musicians.

2012

- CiTR builds a new log sheet that connects with our digital library, new broadcast software, and website.
- CiTR receives another grant to produce videos of local musicians and host in-studio performances!
- *The Extraenvironmentalist*, produced by Justin Ritchie and Seth Moser Katz, wins a Community Radio Award for Syndicated Show or Podcast.

2013

- CiTR receives another grant to offer spoken word training!
- CiTR teams up with Music Waste to organize Victory Square Block Party, adding another signature event to our roster!
- CiTR releases another *Pop Alliance Comp* with Mint Records.
- CiTR raises funds to purchase new broadcast boards for all three studios!
- CJSF and CiTR win a Community Radio Award for a multi-location live broadcast on Record Store Day.
- CiTR prepares to digitize our back catalogue of *Discorder*s, and make them available to the public online. Imagine having access to this record of Vancouver's local music scene!

2014

- *Discorder* launches a new format, with 72 pages (almost double) and an art mag/zine feel, to improve layout, better showcase art and photography, and experimentation with pantone colours. The smaller mags will fit in your purse (or manpurse) and stack nicely on countertops in bars, brunch spots, and coffee shops. You're reading it right now!
- CiTR anticipates moving into the new SUB, with 200 extra square feet, spacious studios and offices, and a folding wall that will open into the main concourse to create a natural performance space with track lighting. Fundrive 2014 will raise money for costs associated with the move, including engineering costs to rewire all three studios, design costs, and new equipment.

CITR'S MISSION IS TO:

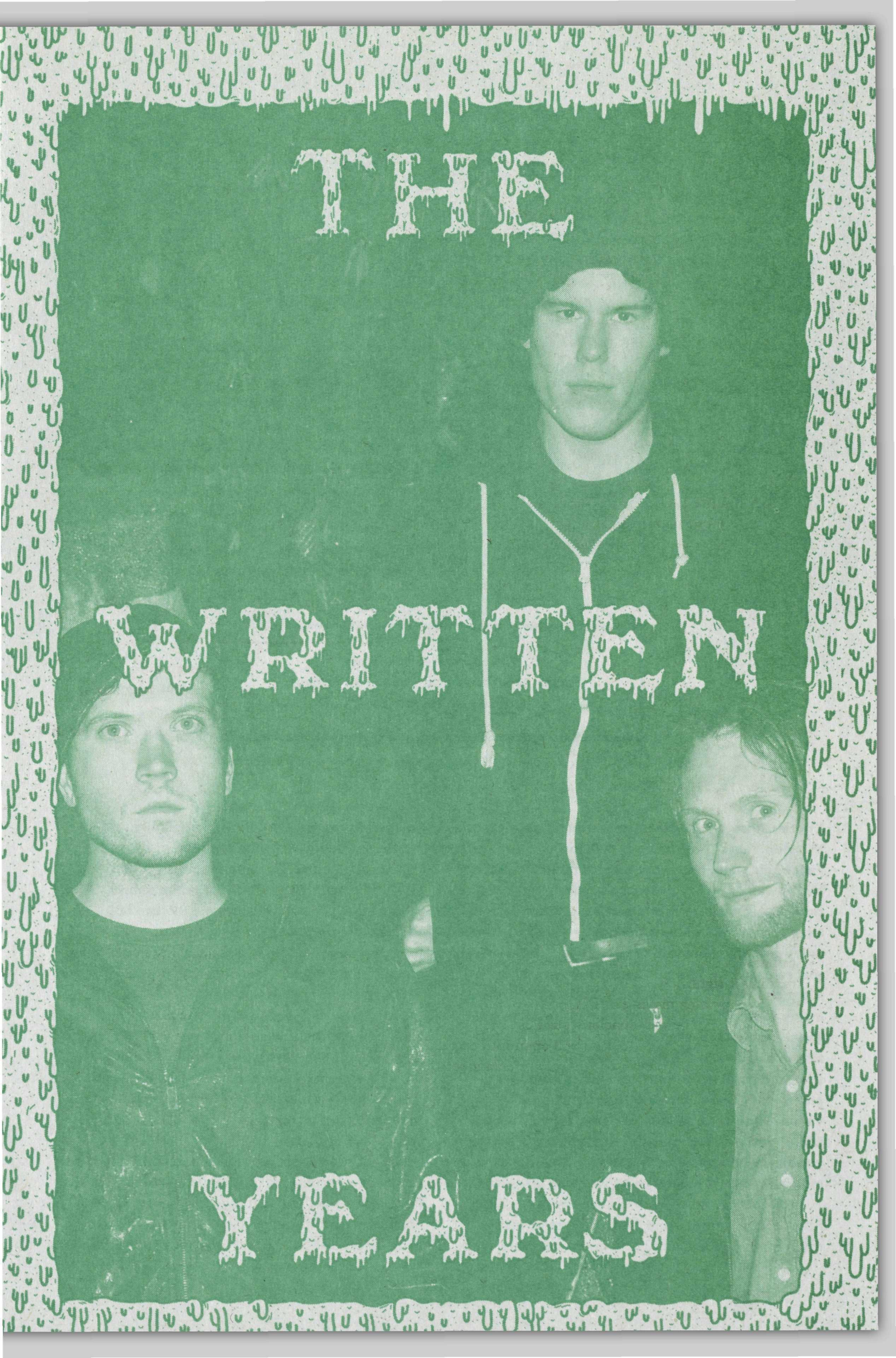
- Create alternative and locally based programming
- Provide community access to media and space for under-represented voices
- Empower UBC students and community members through training and participation in broadcasting, print, and other media forms

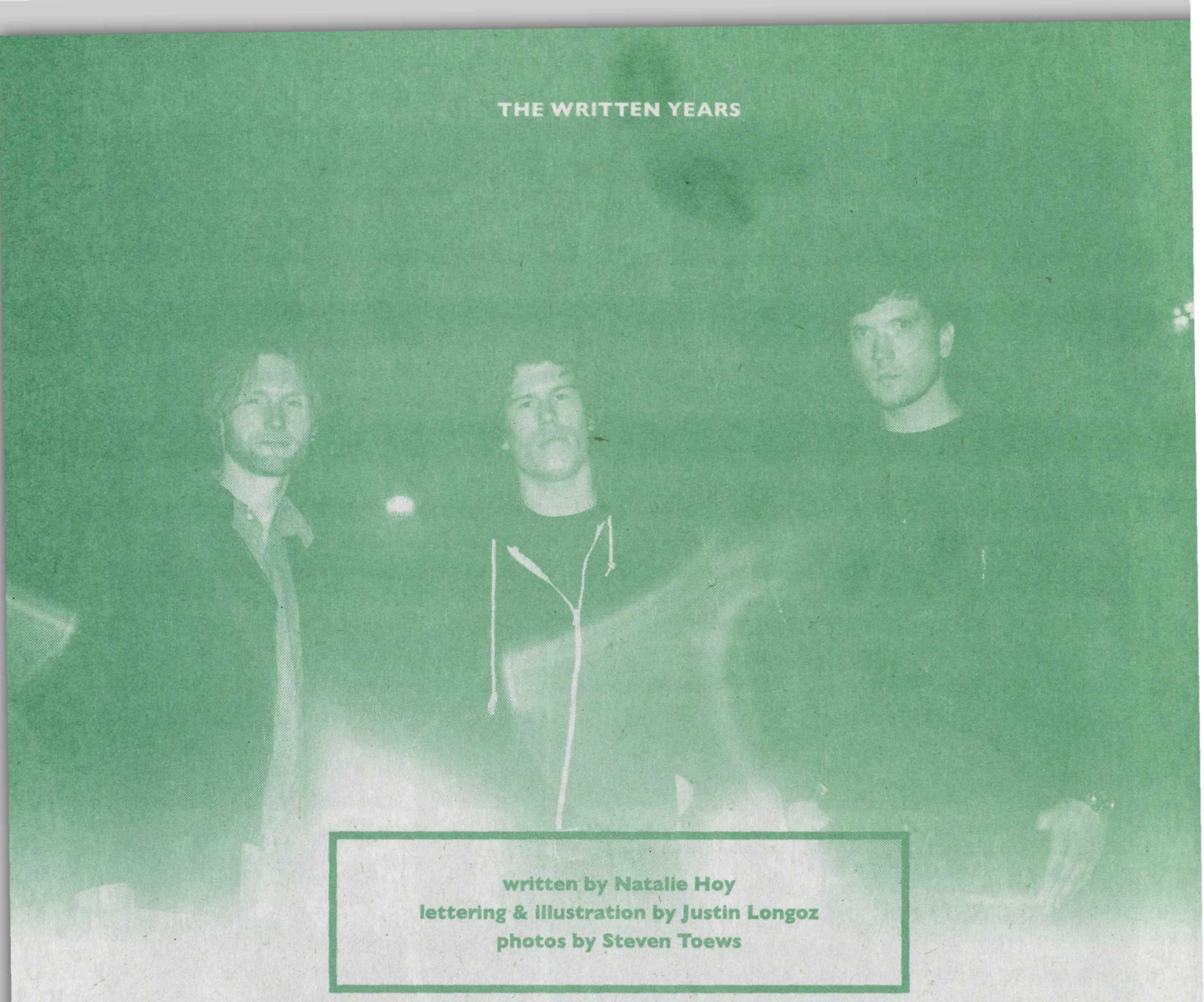
CALL IN TO DONATE, AND RECEIVE THE FOLLOWING CITR SWAG:

- $30 Friends of CiTR Card, offering discounts to local businesses
- $60 + Get Moving Mug
- $101.9 + RadSoc Radsocks
- $175 + CiTR Hoodie
- $250 + CiTR Tee
- $500 2 Friends Cards, 2 Moving Monsters Mugs, 2 Radsocks, Hoodie + Tee
- $1,000 double everything + recognition on CiTR's donor wall in the new SUB

If you are interested in supporting your campus and community radio station and magazine, visit citr.ca/donate or call UBC-UNIT (604-822-8648) between February 27 and March 7.

THE WRITTEN YEARS





written by Natalie Hoy
lettering & illustration by Justin Longoz
photos by Steven Toews

There isn't a lot of information online about the Written Years. They have a Twitter account and a Facebook page, like most musicians well-versed in the power of online presence in today's generation. Their website is minimalist; a short description of their sound, and the opportunity to stream and purchase their self-titled debut album—which was released on January 28, by the way. When I meet the band on a bustling Saturday afternoon inside Metrotown, I am armed with relatively generic questions regarding the making of the album as a result. That being said, I leave more than satisfied with their thoughtful responses—and a story about an all-out war pitting Batman versus Superman (in action figure form, that is). Childhood memories aside, this trio has a pretty good idea of what they're doing in the music industry—and it seems to be working out just fine.

Comprised of Wade Ouellet (vocals/guitar), Kodie Krogh (guitar), and Kane Enders (drums), the Written Years is a musical endeavour that took shape a few years ago—though originally under a different name and slightly different lineup. "Wade and I started playing music around the same time when we were 15," Enders shares. "This most recent project birthed once the two of us hit Vancouver (all three members, in fact, originate from Kelowna)—and had been playing and writing together for a while. When we invited Kodie into the mix, it became what it is today."

Self-described as winter rock, Ouellet explains that the season encompasses many of the feelings associated with their music. "Some of the ambience; a bit of the moodiness," he says with a chuckle. "It really just sounds like the Lower Mainland to me," remarks Krogh. "The ocean, the coast—BC, really!"

A project six years in the making, the band finally released their debut album last month. "We just couldn't get our shit together," jokes Enders about the convoluted process. They laugh, with primary lyricist Ouellet explaining, "I just take a long

"I remember being a kid sitting in my room, playing with a Batman and a Superman," Krogh continues. "I would put Clumsy on, and have those two guys fight these epic battles. And then I'd have 'Superman's Dead' playing in the background. . . it was cool."

time to write songs—until the point that I'm happy with them. Then it takes a long time to arrange them. We went through a lot of different lineups... a lot of different renditions." The first five years of the process consisted mainly of demoing, and the album was recorded at Echoplant Studios in Coquitlam over 2013. Still not fully content with the songs, the band continued to refine the lyrics, guitar lines, and melodies—rewriting right up until they recorded the album. "It seemed like a pipe dream for a while, because so many things were changing," Enders admits. "It was hard to lock down. But that process was good too, because we got to write and rewrite the songs, getting them to where they are today."

After listening to the album a few times myself, it's safe to say the trio should be pleased with the finished product. Openers "It's Not Your Fault" and "I Would Miss My Home If I Knew Where It Was" are nostalgic, folk rock-inspired tracks, accented with sweeping instrumentals and Ouellet's acid-tinged vocals. The melancholic "You're Too Kind" boasts infectious guitar lines and gang vocals that pack a punch at just the right time. Lyrically, the themes of affection, belonging, loss and nostalgia reappear through the album—subject matter inspired by experiences surrounding Ouellet and the people around him. "When I write, I don't really think about how other people [will] receive it; that comes later, in a sense," he notes. "I just write with what is happening around myself, and people I know. Those four themes kept coming up, and the album became a concept album around those ideas."

Though challenging to pinpoint what acts they compare themselves to, all three members of the Written Years agree that the National, the Weakerthans, and Arcade Fire are large influences in their sound. "We all have our own background musically, but we also share influences and everything melds in its own organic way," explains Enders.

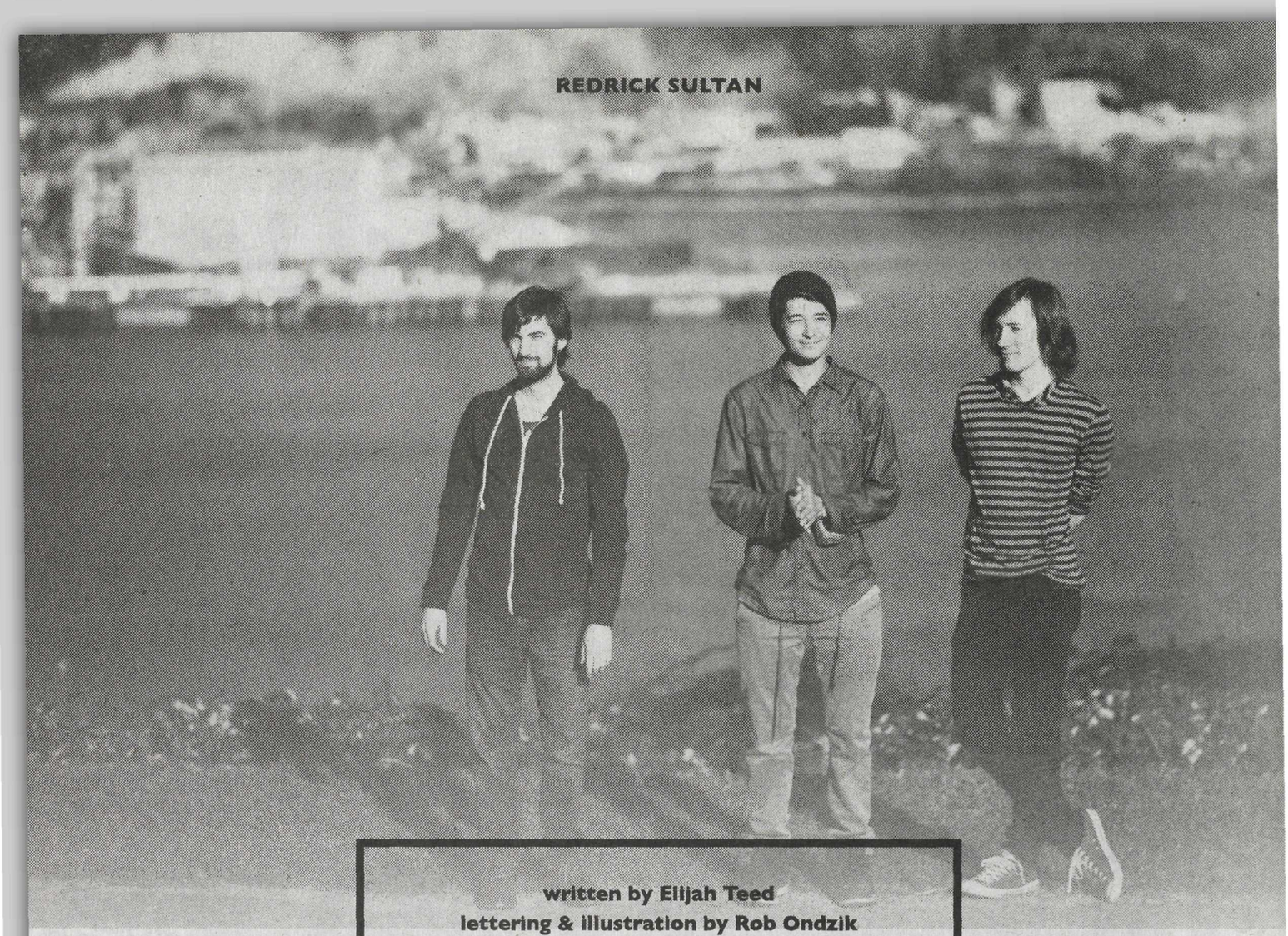
"Kane came from a jazz background, so he incorporates some of that drum style," Ouellet adds of their complex sound. "Kodie came from a metal background, and a singer-songwriter background as well. I've always been a singer-songwriter," he says, citing Steve Earle and Bruce Springsteen as personal inspirations. Proving that their group creativity stems from its member's individual interests in multiple avenues of music, Ouellet also scores movies (as a duo with fellow musician, Michael Cumblidge). Search "WO/MC Desolate" on YouTube for a stunning example of their work.

"Personally, I've always identified with the lyrics," says Krogh. "The first album I ever owned was *Clumsy* by Our Lady Peace." This statement sparks interest with Enders and Ouellet, who both admit that they recently rediscovered the Canadian rockers. "I remember being a kid sitting in my room, playing with a Batman and a Superman," Krogh continues. "I would put *Clumsy* on, and have those two guys fight these epic battles. And then I'd have "Superman's Dead" playing in the background... it was cool." He reiterates that "it's always been about the lyrics"—now over the muffled laughs of his bandmates.

At the time of this interview the band does not have the details of their album release show confirmed—only mentioning that it will take place late February. Following the show, they plan to start playing concerts across British Columbia.

When asked what they hope listeners will take away from their debut release, the band remain cleverly elusive. "It comes from its own place," Ouellet shares with a smile. "I think it will speak for itself," concludes Enders. "We wrote music that we wanted to write, and we're all really proud of it."

REDRICK
SULTAN



written by Elijah Teed
lettering & illustration by Rob Ondzik
photos by Jon Vincent

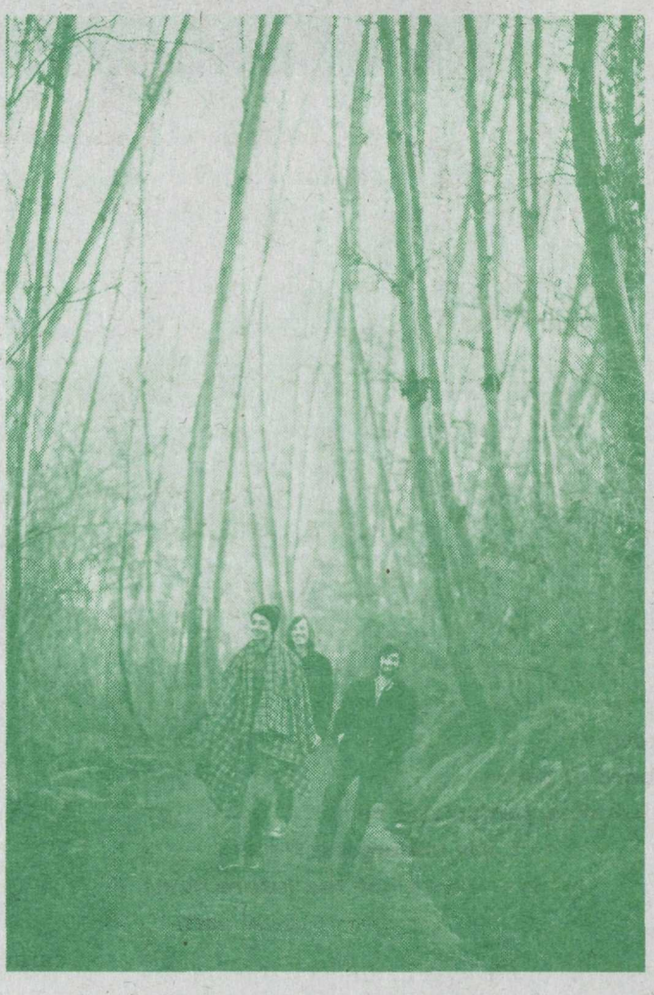
If you aren't up on the "space folk" music scene, the name Redrick Sultan likely won't sound familiar. A shame, considering the amount of passion guitarist Spencer Hargreaves and bassist Noah Jordan are able to exude in less than an hour's conversation. Redrick Sultan is an ensemble that deserves every piece of recognition it has, and all the recognition it should be getting. Amidst a smorgasbord of bacon, eggs, coffee, and thick chocolate milkshakes, Jordan and Hargreaves explain the changes Redrick has undergone since their last album two years ago—and what the future holds for one of Vancouver's most unique local acts.

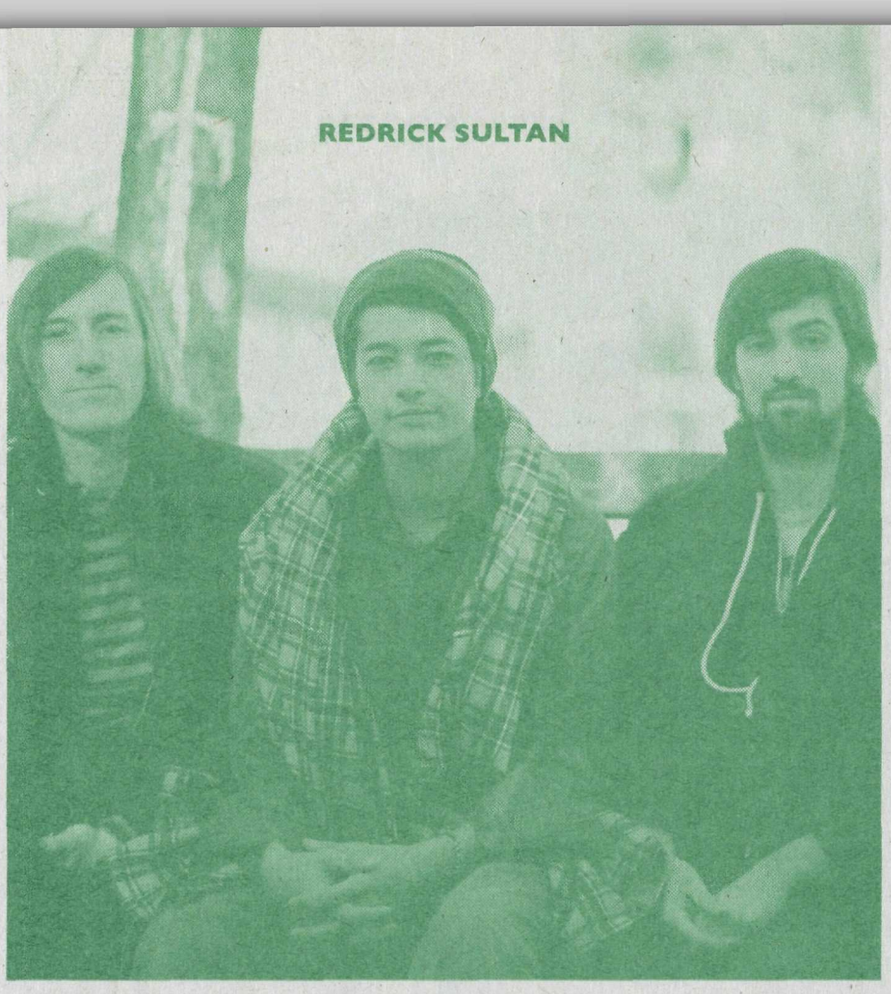
At the top of the heap, the paramount shift Redrick Sultan has undergone is a substantial change in their lineup. Moving away from what was oftentimes a quintet, the loss of several members and introduction of a new drummer, Sean Mitchell, has solidified the group as a full-time trio. "It almost took a while before we realized how much of a different thing it was. It started making less and less sense to be playing [our old songs], and we were realizing more that we were actually starting a new project," Jordan remarks. "[The band] has stabilized with the three of us; we're all on the same page and we work really well together."

Aside from the physical transformation, Redrick Sultan has also experienced a change from their previous sense of musical wackiness. As Hargreaves notes, "We were a lot goofier and sillier before, and not to say [we aren't] still that way in some regards, but by our own growth and by just hanging out with [Sean], the band has changed a lot."

That isn't to say that fans of the band's earlier work should resign to thinking the group will no longer be making eccentric music—Jordan is quick to note that the new material still possesses much of the same sense of fun from the previous albums, while at the same time being more focused on making great music and less on their former buffoonery. "There's still lots of jokes. It's not necessarily the same kind of joke as 'Dinosaurs' or like

"There's still lots of jokes. It's not necessarily the same kind of joke as 'Dinosaurs' or like some of the songs on the first album when we were super ridiculous, but there's still a definite sense of playfulness."



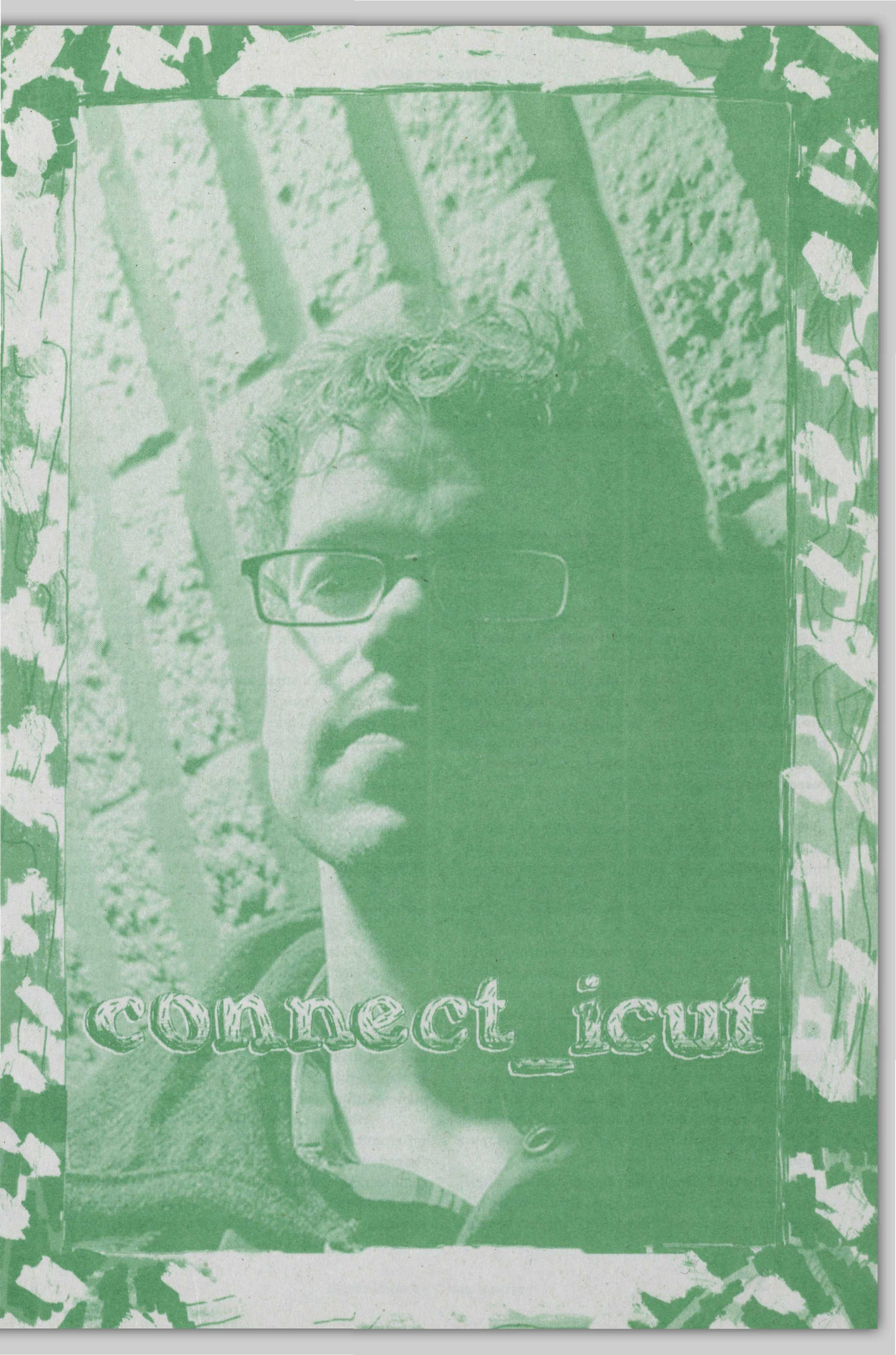


some of the songs on the first album when we were super ridiculous, but there's still a definite sense of playfulness."

However, Redrick Sultan is far from being done with experimentation. On the subject of "equal temperaments" (a different way to approach the structure of an octave) and how they're using them in their music, Hargreaves and Jordan speak with resounding passion; you half expect them to have baby photos of their guitars on hand just in case of discussions like this. "It has to do with mass production. Before pianos and guitars became mass-produced, the study of tuning was a very real thing," says Jordan, and Hargreaves is quick to add his own insight on the subject. "The point of being in tune, right now, in today's music culture, is ignorant of what actually is in tune... Being in tune is not a standard," he declares. "Growing up... I've encountered people [who think] there's a certain protocol to the way you live your life, or that you have to do 'a' and 'b' in a certain way. But with music being a primary interest of mine, and as sort of a metaphor for life in general, [equal temperaments] are a kind of proof that there's not a certain way you have to do things, or that maybe we're looking at life the wrong way."

While Jordan and Hargreaves acknowledge that their original plan was to plunge headfirst into the studio at the start of this year, they realized that the group, in its new format, needed more time to settle into itself before they felt ready to produce something full-length. "The first album [*Redrick Sultan*], we'd have skeletons of songs that we'd just jam around on. With the second album [*Trolling for Answers*] we wanted [to write songs], but we hadn't really written songs before, and every song was kind of an undeveloped idea. On this project, it was taking that further, and incorporating the different guitar tunings, so now the songs are much more developed." With that in mind, it seems that their upcoming tour through the United States is a great alternative. Traversing first down the West Coast and then up through the Midwest, Redrick Sultan begins their voyage on February 7, punctuated with the release of a new promotional EP on February 4 to help kick things off. However, those eager to get their hands on a physical copy of the five-track release will only have the opportunity to do so while the band is on the road. The self-titled EP is currently slated to be a tour exclusive, but can also be purchased online as a digital download from Redrick's website.

With such easy introspection, and a clear sense of what the trio hopes to accomplish, it's evident that the gentlemen behind Redrick Sultan have evolved along with their work. By the time their new album drops next fall, here's hoping that evolution will continue to lead Redrick Sultan on their quest of experimenting with the ever-changing face of music.


connect_icut

CONNECT_ICUT

written by Joshua Gabert-Doyon
lettering & illustration by Moses Magee
photos by Steve Louie

Something cuts through the near-complete static of Connect_icut's (alias Samuel Macklin's) sound. The music is lined with something, often a recurring set of glitchy noise, which pulls you away from total immersion. It keeps the listener spinning away at the Rubik's Cube of Connect_icut's music. "I start off with this seething mass of noise, which is going to, at some point, almost cohere into something resembling a song," says Macklin.

The lining can come in the form of a certain uncomfortableness, but Macklin, born in the west of England but now based in Vancouver, notes that there's always "a solid point of reference" in his music. The computer jamming twirl that sounds like a 1950s vision of the future, can be that point of reference. Or it can come as a more disturbing quality, as if the sound were haunted. Although the music can be challenging, unconventional, and even sometimes abrasive, it also contains a pop sensibility.

It's in this tension between the abstract and the accessible where Macklin finds interest in science fiction work. "I think the thing I like about science fiction is that it's a pulp form," says the earnest and curly haired Macklin. "It's a pop form; it's kind of trashy. It's considered less that way, but when most of the classic science fiction was written it was not a respectable form—it was pop trash."

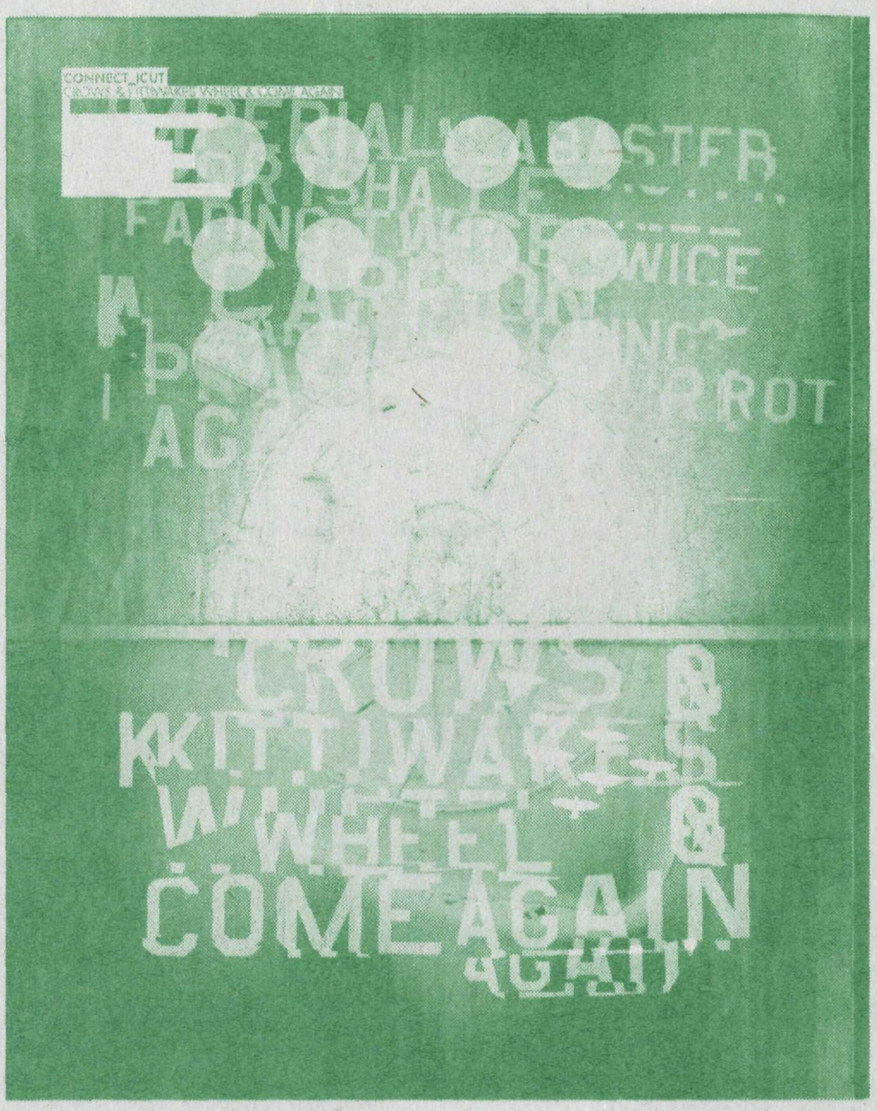
Macklin funnels abstract concepts through a simple ("like the Buzzcocks, just three chords"), but twisted, pop form. "I don't see it coming from an avant-garde perspective. I see it as just, trying to do something really new and radical in the context of pop music."

Macklin's latest album, *Crows & Kittiwakes Wheel & Come Again*, was released in December. The album, produced completely on a computer, has an organic quality too, pulled from Macklin's experience in the backcountry of BC and Wales. "It's inspired by being in the middle of nowhere and just looking around and being like 'This is beautiful' but it's also kind of scary," says Macklin. As a sort of meditation on the sublime, the album is an account of the natural world in digital form; layers of sound bouncing off each other, with crackling textures and aerial hums.

The murkiness of ambient music plays a big part in Macklin's conception of producing. The ability of electronic music to communicate "personal intensity" without forcing interpretation upon the listener, is invaluable to him. It's a blur, rather than a ray of light. At the same time, he's aware of the fact that most audiences are generally unresponsive to "laptop music" and that creating music digitally comes with prejudices.

Macklin crafts his music with the "graphical programming" of Max/MSP, a software which allows for code to be written using a visual interface. "It's a really ethereal thing in that its all done behind the computer and its not physical," Macklin explains intently, "but the way you can manipulate sounds

illustration by Dana Kearley



album artwork by Bas Mantel

with a computer the way you can play with sounds, its very tactile... I can literally have all these sounds moving around in this really chaotic way and I can grab them out of space and click them into place so they fall into line."

"There's this idea of what making music with a computer is like, which doesn't jive with my idea of actually doing it and I'd love to interrogate these limitations we put on with digital audio," says Macklin, who discusses music with a real honesty. "One of the thing that's important to me is looking to polarities in music, like for me, its my bloody valentine. It's like an ongoing, deep obsession with them. It's noise and dissonance at just like this incredible volume but very immersive and beautiful and melodic as well."

Fourier's Algorithm, Connect_icut's sixth album, is dedicated to French thinkers Joseph and Charles Fourier. The work of mathematician Joseph Fourier is central to Macklin's music in that all digital audio and MP3 format goes through a Fourier transform, developed using Joseph's theories. Charles Fourier, who lived at roughly the same time as Joseph, was a philosopher and political thinker. Macklin starts to talk about Charles' ideas on utopian socialism, but is reluctant. He insists he's not an intellectual: "I can't have any certainty about any conclusions I have about that. This kind of abstract, diffused music, it's the only way I can explore those things."

Connect_icut's music occupies a weird space, but occupies that space in a really sincere manner. It's space-age sound working through a lens of the uncanny. Not quite pop, and not quite organic either, there's a definite indistinctiveness to the music. "I'm not going for an insular, head trip. It's more a desire to make you more aware of or sensitized of your surroundings"

- Connect_icut opened for Oneohtrix Point Never (OPN) in April at the W2 Media Café in Vancouver. Oneohtrix's album *Replica*, sampled extensively from old television commercials. "It wasn't just dealing with straight nostalgia or straight irony. He was kind of interrogating those things," Macklin says about the album. "Doing stuff with trash material or material that's considered trash and doing it with intellectual pretensions. It's something that's appealing to me. Partly because a lot of people are going to look at you and say 'You're a pretentious idiot, this is just trash.' It's almost worth doing that just because it requires that leap of faith."

- Macklin's new album, tentatively named *Small Town by the Sea*, is still in production. The album features field recordings, as well as some percussion and vocal work. The record ends "with little waves recorded on the shore of Jericho beach," Macklin admits gleefully. It's new terrain, however, and he expresses some uncertainty over the way that field recordings can be too obvious, and too descriptive. "Even though [sampling field recordings] are still very abstract, it feels like I'm giving a lot away" The album is set to be released by Aagoo on April 15.

- Developing the instrumentation to make his sound digitally is part of the quickly vanishing "paradigm of personal computing". His music works on "a generative element... an algorithmic element."

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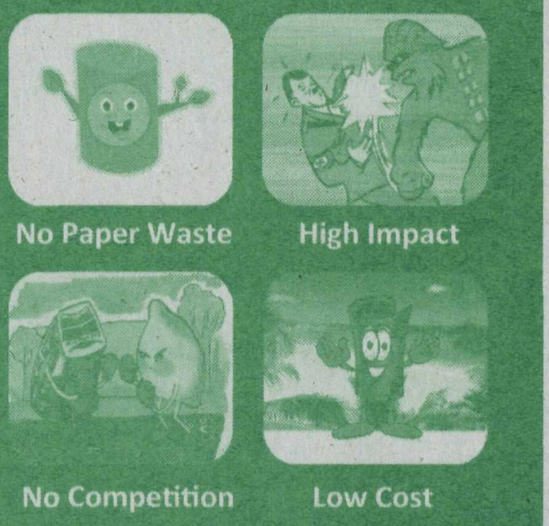

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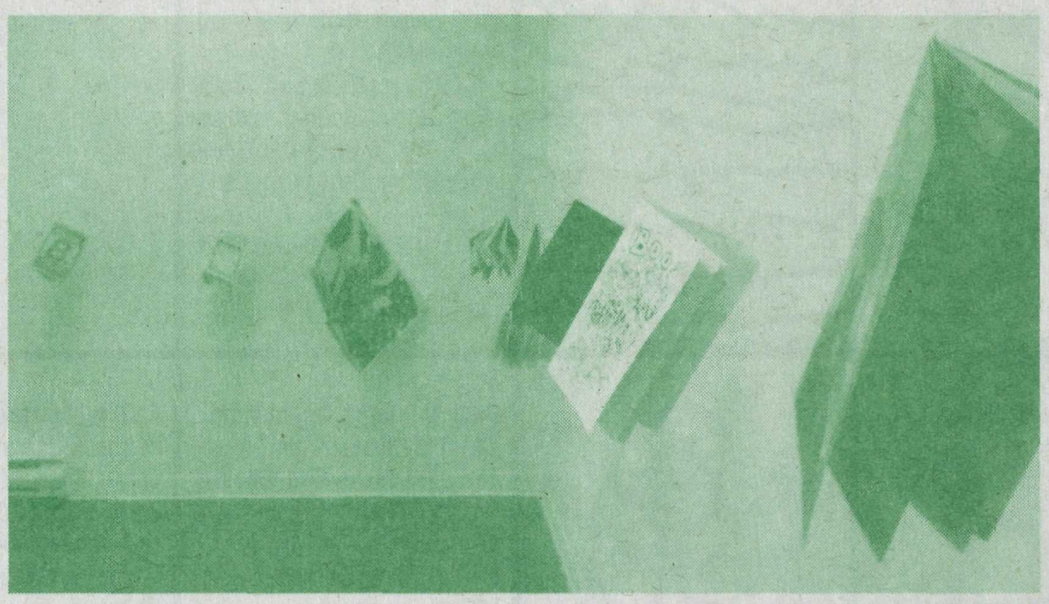
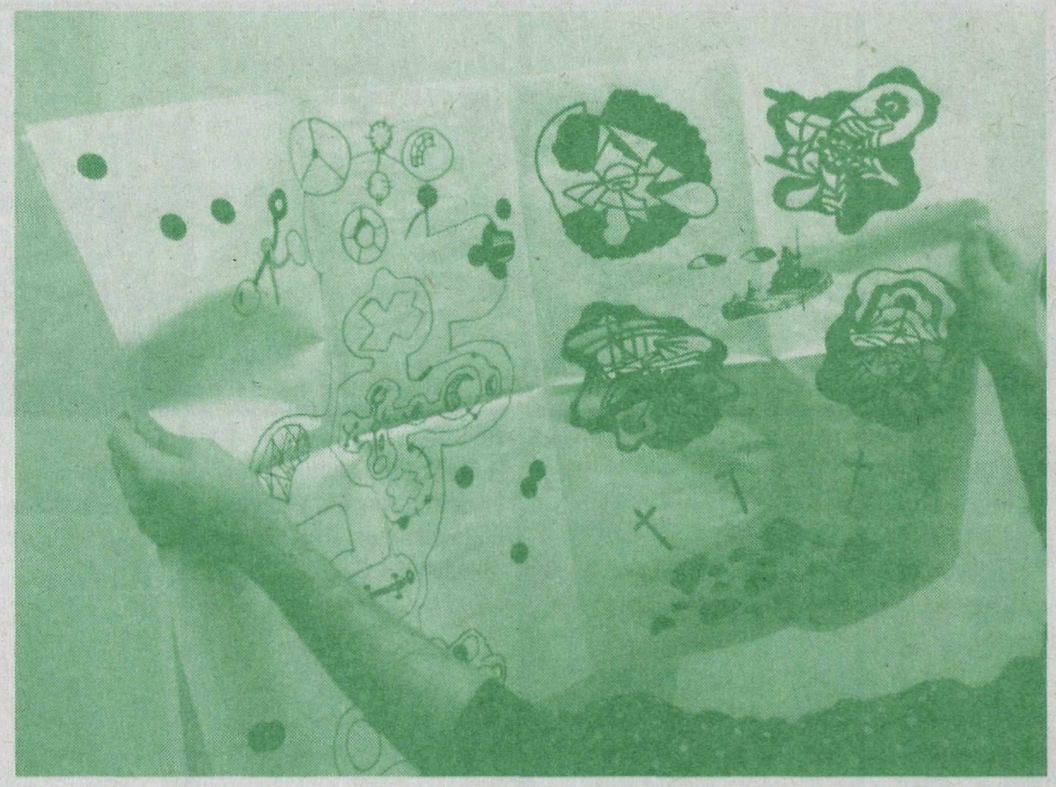


↑↓ Photos (pages 35, 38 & 40) from the **Print Ready: Zine-A-Palooza** exhibition curated by Michael Lachman and Nathan Jones at Dynamo Arts Association, January 18 (one-day only).



Print Ready is a showcase for self-published art zines including works by: Amiel Gonzales, Doug Wideen, Josef Carhoun, Justin Gradin, Linton Murphy, Michel Groat, Michael Lachman, Nathan Jones, Phaedra Harder, Sarah Davidson, Stephine McDonell, Tylor MacMillan, and more.

← Photo on pages 34 and 39: a performance at Unit/Pitt Projects as part of the exhibition and event series **Vancouver, Crawling, Weeping, Betting** (January 21 to March 1) featuring dancers Maxine Chadburn, Michelle Lui, Brian Solomon. Photo courtesy Unit/Pitt.

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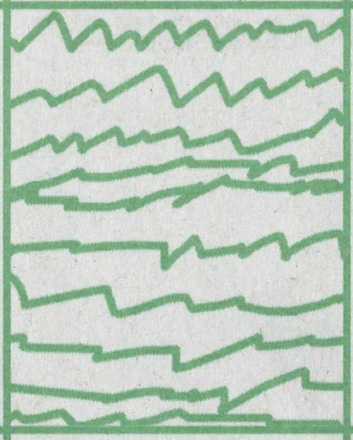
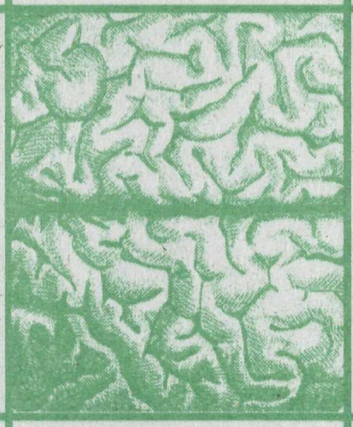
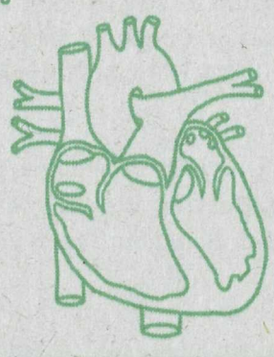
				
3 **Oneohtrix Point Never** @ Fortune Sound Club	4	5 **Paul Anthony's Talent Time** @ The Biltmore **The Cut Losses, The Vidos, Northern Rain** @ Astorino's **Pure Bathing Culture, La Luz** @ Electric Owl	6 **Failing, Cowards, Peace** @ The Biltmore **Lures, Thee AHs, Diane, Watermelon** @ Astorino's **White Lies, Frankie Rose** @ Venue	
10 **Quilt** @ The Media Club **Lucius, You Won't** @ The Media Club	11	12 **Mi'ens, Yes Bear, Karen Foster, Porn for the Blind** @ The Astoria		
17 **Ane Brun, Linnea Olsson** @ The Electric Owl	18	19 **Fantasy Prom, OK Vancouver OK, Village, Philoceraptor** @ Astorino's	20 **Rah Rah** @ The Biltmore	
24 **Com Truise, Phantoms** @ Fortune Sound Club	25 	26 **Xiu Xiu, Tearist** @ The Media Club	27 **The Wild Feathers, Jamestown Revival** @ The Media Club **FUNDRIVE!** **FEB. 27 to MAR. 7**	

FEBRUARY

	F	S	S
		1 Winter Waste: **Tough Age, Skinny Kids, Dead Soft, Cool, Pups** and more... @ The Astoria **White Denim, Clear Plastic Masks** @ The Biltmore **Redrick Sultan, The Psychic Alliance, Brass** @ Electric Owl **Washed Out, Kisses** @ The Commodore **St. Lucia, Sir Sly** @ Venue	2
	7 **Sex Church, Cult Babies, Candela Farm, KMVP** @ The Media Club **Needs, Charm, Modern Aquatics, Get Over It, Stress Eating** @ The Astoria **Bobby Draino** @ Fortune **D.O.A.** @ The Rickshaw	8 **Sisyphus, Bloom, Taxa, Keep Tidy, Disworship** @ Astorino's **Wooden Horseman** @ The Biltmore	9
	14 **True Crush, Chris-a-riffic, Rooms, Purple Hearts Social Club, Katie and the Lichen, Cave Girl** @ Astorino's **Shearwater** @ The Media Club	15 **La Chinga, The Electric Revival** @ The Electric Owl **Greenback High, Boats, Tough Age** @ Funky Winker Beans	16 **Marissa Nadler** @ Electric Owl
	21 **The Pack A.D., The Courtneys, Dead Soft** @ The Rickshaw	22 **Sun Kil Moon** @ The Biltmore	23
	28 **The Cave Singers** @ The Rickshaw **What's Wrong Tohei?, Man Your Horse, Subtle like a T-Rex** @ The Railway **Together Pangea** @ The Media Club **San Fermin, Son Lux** @ The Biltmore	**FUNDRIVE! FEB. 27 to MAR. 7** ☞ **FUNDRIVE FINALE MAR. 7 AT THE BILTMORE**	

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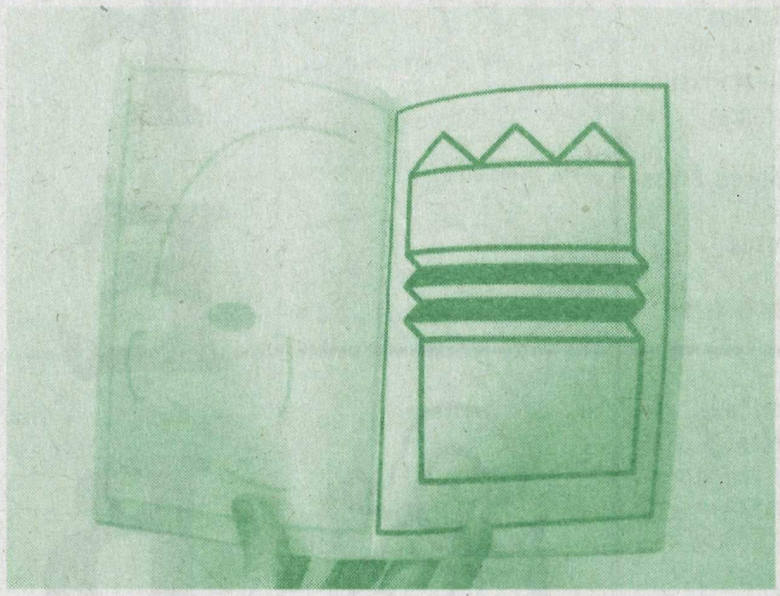

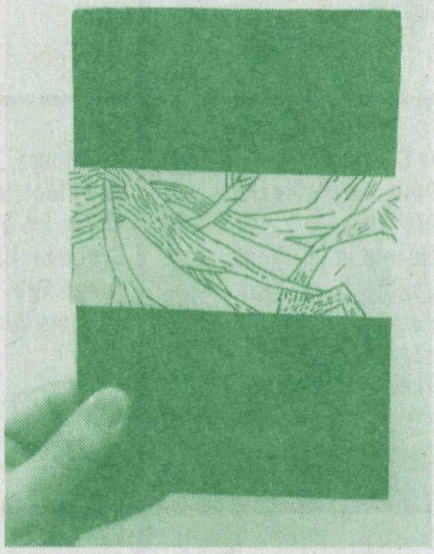

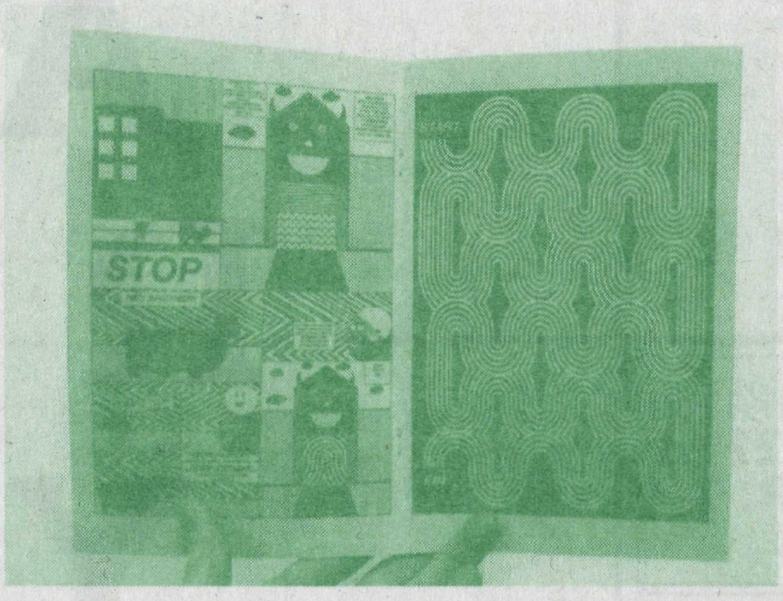

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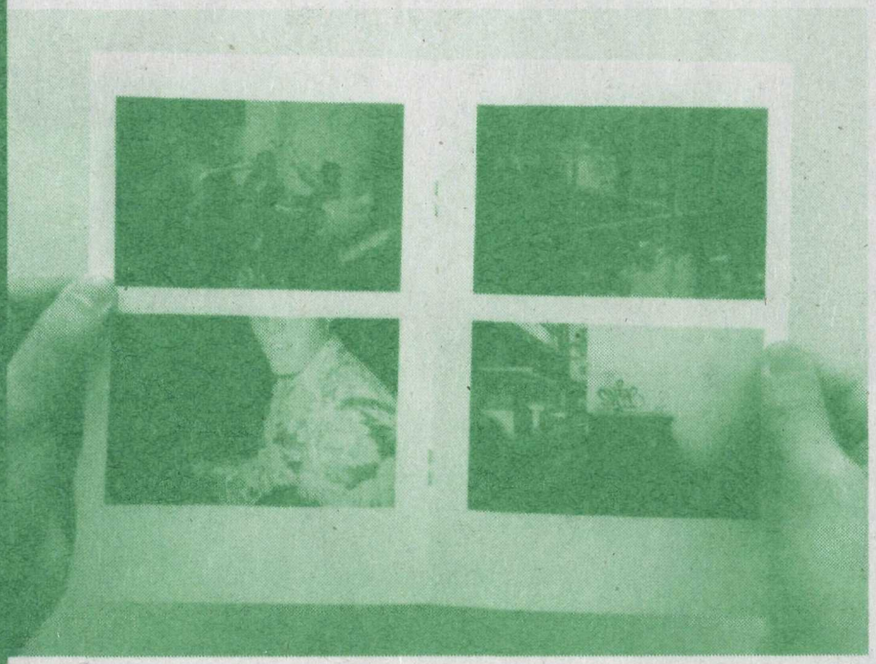
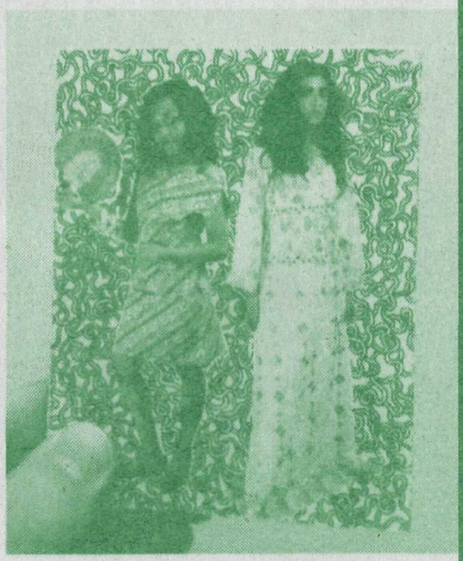
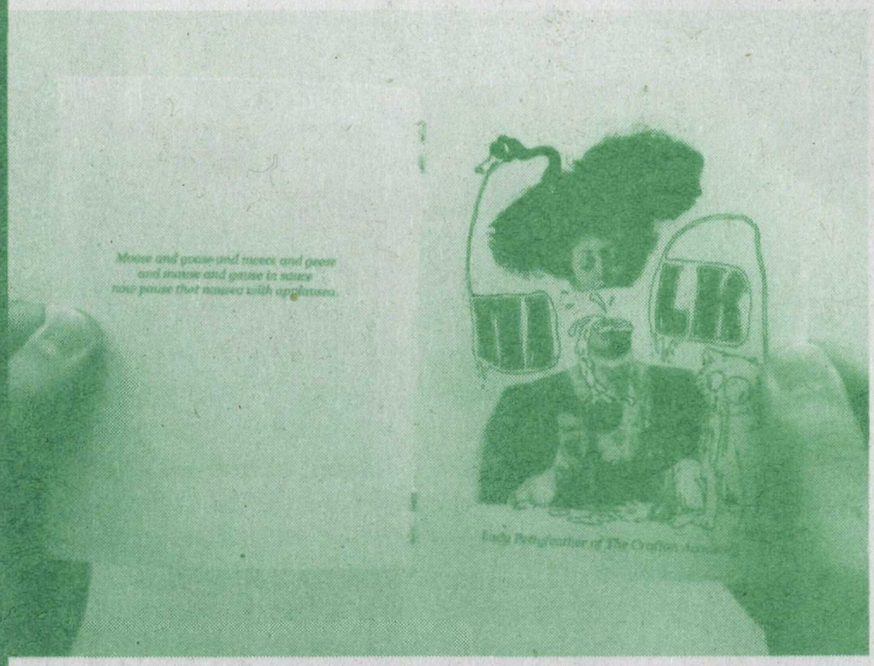






DISCORDER STAFF SOUND-OFF

After the festive hangover of December, it's understandable why people are a bit weary of the holidays that follow. That's right. I'm talking about the supposedly special day in February that's become so over-commercialized and bloated with expectations, it's begun to lose all meaning.

I'm of course referring to Groundhog Day and no matter how many people tell me that it was just a holiday invented by Hallmark to serve as a vehicle for selling cards, it truly is a special day. Without it, we never would've had the 1993 classic starring Bill Murray as an arrogant meteorologist who's forced to relive Groundhog Dog over and over again—which brings me to the actual Staff Sound-off question: just as Bill Murray is forced to relive Groundhog Day repeatedly in the film, what album could our staff have on repeat and never grow tired of? ☞

illustration by Britta Bacchus

Willa Bao, Contributor
Dookie (Green Day)
Punk snobs may scoff, but the number one album I've been putting on repeat for years has been Green Day's *Dookie*. I remember being 11 years old and listening to the CD for hours on end while decorating poster boards. Currently, if you take a look at my recently played list on my phone, you'll see it in the Top 5. The big guitar sound and melodic hooks keep my energy up while the lyrics—from ridiculously hypothetical to those based on experiences—keep me entertained. The drum parts are consistent enough for the mood of the songs to not fluctuate too much, making for a smooth listening experience.

Robert Catherall, Contributor
Haunt Me, Haunt Me Do It Again (Tim Hecker)
For a day whose only projections are either slightly more winter or an inexhaustible extension of this city's least favourite season, Groundhog Day has got to be one of the year's least celebrated. It's hard to imagine the effect facing those grim options every morning for eternity would have on you. Although I imagine the desolate beauty of Tim Hecker's classic *Haunt Me, Haunt Me Do It Again* would make an excellent accompaniment. At least on a desert island you get to go swimming.

Pyra Draculea, Contributor
Crystal Pistol (Crystal Pistol)
Crystal Pistol's self-titled debut from a few years ago has spent loads of time on repeat in my CD player on and off and on again—and I'm still not sick of it. Good, gritty, obnoxious rock 'n' roll sleaze with smartass lyrics for us to listen to while having illicit fun. I'd rank it right up there with the better Hanoi Rocks, Jetboy, or Faster Pussycat releases, and that's pretty high praise coming from me.

Chloe Hoy, Contributor
The Way We Learn (Farewell Fighter)
No album will relate more to my 18-year-old self than Farewell Fighter's *The Way We Learn*. With its upbeat tunes, skillful guitar riffs, and honest lyrics, this album doesn't stay on my shelf for long—or in my iPod's case—unlistened to. Kenny Fleetwood's stellar set of pipes helps make this record all the more worthwhile, an impressive collection of melodic pop-punk songs. Energetic and anthemic, without falling into the trap of overused clichés, the four-piece band continues to leave a lasting impression on my always growing musical palate.

Natalie Hoy, Contributor
Reach for the Sun (The Dangerous Summer)
There are few albums that could satisfy my listening pleasure for days on end, but *Reach for the Sun*, the debut album by the Dangerous Summer, has to take the cake. It never really bothered me that the majority of their songs sound the same: fast-paced, with infectious hooks and AJ Perdomo's distinctive, raw vocals. It's the lyrics that put the album in a category of its own—focussing on the struggles of growing up and finding satisfaction in life, without being angsty enough to possess only teenage relevance. A good listen that never fails to heighten my spirits.

Avash Islam, Contributor
This is Happening (LCD Soundsystem)
I'm going with LCD Soundsystem's terminal record, *This is Happening*. There are songs from that album I have listened to for days on end, but the album itself is a perfectly crafted emotional rollercoaster of wild dance-punk and unrelenting melancholy fused into the perfect bittersweet cocktail. A perfect party album for the end of the world, the end of a band, or the end of anything, so it's fitting that it's the last album I listen to.

illustration by Elyse Gerstenecker

Mike Lakusiak, Contributor
Separation Sunday (The Hold Steady)
I must have listened to this album hundreds of times and it hasn't worn out yet—and I often overplay albums to the point where it takes years to voluntarily return to them. It's a monument to narrative songwriting and it doesn't wallow or let up from start to finish with stories of hoodrats, skaters, nitrous and hallucinogen abuse, unhinged born-again Christians, and the scenic locations of the Upper Midwest. And what day is Groundhog Day this year? Fucking right, it's a Sunday.

Erica Leiren, Contributor
Heart-Throb Companions (Cannon Health Down)
Heart-Throb Companion by Vancouver's Cannon Heath Down is an album I can put on repeat and never tire of. How do I love it? Let me count the ways. Songsmiths Jeff Hay-Roe, Christopher Davenport, Jonathan Brotherton, and Cameron Brown peer mischievously from a light-dappled meadow grove on the album cover. These charming men are the anti-Smiths, and singer Jon Brotherton, the anti-Morrissey. Cannon Heath Down's ethereal harmonies and perfectly confected songs will lift your spirit like feeling the sun on a winter's day. Coy, fey, but bouncy and with monster hooks everywhere, their songs are playful, heartfelt, and without a trace of irony. Whether your seasonal disaffectation is Winter Dreariness, Spring Fever, Summer Open-Road Itch, or Fall Introspection, drop Cannon Heath Down onto your turntable and all's right with the world.

Steve Louie, RLA Editor
Sweet Sensation (The Embassy)
The Embassy's 2013 release *Sweet Sensation* was one of my favourite albums of 2013 and it's an album I'm still addicted to in 2014. Self described as "punk disco," and eight years since their last full-length, all the perfect album tracks still remind me that the Swedes craft pop gems.

Keefer Pelech, Contributor
Maroon (Barenaked Ladies)
Maroon was the first album that I ever owned. While the album starts off fun and upbeat, BNL use their trademark wit and humour to covertly discuss some heavy topics throughout. In the span of 52 minutes they manage to cover themes such as suburban depression, infidelity, the awkward aftermath of office romances, and the grizzly outcome of falling asleep at the wheel. I've been listening to this album for over a decade and it'll be a pleasure having it in my life for a few more.

Omar Prazhari, Contributor
Up the Bracket (The Libertines)
The one album I could have on repeat for eternity would be the Libertines' *Up The Bracket*. This fuzzy fueled garage-rock album sticks to your head with its catchy melodies, beautiful poetic lyrics while drenched in heavy distortion. The LP also features classics like "Time For Heroes," "Death On The Stairs," "Boys in the Band," and "I Get Along." This album is what got me into garage-rock and lo-fi—meaning I could play this record forever.

James Olson, Contributor
Bilo 3.0 (David Maxim)
David Maxim Micic's *Bilo 3.0* is unlike anything I've ever heard and it keeps getting better with every listen. Micic's sound is a powerful and unforgettable blend of progressive metal, classical, and jazz played with staggering proficiency. Beginning with the soaring strings on "Everything's Fine" and concluding with the triumphant bombast of "Daydreamers," *Bilo 3.0* is too enthralling to get sick of. Backed by accomplished vocalists and musicians, Micic's work is complex, unique, and powerful.

Max Wainwright, Contributor
Abby Road (The Beatles)
Few albums are so equally absurd and perfect as *Abby Road* that I might be able to relive them forever. The Beatles' classic backtracks like it can't resist itself. "You Never Give Me Your Money" bears its melody again proudly in "Carry That Weight." Right when it would make sense for the album to finish with "The End," the cursory closer "Her Majesty," nods right back to the middle sequence it was derived from. That aside, *Abby Road* is an album marked by concision and detail. It masters so many lenses of pop so quickly that it demands to be revisited.

SBC RESTAURANT

written by Robert Catherall
illustration by Tierney Milne

Plug Smilin' Buddha into Google and you'll draw more hits about the neon sign alt-rockers 54-40 famously dragged around on tour than the business it originated from. However, ask any local musician in their 50s and you'll hear the cultural history the iconic sign was a beacon for.

There are few addresses in the Downtown Eastside more storied than 109 E Hastings. Through a colourful history that began as a Chinese restaurant in 1894 to hosting cabaret dancing in the post-war era before showcasing up-and-coming musicians, the Smilin' Buddha Cabaret has seen it all. In the '60s Hendrix was famously fired for playing too loud and in the late '70s local legends like Art Bergmann and Joey "Shithead" Keithley used the club to showcase Vancouver as a hotbed of alternative culture while Sweeney Todd were busy breaking hearts. It's where the original all-female punk trio the Dishrags made their mark, as art school graduates like Bev Davies flocked there late at night to document the unfiltered satire and aggression.

As the punk adage goes, living fast does come with consequences, however, and the Buddha halted operations in 1993. Cramped between derelict businesses and seedy hotels, the doors at 109 E Hastings remained closed for nearly two decades until musical enthusiast Andrew Turner and his business partner Malcolm Hassin were approached by Peter Ducommun (of PD's Hot Shop), who liked the renovations Turner had made at the nearby Sheppard's Pie Gallery. Turner, who left his Kerrisdale home at the age of 15 to move in across from the legendary punk bar, had been watching the location go into further disrepair and became intent on resurrecting it.

Of course, it just wouldn't be the Buddha if this incarnation didn't have its own twist though. "We went at it with the idea of creating a private community centre," Turner says between sips of coffee at the recently opened SBC Restaurant. They're doing a good job so far; the place was a revolving door of suburban parents bringing their kids to skate the 65-foot indoor half-pipe that makes the restaurant look like an afterthought.

Skull Skates memorabilia hangs from the wall, checkerboards lie casually on wooden tables, waiting to be played, while the words, "In honour of the former venue" are feverishly scrawled in spray paint below a photo of the original neon Buddha. "People don't see the sense of community here. There *is* a network of community here though," he maintains. The brainchild of Ducommun and Turner, its slapdash eclecticism indicates they weren't the only ones who helped revive it.

"There must have been over 100 people who helped put this together," says Turner before staring blankly at me. I couldn't argue, as calling this hyperbole would have been an insult.

While SBC could be an acronym for its previous name, Turner and Hussin want to move forward, dropping the seedy connotations in exchange for a safe and welcoming all ages space. "One positive indicator is that parents are starting to bring their kids here. They're running the gauntlet with their kids and the neighbourhood's respectful of that." Recently granted heritage status by the Vancouver Heritage Foundation, and with names like Cecil English already coming to produce live albums, things are just beginning.

"The Smilin' Buddha Cabaret was never, *ever* a bar. It's always been a restaurant licence," Turner says, recounting his lengthy conversations with city officials. Don't worry though, they'll be bringing in a few cold ones under special occasion licenses when they hold shows until they are eligible for a full licence. For the time being, small intimate performances that can remain all ages will take place in the restaurant while they've been given the green light from the city to let performers take to the skate ramp for larger gigs, which, as Turner put it, "is going to make for one hell of a slam dance."

Of course, it just wouldn't be the Buddha if this incarnation didn't have its own twist though.

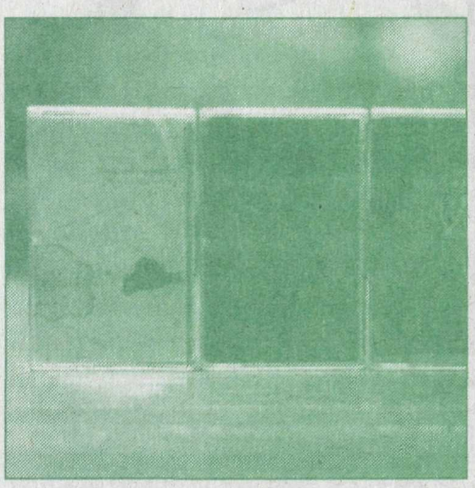
UNDER REVIEW

The Backhomes
Only Friend
(Shake! Records)

The Backhomes

It is hard to believe that the Backhomes consists of just two members. Kees Dekker and Aimée van Drimmelen's *Only Friend* is the Victoria-based duo's promising debut album that puts an energetic twist on dreamy psych-pop. Listening to *Only Friend* feels as organic and exciting as a live show, yet it is clear that Dekker and van Drimmelen have put careful thought into every single one of the album's fuzzy reverberating tracks.

What is impressive about *Only Friend* is that Dekker and van Drimmelen have crafted a sound distinctive to the Backhomes. While their sound is unique, it is also flexible, as their album effortlessly ebbs and flows between raucous romps like "You Gotta Move" to more subdued psychedelic numbers like "Changing Me." On the album's highlight, "Tear It Up," Dekker sings "I'm gonna tear it up / I'm gonna scream and shout" and what not only this song but also the album as a whole demonstrate is that The Backhomes are not to be ignored. —Mariko Adams



Ian William Craig/Drogue/C. Diab
Theia & the Archive/
Long Metrics/Interludes
(Vague Records)

Ian William Craig/Drogue/C. Diab/ Theia & the Archive/Long Metrics/Interludes

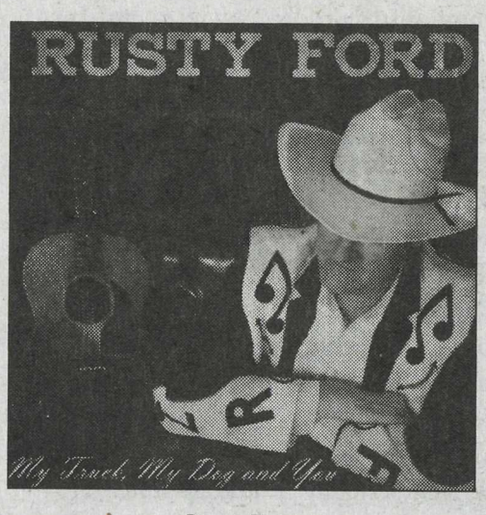
Vague Records, a newly founded Vancouver-based label, is focused on distributing a variety of works from the city's experimental music community. The first three releases for the label are the works of its co-founders: Ian William Craig, Fraser Dobbs (Drogue), and Caton Diab (C. Diab), respectively. These artists approach ambient music in a distinct fashion, promising great things for this young label.

Ian William Craig's *Theia & the Archive* is his fifth overall release and his first physical release through Vague. Utilizing analog synthesizers and feedback loops, Craig crafts a cinematic atmosphere for his listeners. "The Always Mountain" evokes a sense of profound foreboding thanks to a mercilessly sustained tonal shift that gives way to ethereal piano work.

Fraser Dobbs challenges the listener over the course of *Long Metrics* under the guise of Drogue. Through extensive distortion and sound manipulation, Drogue displays the evocative depths of his guitar work in crafting expansive soundscapes. "Post Riseau Xs" is a highly recommended listen.

C.Diab's debut album *Interludes* is a haunting experience. "Is Winter Mike Country?" is a chilling marvel featuring tastefully delayed acoustic strumming over a heavy, sinister loop. One of Diab's strengths lies in his acoustic work, especially in "Stone." His use of the cello bow throughout this album is staggeringly effective.

Together, these three records showcase the exciting sonic possibilities of ambient/experimental music. Vague Records is off to a good start. —James Olson



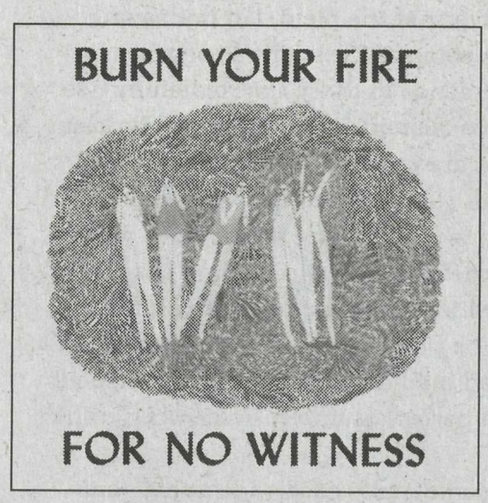
Rusty Ford
My Truck, My Dog, and You
Independent

Rusty Ford

Does Rusty Ford take off his bolo tie at the end of the day? *My Truck, My Dog, and You* is a hard album to read, and much more so as a debut effort. Deeply entrenched in the country and western genre, the real complexity lies in whether or not Ford is taking himself seriously.

Song titles and their related content—like quasi-sexy "I Hate Every Bone In Your Body (Except Mine)"—are the kind of mouthfuls that make for good *Simpsons* jokes, but each of the 11 tracks on *...And You* are played so sincerely it's hard to tell just how much Ford is playing with his audience. Flourishes of lap steel, call-and-response vocals ("If The Phone Don't Ring, You'll Know It's Me") and rollicking bass work is a small example of the instrumentation delicately, and classically, arranged atop simple guitar chords and Ford's pebbly voice. There aren't too many distinctions to look for that might place this album as a product of Vancouver circa now over '70s Nashville, and whether that's a bad thing or not depends on the listener.

Ultimately, I couldn't write a country joke better than Rusty Ford's lyrics, but that doesn't mean *My Truck, My Dog, and You* should be dismissed. If Ford is poignantly aware of country's history as the brunt of musical puns, or if he's blissfully oblivious to it, he's not telling, and neither is his record. —Fraser Dobbs



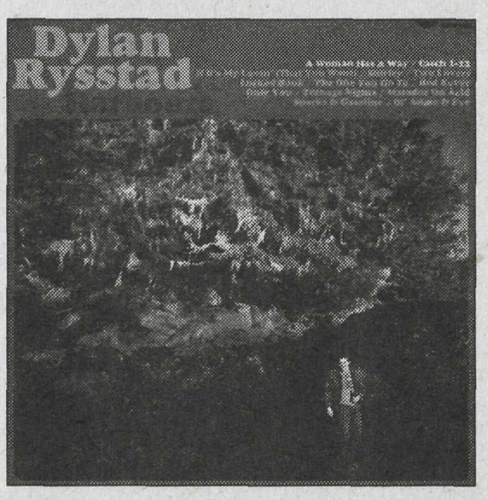
Angel Olsen
Burn Your Fire for No Witness
(Jagjaguwar)

Angel Olsen

If this is the first you've heard of Angel Olsen, you owe it to your ears to engage in a bit of worthwhile musical exploration. Albeit small, the Missouri-born songstress' discography delivers an unparalleled listening experience not easily reduced to words. Her recorded material spans from rare, obscure accordion tracks (including an enchanting Charles Manson cover), to *Strange Cacti,* her hauntingly beautiful self-produced EP, to her more polished and highly-praised 2012 release, *Half Way Home.* This time around, Angel debuts a backing band on her anticipated sophomore LP *Burn Your Fire for No Witness*, set to be released on February 18. The record is distinctive from her previous material, yet flawlessly meshes *Strange Cacti*'s beautifully excessive reverb with the minimalist spirit of *Half Way Home.* Angel's music does not easily lend itself to a specific genre, as is made evident on *Burn Your Fire.* Charged-up tracks such as "Forgiven/Forgotten" and "Stars" introduce fuzz and heavy drum-beats to the uniquely austere folk style she so expertly honed on *Half Way Home.* Nevertheless her characteristic melancholy allure is sustained by the album's intensely poignant tracks "Unfucktheworld" and "Dance Slow Decades."

The album's stylistic variety is far more refreshing than it is confusing. Angel has a knack for heavy, confrontational content, which is wondrously conjured by the interplay between her hard-hitting, honest lyrics and arresting voice. Her guitar playing is well tamed, allowing her voice, an instrument in its own right, to cut through heartstrings like a hot knife through a Dairy Queen ice cream cake. Her range and vibrato are equal parts strange,

bone-chilling, and addictive. Throughout the record Angel seems torn between the opposing conclusions that life is a downright disappointment, and that it is something worth sticking around for. "White Fire," a wistfully Leonard Cohen-reminiscent track, expresses the former view with its opening lyrics "Everything is tragic / It all just falls apart." Such desolation is elegantly balanced with more hopeful tones; on "Lights Out," she assures us that we are alone in this world, but that it's possible to find profound beauty in this loneliness. And we have to believe her because she asserts with a voice that seems to come from a place beyond the realms of our physical universe and a tone rich in unparalleled wisdom. To some, her voice is an acquired taste, perhaps because it packs more raw, pulsing emotion than Roy Orbison singing hymns at your grandmother's funeral. But regardless as to whether musically-induced impassioned emotional states are your thing or not, I strongly recommend devoting your ears to this captivating crooner and her angelic music (pun intended). —Lindsay Stewart



Dylan Rysstad
Harbours
(Independent)

Dylan Rysstad

Dylan Rysstad, formerly performing as Dylan Thomas with various backing bands, is back with another folk-influenced album of very well-crafted songs. Having left the glorious life of Vancouver rock 'n' roll (the Badamps, the Jolts, the Neo-Nasties) to move to Prince Rupert (where he spent his childhood), the leather seems to have been permanently discarded in favour of the plaid. I'm not saying that is a bad thing; in fact, this is some of Rysstad's strongest writing. From the mostly acoustic songs to those that tastefully use arrangements of a full band, the consistent songwriting and lyricism are the stars of this record. Lyrics are crucial, but never more so than when you turn your Marshall stack off and expose them, naked and raw, to your audience. That's why lines like, "Sometimes we lie in silence, sometimes with words" ("Sparks & Gasoline") or the playful story of a banker named Shirley (Yes, he uses the Shirley/surely double entendre, and yes, he pulls it off) are so important. In "Shirley," the lines "But I never did hold a gun to her head / Like all those other men she knew," are a perfect example. Remember... she's a banker.

Great playing, including some really good slide guitar and fiddle parts tastefully employed throughout the record, and a few duets with singer Mercedes Taylor, keep the album interesting and ear-catching. In fact, I would say every song is strong, although I personally find the album too long. Clocking in at almost six minutes, the Neil Young-esque "Matador on Acid" might be better served released elsewhere. It's a great song, but it almost seems like it belongs on another record. Another shorter record. Overall, though, thumbs up. —Justin White

She Divides
Gold
(Independent)

She Divides

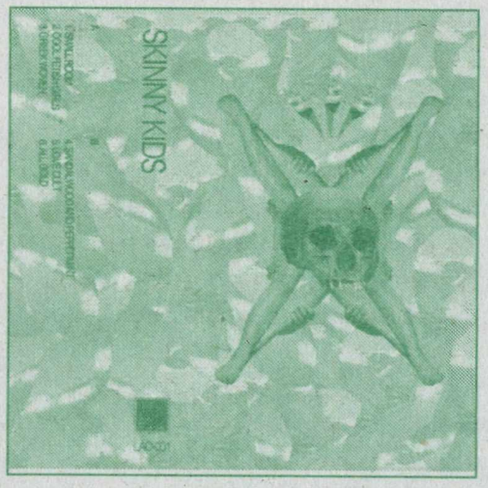
Led by mesmerizing vocalist Tess Roby, accompanied by the musical finesse of bassist Alex Nicol and guitarist Zac Macarthur, She Divides' first EP will not disappoint. This lo-fi new wave composite projects an ambient, dark and experimental edge, one that I assure will lead you through a euphoric journey.

The musical intricacies of each track, enhanced by the soothing vocals of Roby, cannot be subdued. This arrangement begins with the absorbingly methodical tune of the initial track, "Western Waves," which eventually delights us with almost a synchronous medley between instrument and vocals. Before long, however, the composition livens with the second track, "Revenir," luring you in with a rapid pace that perfectly transitions to the unhurried tempo enjoyed in the first track.

With an introduction this blissful, you cannot help but believe the best is to come. This musical journey, conversely, is only on an upward pursuit budding from what's now before us. The third track, "Gold," personifies the physical qualities of brilliance through oratory exhilaration. One cannot help but be entranced. If you've been left longing for more, the final track will lure you in with a simple jingle. A masterpiece that quickly builds, a mesmerizing duet emphasizes the daydream that *Gold* has become.

Traversing through blissful hallucinations, your heart will liken to the fullness of a lion's roar upon experiencing *Gold*.

—Ibrahim Itani



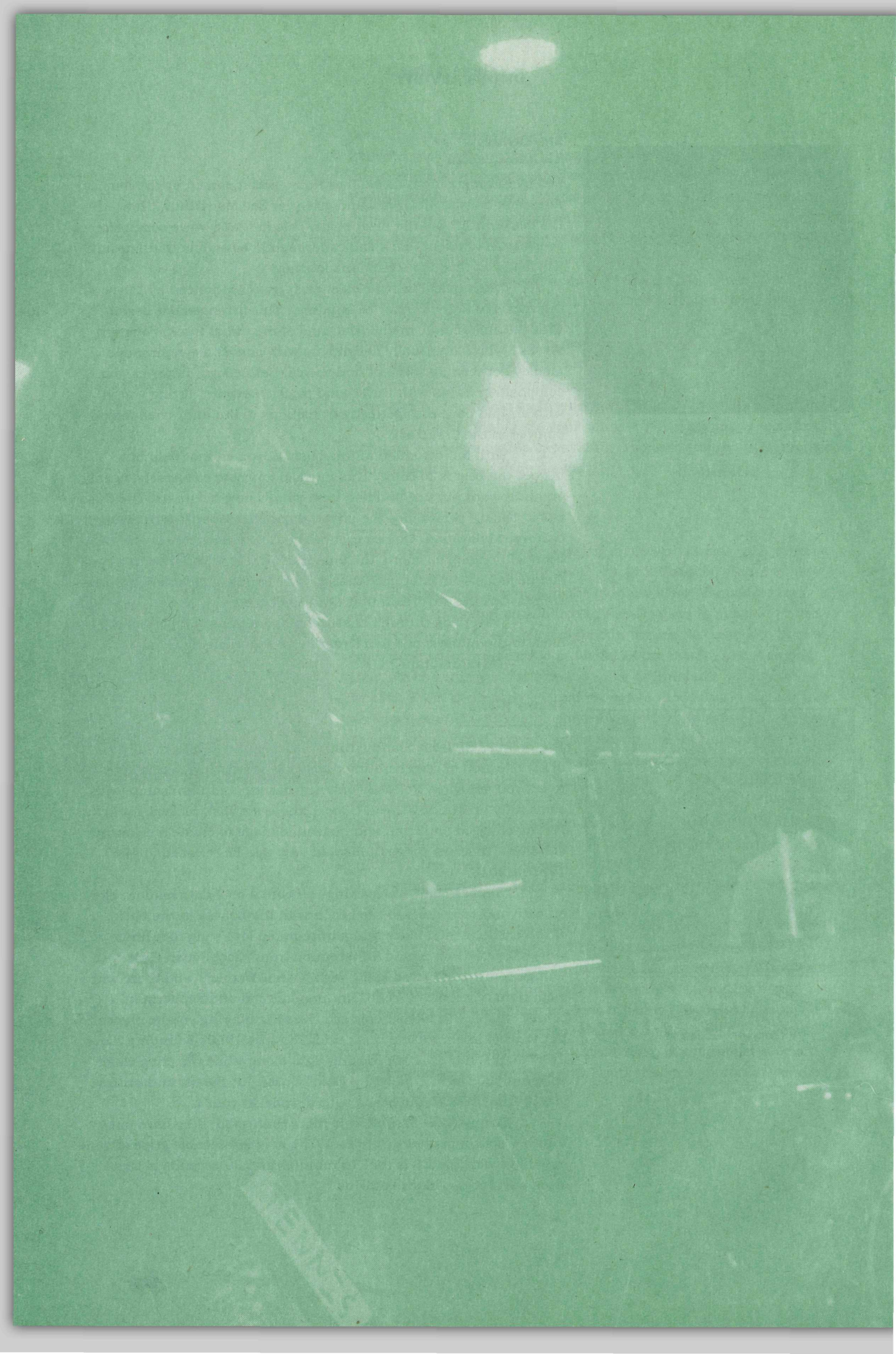
Skinny Kids
S/T
(Local Art Collective)

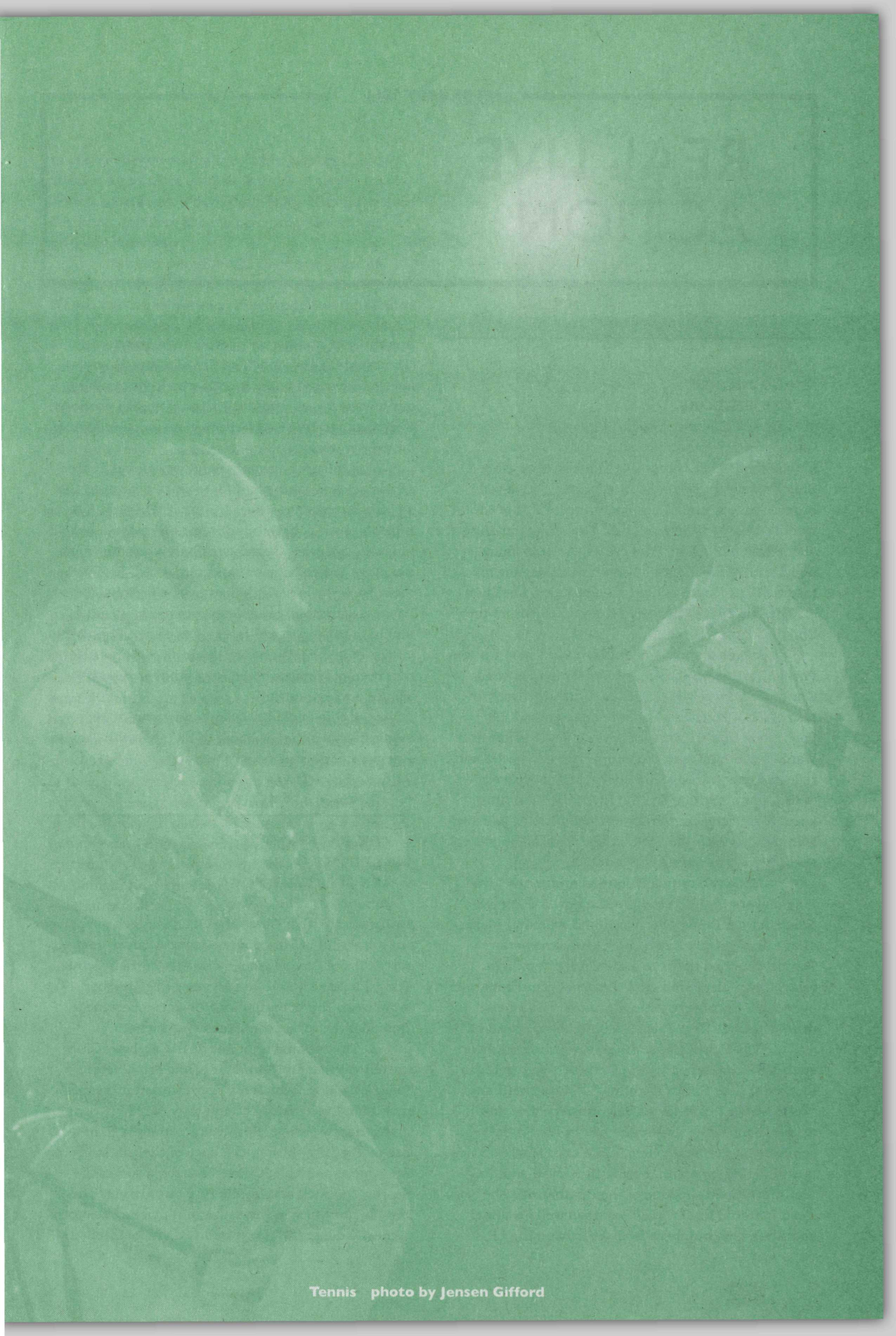
Skinny Kids

The premier EP from Shindig runner-up Skinny Kids is an all-too-brief collection of reverberating psyched-out surf pop that is sure to get you grooving. Released only on cassette and Bandcamp (with some nifty artwork by David Ullock), these six slick rockers avoid getting snagged on kitsch and instead manage to create a collection of honest, timeless songs that could very well be released in 1967, 1985 or 2013.

"Small Room" starts things off with a cool anticipation, like an early morning drive to the beach with the boards in the back of the truck. It then fades into a unrequited love song that finds singer Trevor Gray pining for attention from "Cool Fetish Girls." Things continue to stroll along with "Greek Women," and then, with a cautionary warble of feedback, "Sandalwood and Peppermint" comes crashing in like an epic set, the song offering you no choice but to drop in and take a brisk ride. The very 1960s-sounding "Love Cult" ducks into the curl, rocking right along while the crisp water splashes your face. Finally "All Gold" closes out the set and brings you drifting back to the beach with a smile on your face.

Skinny Kids' first effort is more than solid; they have put together six songs that define cool. The only foreseeable gripe anyone may have with the EP is that 16 minutes and 29 seconds of this sleek surf rock. —Mark PaulHus





Tennis photo by Jensen Gifford

REAL LIVE ACTION

✧ **TENNIS**
✧ **POOR MOON**
✧ **THE SHILOHS**

January 6, Fortune Sound Club

Gathering the spirited gravitas of the Byrds or maybe the Hollies, venerable Vancouver act the Shilohs were in the midst of a jangling, honeyed-harmonied set when I ambled up the steps of the favoured Fortune Sound Club. The always inviting abode was filling fast, particularly for a Monday night and, while a little let down at myself for my tardiness, at least I caught a conquering rendition of "The Place Where Nobody Knows I Go" from the Shilohs' debut, *So Wild.*

It was a speedy changeover and next up was Pacific Northwest act Poor Moon, which featured Christian Wargo of Fleet Foxes. Casey Wescott, also of Fleet Foxes, is also a regular part of the Poor Moon line-up, but the tour is a solo effort and Wargo's ruminative and pastoral folk song selection reflected this warmly. His mellow, likable cover of the Kinks' "Sitting By The Riverside" certainly accentuated the yearning, nostalgic British folk-rock leaning that both the Shilohs and Poor Moon were aesthetically revisiting.

With two critically lauded and much loved long players to their credit and a new 5-song EP, *Small Sound,* Denver husband-and-wife duo Alaina Moore and Patrick Riley, collectively known as Tennis, touched down to secure a night of light, relaxed pop pleasures, and the ardent audience was overjoyed. Both were joined by James Barone on drums, as well as a Patrick Meese on keys and bass.

The Beach Boys influence is undeniable on such sun-kissed pop pearls (with doo-wop detours tossed in) like "South Carolina," "Marathon," and "Take Me To Heaven," making introspective and attentive melodies that share an "In My Room" soothing, sweet, and warm, all in one. Moore's voice is strong and powerful, oozing blue-eyed soul (in "Petition" especially, one of their catchiest). The fresh material from *Small Sound* as well as some sparkling new numbers from a forthcoming LP, ups the fuzz and garage-y ordinance, frequently. "Dimming Lights" and "Timothy" feature Moore's layered keys and tense synths which move a little away from the blissed-out guitar binges of previous works, suggesting that Tennis is on a course bound for deeper waters.

A surprise saxophone player joined Tennis as they closed their set, adding extra oomph to the already impassioned crowd-pleaser "Origins" (I admit it gladly, I got goosebumps from the smooth sax). To nobody's surprise, Tennis was barely absent from the stage before caterwauls commenced, urging them back. Moore was joined by the Shilohs' Johnny Payne for an unforgettable encore as they paid a touching tribute to the recently departed Phil Everly (of the Everly Brothers). The pair did an impassioned rendition of "Crying in the Rain" that was both wistful and wonderful.

If this triple-bill is any indicator, 2014, musically speaking, is going to be tops, with Tennis scoring a perfect game on the outset.

—Shane Scott-Travis

✧ **THE BACKHOMES**
✧ **SLEUTH**
✧ **ZEN MYSTERY FOGG**

January 21, The Railway Club

Ambiguously West Coast the Backhomes have played but a handful of Vancouver shows. A quasi-release party for the Shake! issued cassette of their debut alongside Sleuth and Zen Mystery Fogg further establishes the potential for this act to become a (nomadic) fixture of the Vancouver scene.

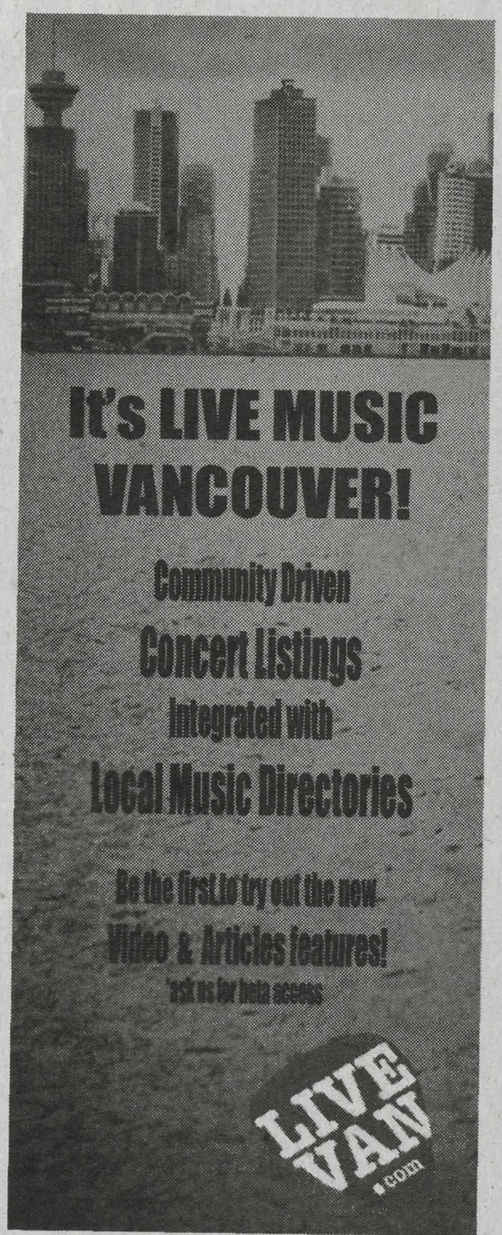
The evening of music at the Railway Club started with recent Shindig finalist Zen Mystery Fogg, a band for which my appreciation increases each time I see them. Though they play fuzz-drunk stomp-happy garage, Fogg work equally well in a less distracting setting, the haze of their faux spooky tenor more palpable. Chase Franson's vocals are clearer, the ooos and ohhhs ring out further. The band is haunting in the sense of a plastic skeleton: earnestly delightful. Fogg builds an aloof intensity

in each song, choosing inevitable aggregation over sudden force. This tension is more coherent in Thomas Mølander's deviations from drumming onto the keys, distilling the melodic progression into gripping simplicity.

Next up were Sleuth, the champions of Shindig 2011. Like their idiosyncratic sartorial style, Sleuth tow a line between twee and something more quotidian, affective in an ecstatic neighbourly style. Much credit for this is owed to Jasper Lastoria's calmly potent singing. Other elements of their jangle-pop came off perhaps quixotically, especially the sharply airy synth. That said, overall their sense of effervescence is cogent in their live performance. I look forward to hearing them again in the future.

Lights out and projector on, the Backhomes took the stage. Appropriating the visual motifs of the psychedelic, Backhomes craft with super saturated reverb in the service of hook driven indie rock. The projection of shimmering waves against the stage speak both to their musical style and Pacific sensibility. Both members on guitar, the tracks were inaugurated by the template swap of their programmed backing. This mechanical throb of percussion keep Backhomes disciplined despite their drifting tones and melodies that want to flare out into space. In this sense I felt the band successfully entangled garage workmanship with the ethereal, evoking shoegaze highs without shoegaze indulgence. And speaking to the discipline of their play, like the prior two bands, Backhomes achieve intensity not out of capricious divergence but focused aggregation. Their final song sweltered to a powerful high before fading into cries for an encore that they gave with modest aplomb. Standing ovations require that much at the least.

—Jonathan Kew



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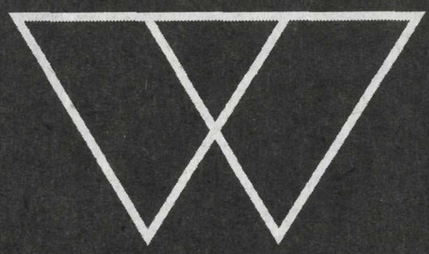

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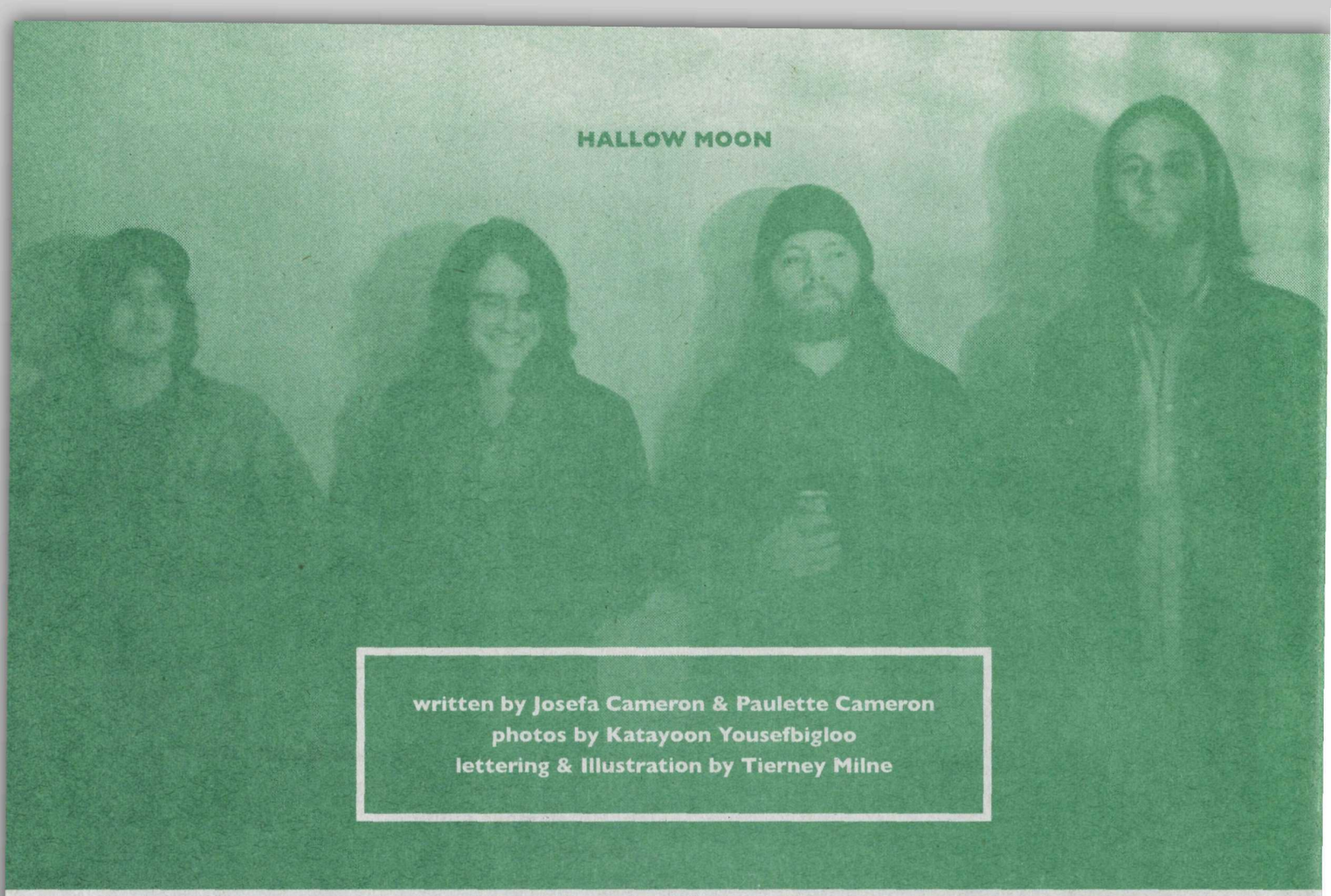


written by Josefa Cameron & Paulette Cameron
photos by Katayoon Yousefbigloo
lettering & Illustration by Tierney Milne

"There's something special about feeling connected to the past and present through music."

After opening for an array of revered acts—including the Growlers, the Night Beats, and Wooden Shjips—Vancouver's most '70s induced psych-four-piece, Hallow Moon, are paving a lush road to acclaim. Their shows are like murky reveries of long haired sways and ruminating sound waves, alluring the attention of folk/dream pop lovers of the West Coast. *Discorder* recently sat down with Randy Kramer (bass/vocals), Dan Ross (guitar/vocals), Colin Jones (drums), and Craig Mechler (guitar/vocals) in the smudgy charm of their jam space to discuss songwriting, favourite candies, and their blossoming romance with music.

Who do you liken yourselves to? Who are your influences?
Ross: We hope other people do that for us. We don't really liken ourselves to anyone; we just like music.
Mechler: We're big fans of how the Beatles put songs together. They're definitely a band to strive towards. They almost make you feel dumb after listening for a while because they put so much attention and care into each song.You can't try to sound like another band though—you have to do your own thing.
Jones: Otherwise, you're just going to make a bad version of what they already did.

We think you sound like Tame Impala.
Mechler: That's good. They're so good and young. They're the first band I fell in love with who weren't from the past. They just hit everything right.

Tell us about your process for making music.
Mechler: Sometimes we write individually and show each other for input. All of us enjoy the process of recording. We did the last one at Colin's place with our friend JP; Randy played a big part as well because he went to school for recording and is pretty much a sound technician.
Jones: There are so many different elements to the processes of both playing and recording. Rather than go to a big studio and pay someone to do everything for us, we took it into our own hands and let the songs evolve naturally.
Ross: We've had problems at studios before with time constraints and such.
Mechler: We've tried going to record really late at night but it almost drives you insane. There's nowhere to go. Over the summer we recorded at Colin's place during the day and drank beers on the porch.
Kramer: It's interesting to see how things come together during the process and how the songs develop from before to after. You learn a lot from the process of recording and you get a chance to really dig into a song. Sometimes I bring in elements from elsewhere or from what I like

musically. We all add to each other's taste.
Ross: I was in more of a rock and roll band when I was younger. The music was important but we really liked to party and our shows consisted mostly of that—not exactly like Hallow Moon, where we savour the process itself.

Is there a common theme carried throughout in your music?
Kramer: Sometimes a song makes its own meaning after we put it together; other times I write it like prose, like a short story.
Mechler: They usually sprout from something bothering me about society... or just upset about something in general. I finally get all the words out, meditate on it, and sometimes the song ends up having a different meaning in the end.

Name a band that made you take music seriously. What's a band now that you look to for inspiration?
Ross: The first bands I was inspired by were Black Sabbath and Nirvana. Nirvana's easy songs, just power chords and lyrics with really thought out catchy melodies. Black Sabbath was just awesome. Lately, I've been listening to Cass McCombs 'cause he's an amazing songwriter.
Kramer: Led Zeppelin. I was going through my Dad's record collection. I was about 16, and I got a record player for my birthday. I laid down in my bed, just plugged in the headphones and put on *Led Zeppelin One*. It's like the best record ever made. I was like, "This is amazing." Now I listen to a lot of Cass McCombs too. There's something special about feeling connected to the past and present through music. It makes you feel like you're part of a stream of people who lived before you.
Mechler: My birthday is around Record Store Day, so Dan got me a sweet gift: a record by Townes Van Zandt. I was playing music already, but I hadn't heard of him. He's such a thoughtful songwriter and that really changed the way I play and changed me as a person too. I started drinking a lot more wine after that. Nowadays, I listen to a lot of Cass McCombs too. He's a lot like Van Zandt. He puts a lot of thought into his lyrics where he just writes about a lot of things that piss him off about society—and does it in a way that's groovy.
Jones: The first time I heard rock music was *Goat's Head Soup* by the Rolling Stones. My uncle Carl gave me a cassette player and the tape when I was six or seven. I listened to it over and over again. Today I was listening to Fela Kuti, this Nigerian guy who plays danceable, sometimes jazzy afro-beat.

What does the future hold for Hallow Moon?
Jones: We spent so long sitting on this record so we'd like to make another record soon. We have quite a few more songs now.
Kramer: It would be cool to tour to California at some point.
Ross: Pretty much we just really like playing music together and we're friends, which makes it easier and more fun.
Mechler: I think the fact that we're friends compliments the music. It's easier to bounce ideas off of each other. We want to have fun with it while it lasts.

And lastly, what is your favourite candy?
Jones: Licorice.
Mechler: Chocolate-covered raisins.
Kramer: I guess I'm a Skittles kind-of guy
Ross: I don't really eat candy.

There are so many different elements to the processes of both playing and recording. Rather than go to a big studio and pay someone to do everything for us, we took it into our own hands and let the songs evolve naturally.

MY FRIENDS & PARENTS

written by Bob Woolsey
illustration by John C Barry

Worlds are colliding. This month, my parents will be moving to Vancouver from their home in Vernon, British Columbia. Family Bob will meet Independent Bob.

I hold a vivid memory of a very chilly Boxing Day in 2004, when I loaded a small U-Haul truck with my belongings and made for Vancouver. I was a Northern BC kid through and through. I had the long winter jacket, as many T-shirts as there are days in a year, and only one pair of jeans. That morning, as I left my mother with a hug and a kiss, she cried.

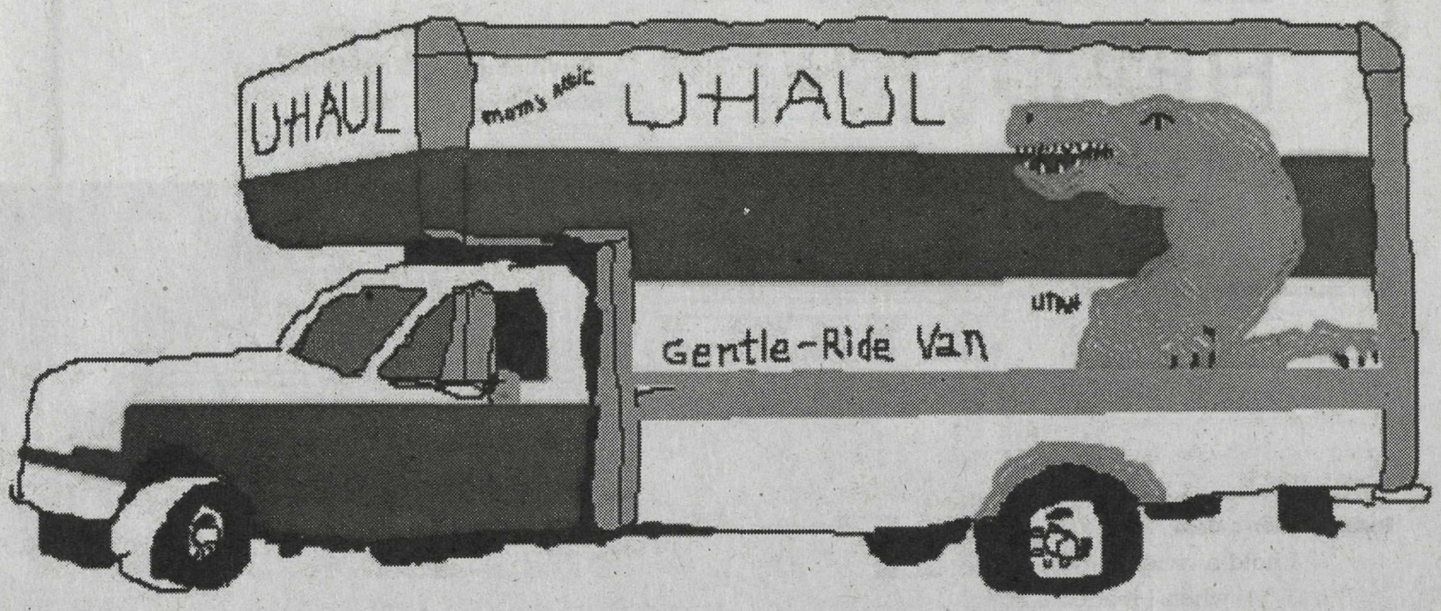
That leap south was my flight from the nest. I had an unfinished history degree in my back pocket, I was still firmly in the closet sexually-speaking, and I had funded my entire trip on a loan. My family was concerned (rightfully so, I suppose) as we weren't really city folk, but I felt a deep need to go and do something on my own. I felt I needed it in order to grow up and figure out who I was away from the loving home I'd grown up in. Much like Emile Hirsch in *Into the Wild*, only the opposite. My movie would be called *Into the Concrete* and instead of dying of starvation in an abandoned bus, I'd most likely die of a Starbucks overdose in the middle of crowded public art installation where no one bothers to notice that I even need help.

I don't think I could've done all the things I did if Vancouver wasn't so far away from where I'd started. I met people in Vancouver from all over the world. I spent way too much money on beer and cooked some really disgusting meals for myself. In spite of my many childish decisions along the way, I have grown up. A big part of being able to do that was being alone. Or at least, being around people who didn't know me prior to my arrival here. It's been my place away from family.

For many friends of mine, the idea of having your parents move to your town would be catastrophic. Me? I'm extremely happy about this development. I've always been very close with my parents. They're still together after over 30 years of marriage—they're one of those couples who seem more in love the longer they're together. It's mildly disgusting but in a very heartwarming way. Still, their addition to my Vancouver world has got me to thinking about all the things I've gone through here without them and how their presence will change things slightly. Sometimes I wonder if my nine years living away from my family is one of the reasons why our relationship remains so healthy. What if it's the people who never get to define themselves apart from their family that get stuck in this roundabout of uncomfortable dynamics with their parents?

I certainly understand the feeling of awkward relationships with your parents. They've known you as a helpless, drooling infant so it's expected that their idea of you is going to have to evolve as you grow older. Not to mention the fact that their experiences growing up are going to lead to certain misunderstandings about the challenges you face as a member of this new generation that's been (lovingly? charmingly? annoyingly?) labeled "Millennials." Sometimes these differing circumstances and personal issues surrounding their dear little ones growing up can lead to horrible parent/child relationships.

Here's the thing about my parents that I'm extremely appreciative of: they've let me grow up. Yes, I moved far away from them and pursued a passion that was deeply important to me and had many formative experiences along the way but they helped me do that. They were as supportive as they were concerned every step of the way. Financially, emotionally, oftentimes unwittingly, and always ready to be tough on me when I needed it. I'm sure my parents held preconceptions about what I would become but they've been exceptionally good at letting go of those as I become my own person. They're kind of like the parents in *Into the Wild* but opposite.



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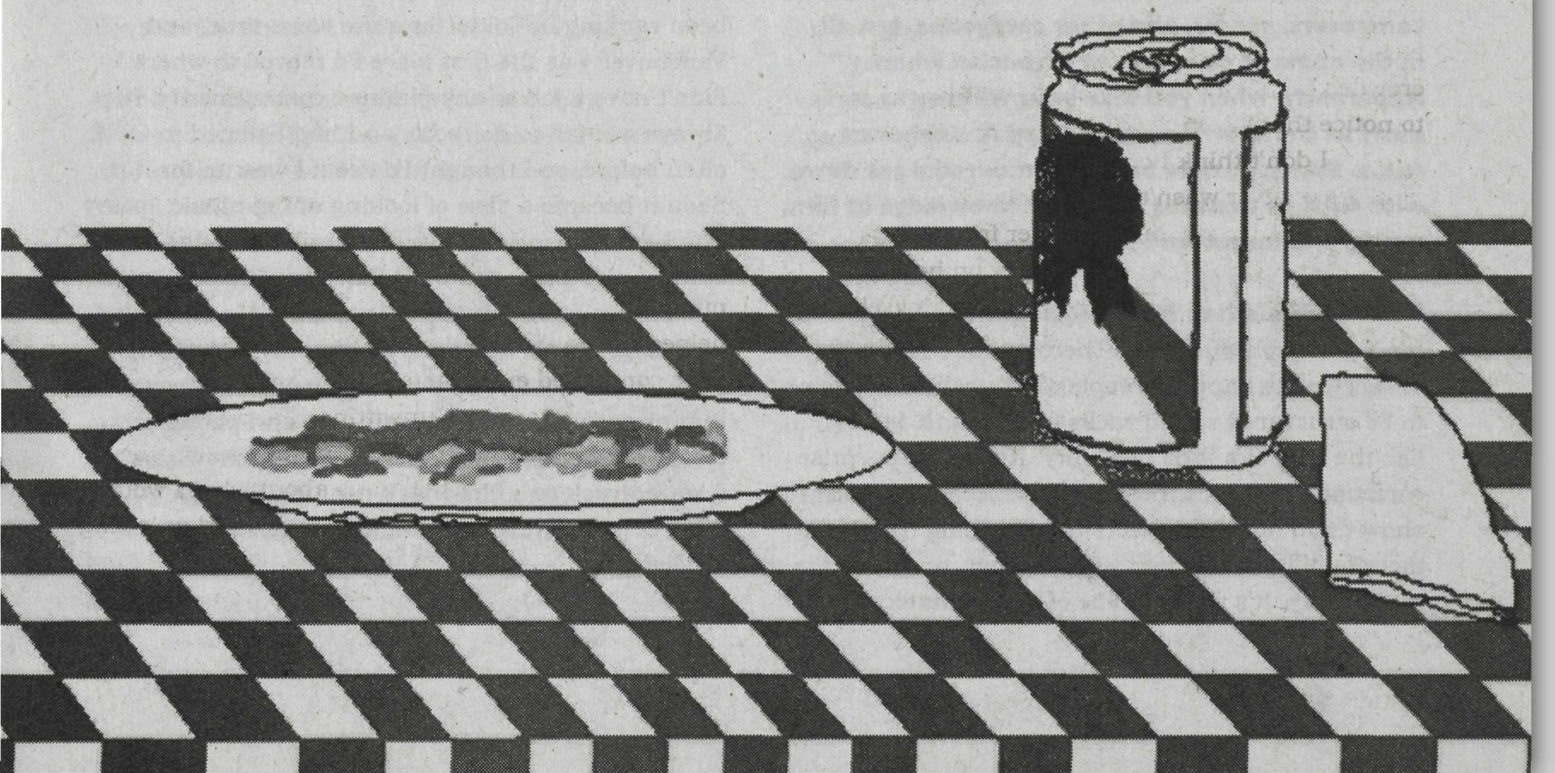
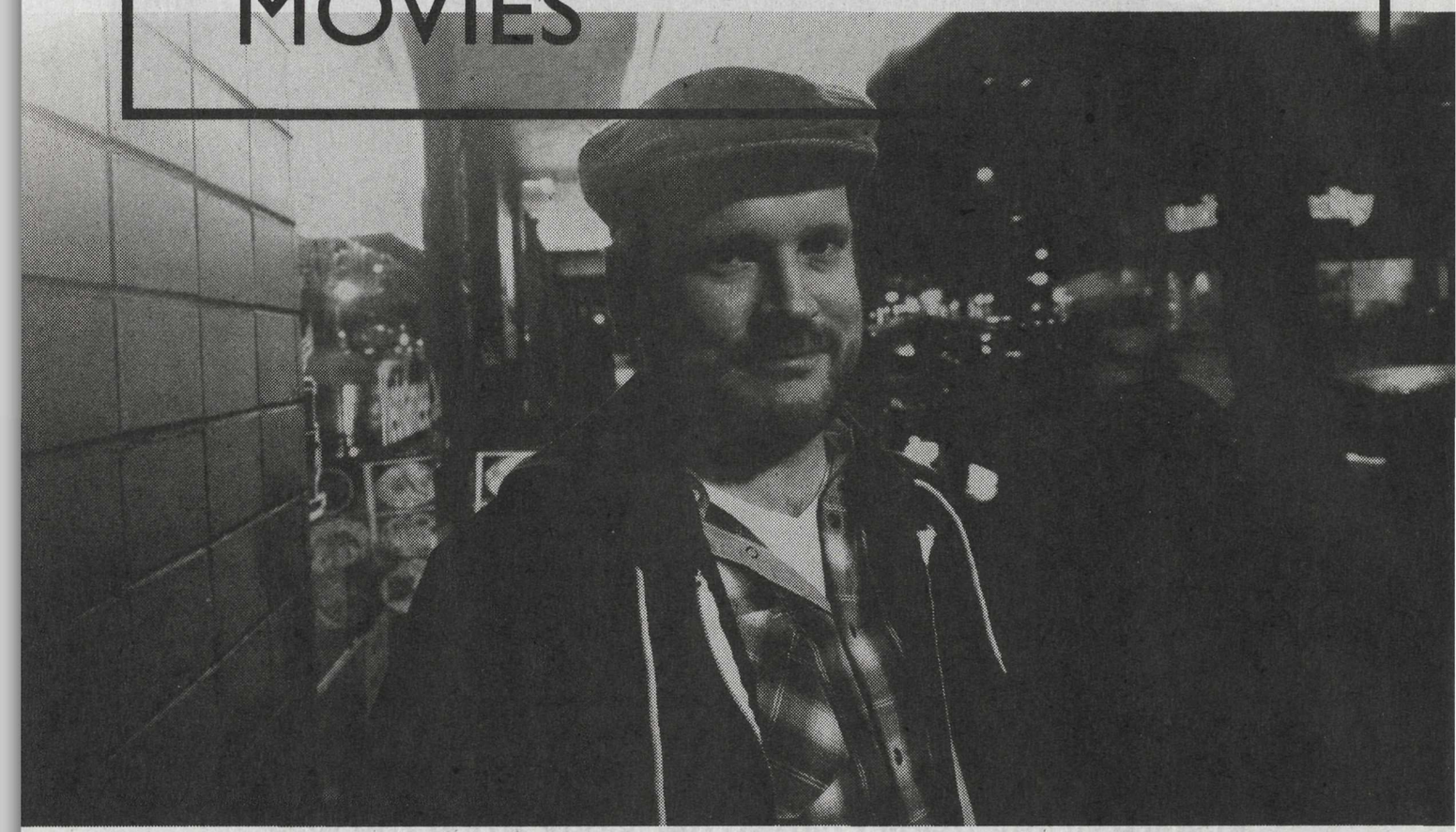


EXPLODING HEAD MOVIES

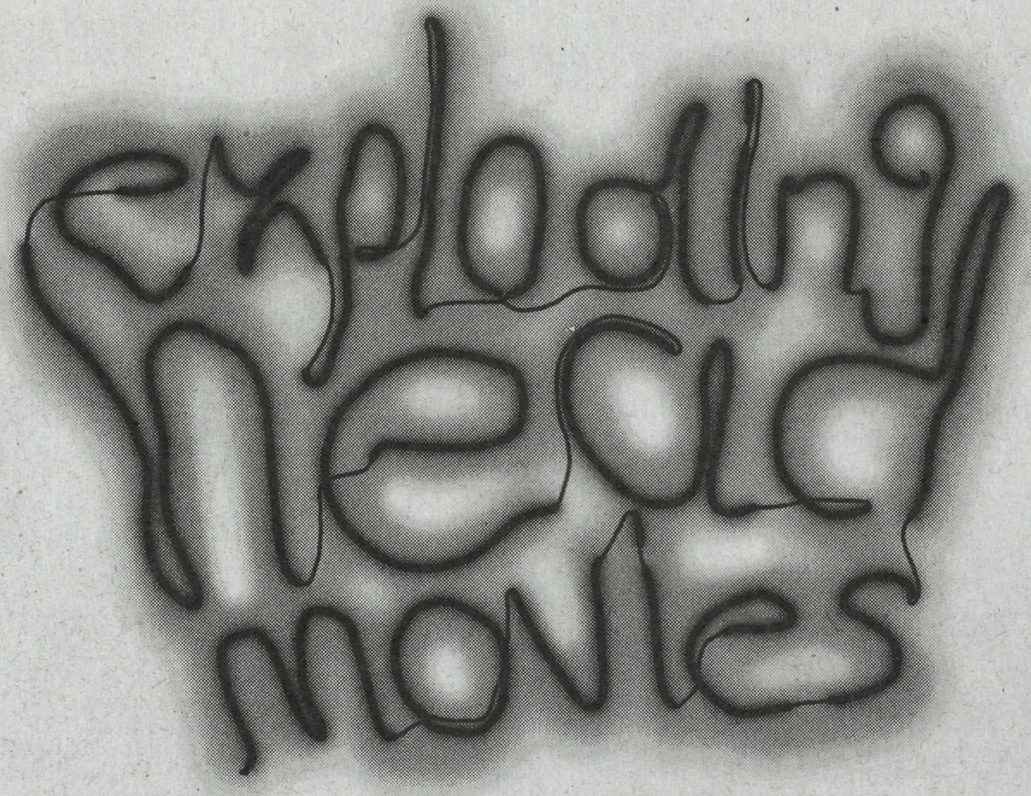
written by Sam Tudor
illustration by Sitji Chou
photo by Sam Tudor



In its biography, *Exploding Head Movies* claims to explore the music of cinema to "encompass composers, genres, and other categories, but all in the name of discovery and ironclad whimsy." Apparently, when you take your whimsy as seriously as the show's creator, Gary A. Korhonen (a.k.a. GAK), it must be well armoured. I sat down with GAK to mine his extensive knowledge of film, music, and forgotten Vancouver soundtracks.

What is *Exploding Head Movies*?
It's a pretty playful show. There's a lot of space for things just to happen. People often assume it's going to be structured soundtracks all the time, but I like the idea of a little flexibility. If you can surprise someone, introduce them to something new, and show them how it connects to something they are more familiar with, then you can open up their ears in that way. It's really a type of premeditated chaos.

How did the show get started?
It came about when I first moved to Vancouver. I'd been working in Tokyo for quite some time, and Vancouver was the first place I'd moved to where I didn't have a job or any planned commitments. I'd always wanted to do radio, and had listened to CiTR often before, so I thought I'd see if I was up for it. Soon it became a case of looking at the music library I had and looking at what was available at the station, and asking myself what I could contribute. I listen to a fair amount of soundtracks, and I only knew of a couple other shows like this, so I thought I'd do it. I wanted to explore any sounds that were in that atmospheric or cinematic vein and potentially create a "soundtrack to be." The whole show can be a soundtrack to a film that's running through your mind or something that can annotate the way you are living.



With a show focused on cinematic tunes, how do you take a local approach?
It's a hard angle to pursue because a lot of soundtrack stuff is in Hollywood, but there are actually a lot of people in the video game world in Vancouver who work on composing. That's a pretty extensive industry for music in Vancouver. But there are musicians doing it, and Vancouver has a long history in the film world, although a lot of it isn't documented well. There's a great film that used to air on VH1 called *Ladies and Gentlemen, the Fabulous Stains*. It was filmed in Vancouver, and had one of the guys from the Clash and a couple of the Sex Pistols in it. A lot of the history behind it has disappeared, because the show bombed; in terms of film and music in Vancouver, it's important.

As movies have changed over time, how have soundtracks? Are individual composers still important, or is there more sourcing of individual songs?
I think the idea of sourcing songs as opposed to having a specific composer has always existed. Even old films like *Casablanca* and the song "As Time Goes By"; that song had been floating around 10 years before they used it in the film, and it only really became a part of the cultural dialogue once they did. But there's also the idea of moving away from the studio system to more independent productions. When synthesizers got small you could have your own orchestra in one keyboard, and that really changed the way a lot of people composed. That bedroom aesthetic slowly started creeping in. You get artists like John Carpenter who not only directed, wrote, and edited his films, he also would provide simple synth lines for them. So yes, there is a lot of recycling, but there are always different evolutions in effect.

What are the benefits of broadcasting from CiTR?
We have the flexibility of being a non-mainstream campus community radio station. We can really get wacky, and you can have a show that's always changing. So I like the idea of all those random noisy bits and even the mistakes. I did a Joy Division profile a few years back, and played one of the songs at the wrong speed. I realized afterwards that Ian Curtis sounded like a Chipmunk.

What are your future plans for *Exploding Head Movies*?
Something I've yet to do is a proper show with songs from musicals. But instead of talking about the songs you've just played, the show becomes a semi-musical itself. A musical about musicals. I'd also like to tie more into the UBC community and work with the UBC Film Society and the Drama Club. I want to do an on-air radio drama... I've got a lot of lofty ideas to tackle.

Tune in to *Exploding Head Movies* on Mondays from 7 to 9 p.m. on CiTR.

BILT CAB

FEBRUARY

Featured shows:

MAR 1 - MARK BERUBE + THE BROS LANDRETH
MAR 3 - BOTTOMLESS PIT + KINSKI + JOEL RL PHELPS
MAR 6 - RICHIE RAMONE
MAR 8 - THE NAUTICAL MILES
MAR 10 - NICK WATERHOUSE
MAR 20 - SLEEPY SUN
MAR 24 - SAINTSENECA + VIKESH KAPOOR
MAR 29 - THE WAR ON DRUGS
APRIL 4 - DUM DUM GIRLS
APRIL 5 - THE DARCY + REUBEN AND THE DARK + NO
MAY 8 - MONO + HELEN MONEY

SUN	MON	TUE
2 KITTY NIGHTS CANADA'S MOST POPULAR BURLESQUE SHOW!	3 RECORD CLUB W/ THE GODSPOT DJs VIKTOR KUHN & EVAN MCDOWELL	4 TIMBRE PRESENTS: SECRET CHIEFS 3 +ATOMIC APE
9 KITTY NIGHTS CANADA'S MOST POPULAR BURLESQUE SHOW!	10 BOSS TAKEOVER DJ'S JONNY WAS & YOUNG ROYAL	11 BILTMORE PRESENTS WILLHORSE THE WILD NORTH ROLLA OLAK JOHNNY 99
16 KITTY NIGHTS CANADA'S MOST POPULAR BURLESQUE SHOW!	17 BILTMORE PRESENTS BOREAL SONS OH VILLAGE	18 N.I.H. PRESENTS WAKE BURNING CHATS DEAD AGAIN, DUNGEONS & VENOCIDE
23 KITTY NIGHTS CANADA'S MOST POPULAR BURLESQUE SHOW!	24 PING PONG CLUB DJ DUSTIN BROMLEY & HOST MICHAEL UNGER	25 BILTMORE PRESENTS THE RECKONERS BEN ROGERS

MORE ARET

SAT

1
SWAK PRESENTS:
WHITE DENIM
CLEAR PLASTIC MASKS
LATE SHOW - 10:30PM - 2:00AM
GLORY DAYS
W/ MY!GAY!HUSBAND!
+ RICO UNO + GENIE

WED

5
PAUL ANTHONY'S
TALENT TIME
COMEDY, VARIETY & TALENT SHOW

THU

6
FAILING
COWARDS
PEACE
& A COLLABORATIVE PIECE FEATURING THE NAUSEA, RUSALKA, AND WORKER.

FRI

7
BILTMORE PRESENTS
BON RED
TRIBUTE TO BON SCOTT
+MAN THE WOLF

8
WOODEN HORSEMAN
THE LION, THE BEAR, THE FOX
LATE SHOW - 10:30PM - 2:00AM
GLORY DAYS
W/ MY!GAY!HUSBAND!
+ RICO UNO + GENIE

12
CLOSED

13
THE SONGS OF
BRUCE
SPRINGSTEEN
TRIBUTE NIGHT

14
EAST VAN
SOUL CLUB
DJS SLIMROY & JONNY WAS

15
STOP PODCASTING YOURSELF
W/ PAUL F TOMPKINS
LATE SHOW - 10:30PM - 2:00AM
GLORY DAYS
W/ MY!GAY!HUSBAND!
+ RICO UNO + GENIE

19
KITTY NIGHTS PRESENTS:
WHAT'S NEW
PUSSYCAT?
BURLESQUE

20
BILTMORE &
BEATROUTE PRESENT
RAH RAH
ANDY SHAUF
BRANDON WOLFE SCOTT

21
ICE
CREAM
SOCIAL
50's & 60's DANCE PARTY

22
BILTMORE PRESENTS
SUN KIL
MOON
LATE SHOW - 10:30PM - 2:00AM
GLORY DAYS
W/ MY!GAY!HUSBAND!
+ RICO UNO + GENIE

26
BILTMORE PRESENTS
JODY GLENHAM
SUNSHINE

27
TBA

28
TIMBRE PRESENTS:
SAN
FERMIN
+SON LUX

PARTY!

2755 PRINCE EDWARD VANCOUVER BC BILTMORECABARET.COM

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	GOOD MORNING MY FRIENDS		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		MOON GROK	POP DRONES	ROCKET FROM RUSSIA	THE CATS PAJAMS		SHOOKSHOOKTA
11:00	SKA-T'S SCENIC DRIVE		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	TERRY PROJECT PODCAST / DEMOCRACY NOW!	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	NEWS 101	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			INTERGALACTIC 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	SEXY IN VAN CITY	LIVE FROM THUNDERBIRD RADIO HELL	THE BASSMENT	SYNAPTIC SANDWICH	BOOTLEGS & B-SIDES
10:00							TRANCENDANCE
11:00		BEAVER HOUR	HANS VAN KLOSS MISERY HOUR	THE COPYRIGHT EXPERIMENT	BPM VIBE	RANDOPHONIC	
12:00	CITR GHOST MIX	G4E		AURAL TENTACLES	THE LATE NIGHT SHOW		CITR GHOST MIX
1:00			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.

4'33" **MON 6-7pm**

TALK

Democracy now **Alternating 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 **MON 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 Wednesdays 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**

News 101 **FRI 5-6pm**
See Monday for description.

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

Intergalactic 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.

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

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.

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.

Mantis Cabinet **TUE 1-2pm**

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.

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. Feb. 3: As a tribute to Black History Month all the Features this month will have relevance to Black History. The first is drummer Max Roach's incendiary suite "WE INSIST! The Freedom Now Suite" Mr Roach with vocalist Abby Lincoln. Powerful! Feb. 10: Another great drummer: Art Blakey and The Jazz Messengers with Wayne Shorter and Lee Morgan. "The Freedom Rider" Feb. 17: Herbie Hancock's tribute to Black History with "The Prisoner" his final Blue Note record and one of his masterpieces. Feb. 24: Composer/arranger Oliver Nelson and his Orchestra in the moving "Afro/American Sketches".

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**

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.

INDUSTRIAL

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

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

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

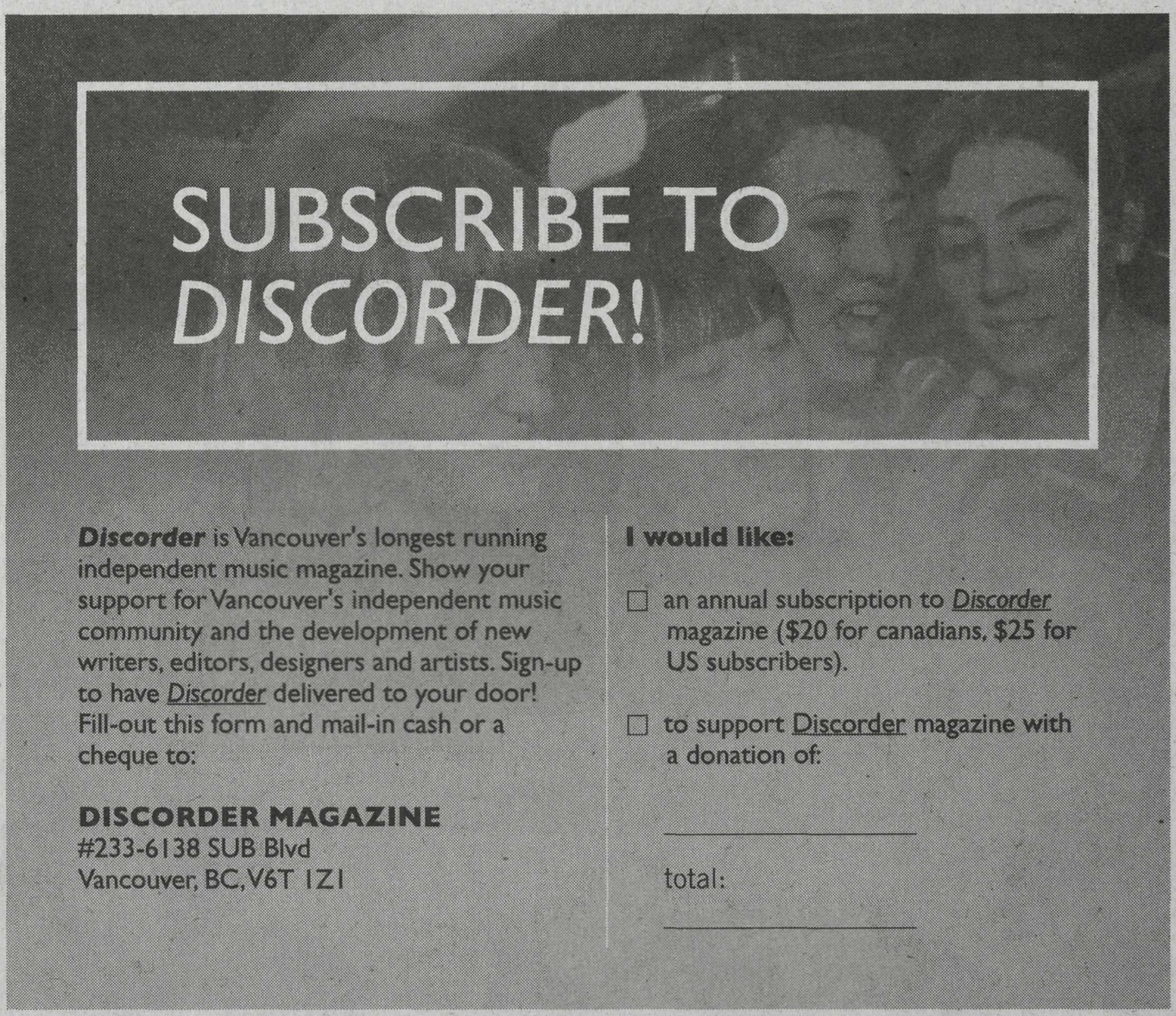
Power Chord **SAT 1-3pm**

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.



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Vancouver, BC, V6T 1Z1

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CiTR 101.9 FM PRESENTS

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FEB 27 – MARCH 7

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FUNDRIVE FINALE ON MARCH 7
AT THE BILTMORE CABARET

VISIT CITR.CA/FUNDRIVE