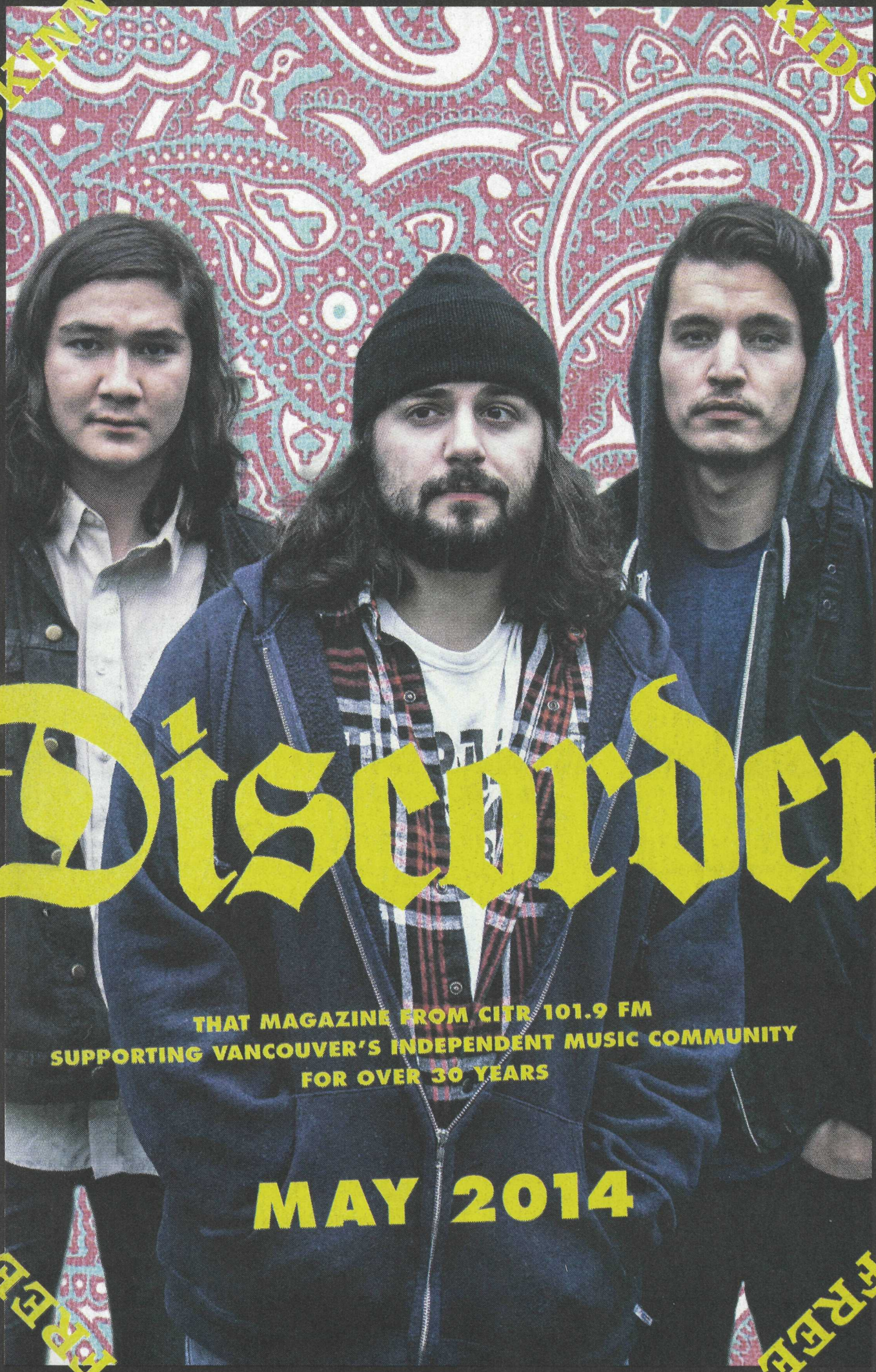
SKINNY KIDS



Disorder

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Bubble Guy illustration by Rob Ondzik

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MAY 10 — **NEUTERHEAD** Metal covers by members of 3 Inches of Blood, Anciients, Gross Misconduct & more

MAY 15 — **THE HORDE AND THE HAREM, THE RUFFLED FEATHERS** Show is at The Cobalt

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Additional show listings, ticket sale info, videos and more:
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CONTENTS

19 WILD/KIND Historically, Craigslist is mostly known as a place for people to post ads about their old stained furniture, but the website is also responsible for bringing wild/kind together. In just over a year, the band met through Craigslist, started playing music together, and have already released their debut EP, *Mountains*. Plus, they've actually been enjoying themselves while doing it!

25 KISS PAINTING Part feminist band, part No Wave throwback, Kiss Painting is a local flavour like no other: a conglomeration of the members' political beliefs and anti-capitalist mantras, with strong ties to Vancouver's Shout Back! Festival. Check out the feature to learn more about their use of narrative in music and why they're against most no-minor venues.

51 FIST FULL O' SNACKS *Discorder* shares some quality caffeine with Robyn Jacob, the self-described avant songster behind Fist Full o' Snacks, as she discusses her songwriting techniques, how the recording process varied between her first and second full-length, and where that rad band name came from.

55 HOMEGROWN LABELS: ASL SINGLES CLUB
Where good singles come to mingle, the Vancouver-based label has managed releases from an impressive array of artists, including Prison Garde, Sleepyhead, Autem, and more. *Discorder* chats with the three founders of ASL about why they prefer quality over quantity and if there's a particular genre the label gravitates towards.

59 SKINNY KIDS Far from the skinny kids you used to beat up and take lunch money from, this three-piece from Vancouver have quickly secured a place for themselves in the already-robust grunge-rock music scene. It's also been four months since Skinny Kids placed second in CiTR's annual battle of the bands—read on to find out what they've been up to since and what's next on the horizon.

6 DISCORDER REVISITED: WHAT THE STRANGLERS MEAN TO ME (PART II)
10 ON THE AIR: THE SOULSHIP ENTERPRISE
16 HERE'S THE THING: THE WEDDING INDUSTRIAL COMPLEX
31 IN GOOD HUMOUR: ALICIA TOBIN
34 ART PROJECT: SYLVANA D'ANGELO
36 CALENDAR
41 REAL LIVE ACTION
45 UNDER REVIEW
49 FILM STRIPPED: DOXA DOCUMENTARY FILM FESTIVAL
66 PROGRAM GUIDE

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EDITOR'S NOTE

SUMMER LOVIN' HAD ME A MUSIC FESTIVAL

illustration by Jimmy Liang

May is here and you know what that means: it's open season for music festivals.

I'm talking about more than just the ones that rhyme with Morchella. Brace yourselves, as we get ready for favourites like Vancouver Noise Fest, Sasquatch, Music Waste, Shake/ARAMA, the Vancouver Folk Festival, Shout Back! Festival, the revived Pemberton, Pickathon, Squamish Valley Music Festival, and more—and all in the span of four months. My eardrums are ringing just thinking about 'em.

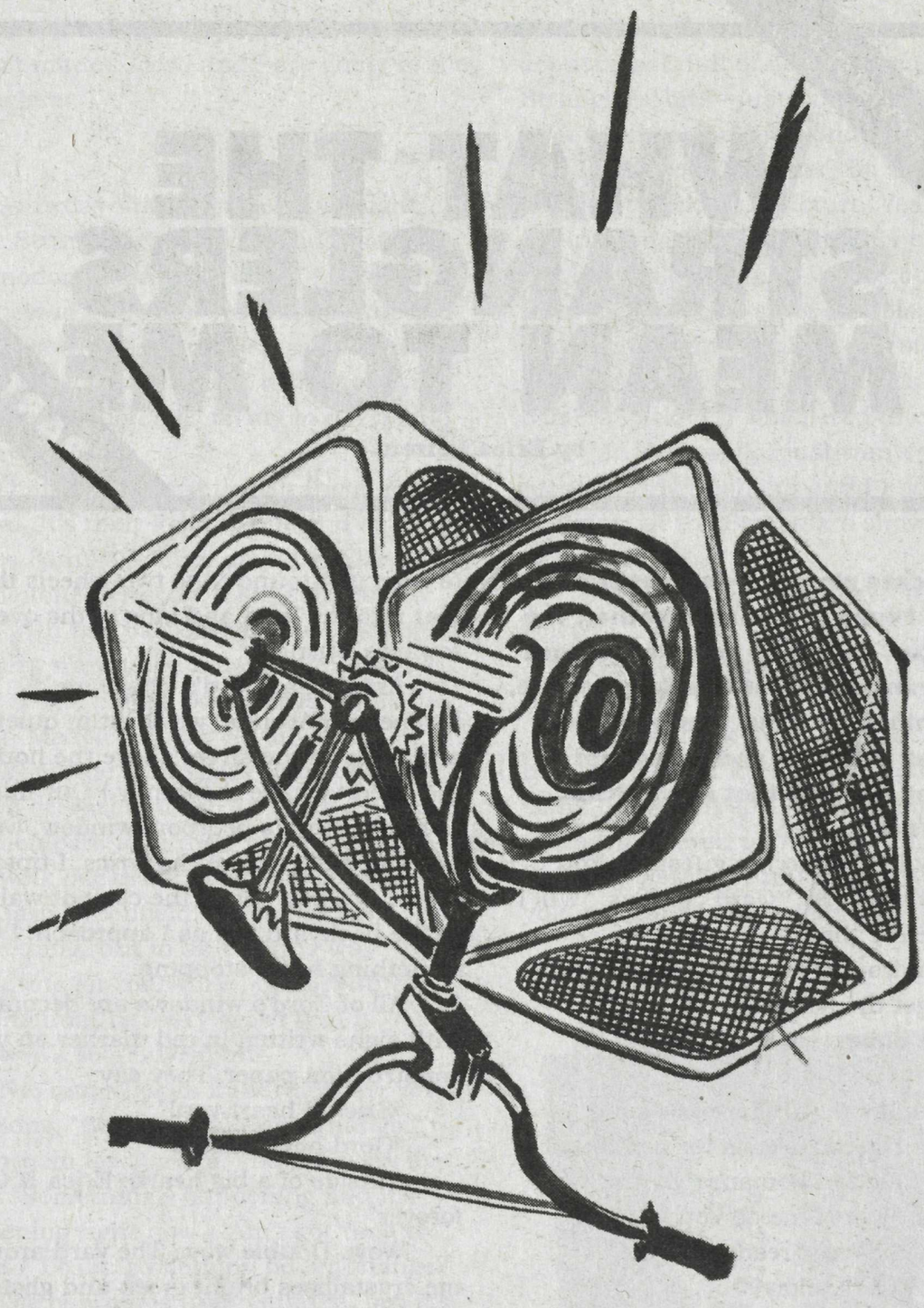
I'll never forget the first time I enjoyed the insanity of a music festival. It was the summer of 2008 and I was fresh out of high school, not even 18 years old. During my senior year, I'd become acquainted with Logan, a red-haired hippie in the making who enjoyed smoking weed and avoiding responsibility. We met in biology class and over the coming months, we bonded over things like the new Sam Roberts album and how closely our teacher's expressions resembled something a police sketch artist would draw.

Who knows how we ended up going to Pemberton together, but at some point the decision was made. We stole a lawn gnome from his neighbour's yard, packed my SUV with what little camping supplies we had, and headed for the West Coast,

The weekend was an absolute blur. We arrived in Pemberton ahead of schedule and spent the night smoking cigarettes and socializing with local teens, an evening that could have been plucked from the lyrics of a Joel Plaskett song. They talked about parties where they set old cars on fire and how the new Coca-Cola machine outside of the convenience store was a "big deal," a side effect of the town attempting to modernize before the crowds hit. Even then I could tell the small community was unprepared for the festival about to be dropped on them.

It won't sound impressive by today's standards, but Pemberton marked the moment my musical interests exploded. It was the first time I'd ever heard Vampire Weekend, relatively unknown at this point, who played early in the day while a large percentage of the festival was still asleep; I witnessed the Flaming Lips battle the Pink Robots and learned what true bliss was via their circus-level performance; I was up-close-and-personal for Tom Petty's haze-induced set, where I couldn't tell if his smile was a permanent fixture or if he was just really stoned. While I'd always been a fan of music, something about Pemberton lit a spark in me.

Though music obviously plays a significant part, the real allure to festivals is they're usually equal parts adventure and disaster. At Pemberton, we lived almost exclusively off of coldcuts that we



couldn't properly refrigerate and vodka smuggled through water bottles; my vehicle's brakes overheated while going down a winding mountain and we almost died; we made room in the backseat to pick up a cute hitchhiker who later admitted she was a drug trafficker. All of these are great stories separately but are even better when they're sewn together with the thread of music festivals.

It was a turbulent beginning to my romance with music festivals, but my adoration has done nothing but grow since. While people are saving for their trips to Europe or funneling funds into band equipment, I'm salivating over the year's festivals and cartographing my next great escape.

If you don't already have plans to partake in at least one festival this summer, you should probably reconsider. Your body and bank account will loathe you, but the memories and anecdotes will be worth the sunburns.

So it goes,
Jacey Gibb

DISCORDER REVISITED

WHAT THE STRANGLERS MEAN TO ME

PART II

by Erica Leiren

Our first date almost didn't happen. Gord and I were in a band together, the Debutantes, and when he asked me out to the Stranglers gig at the Commodore, I turned him down. But I immediately had second thoughts and called him up to see if he still had that extra ticket. Luckily, he did.

"Actually, I'm on the guestlist. You can be my plus one," Gord clarifies. "Will I see you before then?"

"I can drop by tomorrow morning. I need to get the lyrics for that new song we're doing... is it 'You've Got My Number'?"

"No, that's the Undertones song. The one you need to learn for next band practice is 'Fiction Romance' by the Buzzcocks. What time do you want to come by? I'll have it ready for you."

"Is 7:30 a.m. okay?"

"Perfect. Just knock on my bedroom window to wake me up."

* * *

The next morning, Cindy and I are enroute back to school for our ritual second-breakfast of UBC cinnamon buns when I suddenly remember my promise to Gord.

"Cindy, I just remembered I need to go by Gord's. He's going to give me the lyrics for a new song we're trying out next band practice."

"No problem-o. Let's go!"

Screeeeeeech! Cindy brakes hard, gears down, and pulls hard on the wheel to turn us around. She two-wheels the Fiat into the left-hand lane of the overpass towards Burnaby.

Arriving at Gord's house on McPherson Avenue, we coast in quietly and park on the street above the house. (No need to wake the family.) Our mission: to tap on Gord's bedroom window, wake him up, and retrieve the lyrics. I tiptoe ahead of Cindy along the cement walkway to the backyard but as I approach, I see something heart-stopping.

All of Gord's windows are decorated with signs written in red marker on yellow construction paper. They say:

"Erica, I heart you!"

"Gord hearts Erica"

"(Inside of a big heart): Erica & Gord forever"

Wow. Double wow. The yard around me crystallizes bright green and glistening like a Jeff Wall cibachrome. The scene is captured forever in my mind like a freeze-frame, humming and alive with the pure light and energy of youth. True love and nothing less.

I knock on the window to wake Gord up. He's so cute in his ragged blue Terry bathrobe with his hair standing straight up. I can't remember anything specific about the exchange, just that he passed me the lyrics with a big sleepy smile and I took them with an even bigger smile. "Fiction Romance"? No way, this is the real thing.

Cindy and I roar off in the Fiat to UBC, not caring whether or not we wake

up the whole neighbourhood. To me, it doesn't matter. Gord and I are going to the Stranglers.

* * *

Saturday finally arrives, the night of the Stranglers concert. Inside the Commodore, Gord won't hold my hand, but instead grips me with his thumb and forefinger around my wrist, pulling me gently through the crowd with him. It's sweet how much he's trying to not be too mushy too soon.

That first date at the Stranglers is special. It's their Feline Tour and local heroes Family Plot are opening. They set the tone perfectly, a sinister, gothic band with two basses; the four Addington brothers sound like music taken from a scary movie played backwards, while the singer, Madeleine, prowls up front.

When the Stranglers come on stage, they're dressed entirely in black leather. The members take their places: Hugh Cornwell, Jet Black, Jean-Jacques Burnel, and Dave Greenfield. No smiles and threatening, but in an exciting way. We're all waiting for that voice, the beautiful, low, insinuating, sexy growl that is Cornwell's secret weapon.

The music kicks in hard on the very first song, "Something Better Change." An anthem for our age, and for every age after: "Something's happening and it's happening right now / Ain't got time to waste / I said, something better change!"

The concert is unforgettable, but it's over too soon. The gig ends in a convulsive explosion of bodies down the stairs and out the double doors of the Commodore. We emerge happy, blinking, and exhilarated onto Granville Street and into the warm spring Vancouver night.

But our story with the Stranglers doesn't end there.

* * *

A few years ago, Cornwell was touring to support a new solo album, his first time in Vancouver since the Stranglers gig in '83. I'd guess that just about every Stranglers fan in Vancouver went to the Media Club that night. It was an intimate, acoustic set, full of new material and the Stranglers' hits—just Cornwell by himself with a guitar and his wonderful voice.

He signed CDs after the show and I decided to ask for a picture. Yes, there was his intimidating reputation for sometimes not being a gentleman, but I could tell from the way he'd sung and played on stage that night that he's one of the good guys. As I stood beside him, just before the camera clicked, I whispered into his ear

"Mr. Cornwell, I just wanted to mention, my husband and I had our first date at the Stranglers show at the Commodore."

"My, what a lovely story." (Ooh, that voice!)

"And we're still together. He's with me here tonight."

And to think none of it would have happened if not for our first date. I like to think that Gord and I would have ended up together even *without* the Stranglers, but they were very much the catalyst. And you can't argue with chemistry. ✌

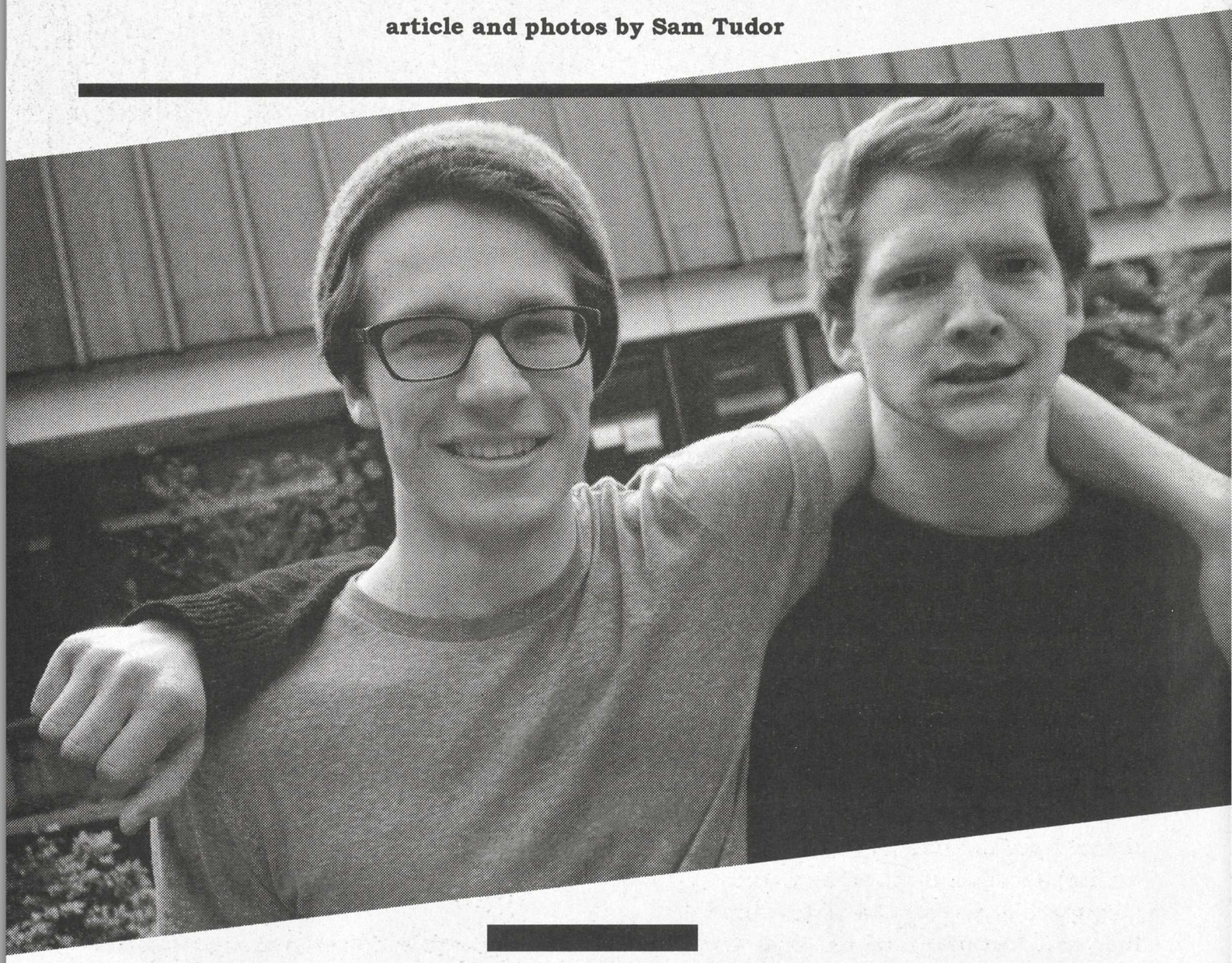
↓ Photo: Erica Leiren performing at a Debutantes show, photo by Dave Jacklin.

↑ Photo: The Debutantes, 1983, photo by Dave Jacklin

ON THE AIR

THE SOULSHIP ENTERPRISE

article and photos by Sam Tudor



"Whatever's funky, baby." This is how the captains themselves describe *The Soulship Enterprise*, a weekly show at CiTR specializing in everything from soul to R&B to, most apparently, funk. At the controls are Robert Gorwa and Christopher Hunter, both well-versed in all things groovy: Gorwa plays guitar for local-funk group Jaguar and Hunter plays trumpet for the band Night Shift. After procuring some prime sitting real estate in UBC's students' union building, the boys of *The Soulship Enterprise* and I discussed the finer things in life like Ray Charles B-Sides, Pink Floyd, and Tupperware wine drinking. →

How was the show started?

HUNTER: I think the New Pornographers concert in grade 10 was the real start of our friendship.

GORWA: I remember that. We drank wine out of Tupperware in the back alley behind the Orpheum. We were friends in high school, and we talked about getting a radio show at CiTR. I went to McGill last year, but as soon as I transferred back here we decided to go for it. We were doing it jokingly to begin with. We didn't think that they would let us on the air. When they did, we realized how legitimate it was. We learned about all the CRTC regulations and rules, which was weird. Anyway, the first couple of shows were pretty random, but we started focussing on the groovy.

How do you decide what to play on the show?

GORWA: Chris and I split it in half. It creates an interesting vibe because the shows get this weird duality. Maybe one week I'll be going for a smoother soul aesthetic, with some Charles Bradley, Lee Fields, or maybe some Marvin Gaye. But maybe that same week Chris will be feeling something completely different, like instrumental fusion funk or afro beat. So our halves of the show can be completely different.

HUNTER: We try to get stuff out there that wouldn't usually get any radio airtime or that we think doesn't get enough attention.

What local artists do you play, and how to you meet CiTR's CanCon and Femcon requirements?

GORWA: There isn't too much funk in Vancouver. There's Five Alarm Funk, and we play their songs sometimes. Outside of Vancouver, HEAVy is a band I've really been feeling lately. All their tunes are in crazy meters, like 9/8, but it grooves really hard. In terms of Femcon, there are a lot of really brilliant female soul singers out there. Lalah Hathaway, Erykah Badu, or

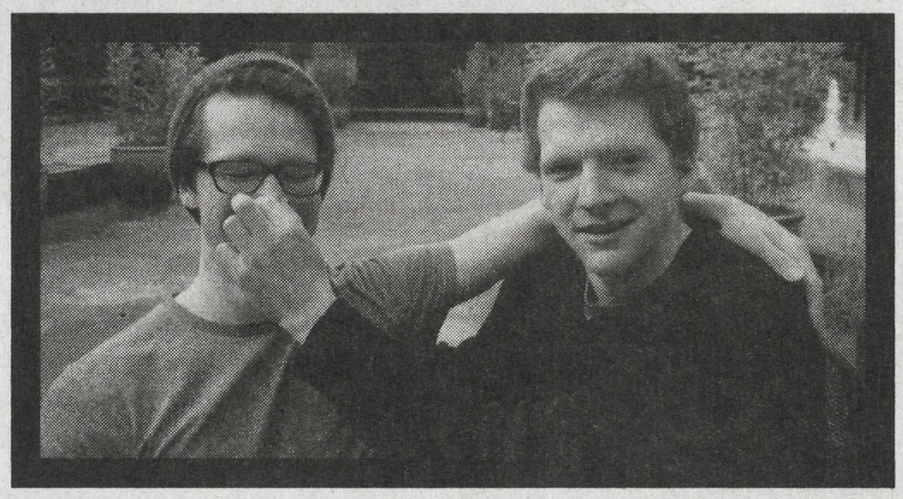
Lauryn Hill are all great. We even play Joni Mitchell. Sometimes for CanCon we have to play some weird shit.
HUNTER: But it's still an interesting way to discover new stuff. It does force you to find new Canadian music.

You listen to a lot of technically skilled musicians. What's the value of musical technicality in genres like this?
HUNTER: I think technicality is something that should be noticed, rather than striven for.
GORWA: There are great bands that could be way more technical. For example, in a big band like Snarky Puppy, there's a lot going on. As we speak, they're recording with a 72-piece orchestra in the Netherlands. But even so, Michael League (composer for Snarky Puppy) is still not writing songs for the sake of being complicated. It breaks the mould but is still accessible, which I think is key.

What's changing in funk and soul music these days?
GORWA: Right now there is definitely a funk revival movement. One of the big labels doing that is Daptone Records, with acts like Charles Bradley and Sharon Jones & the Dap Kings. I mean, a lot of that stuff sounds like it could have been recorded in the '70s. So there are certain kinds of old school revivalist bands popping up.

If you could only have one album, what album would it be?
HUNTER: I'm gonna say *Abbey Road*. It's a classic, and it's what I grew up on.
GORWA: You know those things that were going around Facebook, the "pick your top 10 album" things? I had so much trouble with those. I spent two hours trying to find a balance between what I used to listen to and my favorite stuff now. This is like that. I think it has to be *Wish You Were Here* by Pink Floyd. I love Pink Floyd.

What are some benefits and drawbacks of broadcasting from CiTR?
GORWA: It's so varied here; the station's very nature promotes alternative programming. It's great, but sometimes it can seem extreme. In a sense, CiTR isn't allowed to play any hits, which can be kind of limiting for us considering the music we play. We can't play anything that has ever charted. If we want to play someone like Stevie Wonder or Ray Charles, it has to be some B-side from an obscure album because those guys were huge back then. But that's the fun of it, really. The show forces us to keep looking for things. It's a musical exploration every week. It's great. ✌



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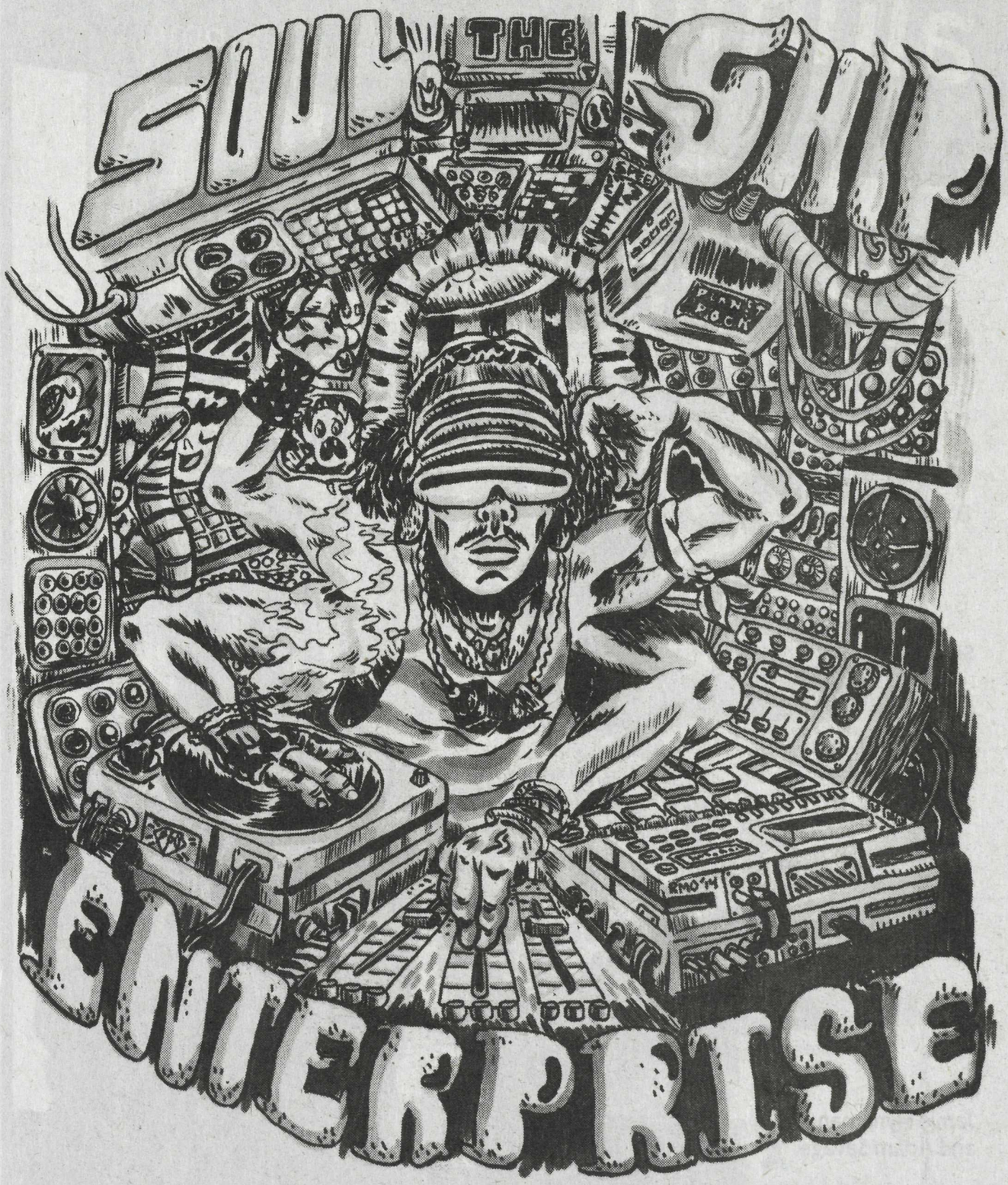
To hear Gorwa and Hunter in action, tune in to *The Soulship Enterprise* every Saturday at 7:00 p.m. on CiTR 101.9 FM.



→ illustration by Rob Ondzik

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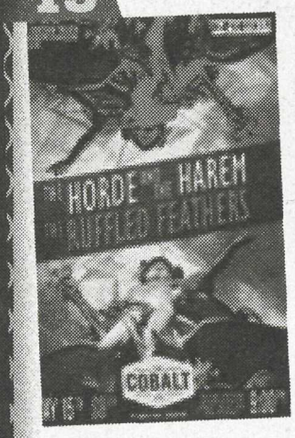
MAY 15



(AT THE COBALT)

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THE WEDDING INDUSTRIAL COMPLEX

by Bob Woolsey
↑ illustration by Rob Ondzik
← illustration by Daniel Jamie Williams

There's nothing more beautiful than two people who are truly in love. It's a wonderful thing, indeed worthy of great celebration.

So then why am I dreading the approaching wedding season?

I've already been invited to five weddings this summer, all of which are located outside of Vancouver. Some of the couples are friends, the others are family, and while I love them all, I'm now forced to pick and choose which ones mean the most to me—or the more useful barometer, which trips will be the most cost-effective. Other factors contributing to my decision process: gift expectations, surrounding attractions near the wedding (can I spin this into a proper holiday), and of course, the bar situation. Open bar = I'll be there!

This cold approach to wedding RSVPs isn't something I'm proud of and it certainly wasn't the approach I started out with. The beginning of my wedding guest career was filled with hope and joy towards both the couples and the events surrounding them. This jaded person sitting at the keyboard now was forged over years of wedding after wedding, pointless gifts and forgotten dates, chicken dances, and buffet lines. There are only so many pieces of wedding cake you can eat before the allure vanishes. These days it's all about the cost/benefit analysis.

You may believe in the sanctity of a union between two loving people. You may think love should be a pure thing and you genuinely want to help your friends and family celebrate that fact.

We, as the guests, are not to blame for this. We are but victims of the Wedding Industrial Complex that's grown over the past hundred years or so with an exponential curve upwards in the level of wedding craziness over the past 20 years. We've got reality shows and magazines and televised stunt weddings all with the aim of glorifying the moment above and beyond the lifetime partnership it's supposed to represent. As the great love doctor Dwight D. Eisenhower once said, "Only an alert and knowledgeable citizenry can compel the proper meshing of the huge industrial and romantic machinery of nuptials with our peaceful methods and goals, so that love and liberty may prosper together." Or something like that.

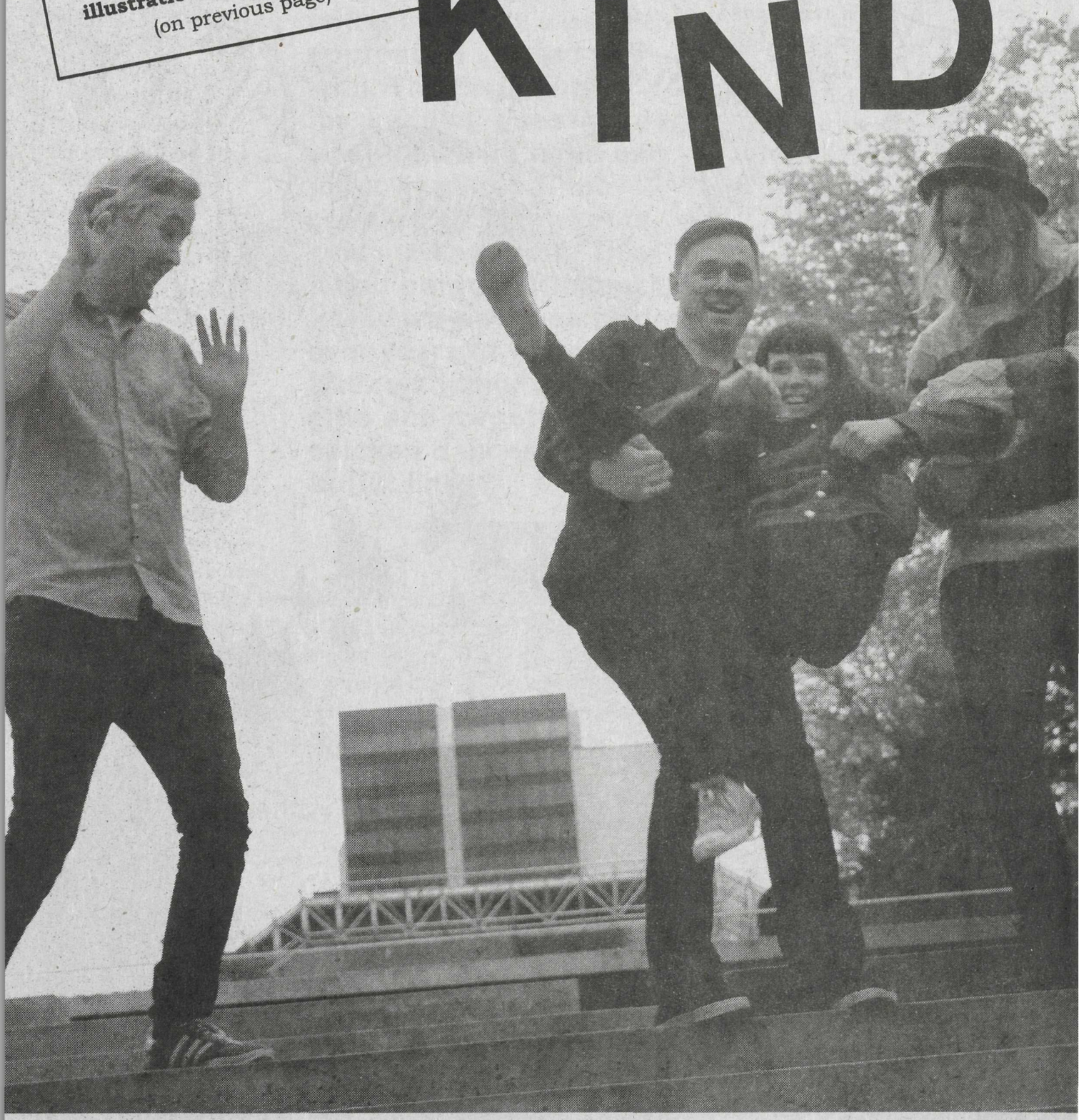
In an age where our outward facing lives are curated and edited with camera filters, hashtags, and sideways smiley faces, it's no wonder that wedding culture has spiralled out of control. A wedding is like an insecure teenager's Facebook wall: a carefully crafted narrative of what the couple's relationship is expected to be and not necessarily what it is. This life-sleight-of-hand doesn't come cheap. I know that weddings are expensive, but the money paid out for things that we deem essential to a proper wedding is both frivolous and ridiculous.

"This cold approach to wedding RSVPs isn't something I'm proud of and it certainly wasn't the approach I started out with. The beginning of my wedding guest career was filled with hope and joy towards both the couples and the events surrounding them. This jaded person sitting at the keyboard now was forged over years of wedding after wedding, pointless gifts and forgotten dates, chicken dances, and buffet lines."

Here's the thing about weddings: like any right of passage they serve a very specific purpose for the people going through it. It's a chance to get up in front of whoever you consider to be your community and profess your love and partnership to another person. It's about welcoming another person into your identity. You go from a single entity to one half of a team. None of those ideas needs to have tens of thousands of dollars spent in order to achieve it. When your wedding becomes a financial strain, you're doing it wrong. It's about you and the people you love doing something that you love. Me personally? I don't love chicken dancing but if you do, then go for it! ✌

WILD/KIND

by Elijah Teed
photos by Yuliya Badayeva
illustration by Britta Bacchus
(on previous page)



Like their name suggests, wild/kind is neither totally crazy nor solely sugar sweet; as guitarist Mark Payerl says, "We're wedged perfectly in the middle and slightly askew." Along with frontman Johnny LaRusic, bassist Lindsay Partin, and drummer Natalie Glubb, the four members of wild/kind seem happily nestled as the slash between the two adjectives, as excited to go and play a set at the Cobalt as they are to just hang out and enjoy being around one another.

"We actually call each other up to hang out for no reason, not to rehearse or anything. It's unexpected, and a lot different than some of the other music projects I've been a part of," Partin says, who some may recognize from the Vancouver dream-pop group Village. "A lot of those times you might see each other out, you might invite each other to do certain things, but most of the time you meet just to write songs and play a show. We legitimately love hanging out with each other."

It's remarkable how close the band is despite having only been around since January of last year. Sitting down with wild/kind for the first time feels like you've somehow hustled yourself into the most welcoming family dinner of people you've never met.

The group's beginnings are the result of LaRusic's pseudo-New Year's resolution to start writing more music and start a new band. After contacting Partin, whom he'd met at an audition for one of her other groups, a fated Craigslist posting put him in touch with Payerl and Glubb shortly thereafter.

"Lindsey had given me all of the horror stories of trying to find people for a band, and all of the random creepy people on Craigslist," LaRusic reminisces. "It really wasn't dozens of people responding to the ad, just a handful, and I really lucked out that the people that responded just happened to be the coolest."

That sense of camaraderie has certainly been a crux of how wild/kind has approached their music, with recordings and releases feeling much more like the hard work of a group of friends than the tribulations of a group of no-nonsense musicians. The group's debut EP, *Mountains*, dropped in early April without too much fanfare or online spamming—something the band seems content with at this point.

"It was kind of released fairly quietly, but we've had good reception from that. We could probably do a better job promoting us and the stuff that we do... For as little promotion as we've done, I

think we've done pretty well," LaRusic observes with similar concurrences from the rest of the band.

Despite its sneaky release, *Mountains* is a collection of songs not to be overlooked. Harkening back to the Halifax Pop Explosion of the '90s, wild/kind has picked up a wealth of their indie-pop sensibilities from groups like Sloan, the Super Friendz, and Thrush Hermit. Boisterous and bouncy, tracks such as "Ready to Go" and "The Mountains of New Brunswick" demand dancing and singing along to, with rhythms just jangly enough to sound reminiscent of Surfer Blood's *Astro Coast*.

"[Almost] all the songs on the EP right now started as material that Johnny wrote by himself that have been adapted for the band," reveals Partin. "I think that's one of the reasons we're so eager to record some more stuff because we have a lot more that we've written as a band together."

With any luck, wild/kind's future recordings will be half as hectic and effective as the process involved behind *Mountains*. Payerl is quick to discuss the situation behind the band's self-recorded release.

"It was like a blitz, marathon, up-until-four-in-the-morning session. It was glorious. We all started talking and everyone had a little bit of gear. I have some microphones, I have an interface, I've got this, I've got that," he remarks.

"A little bit of gear and very little knowhow," continues Glubb. "It was amazing we managed to be that productive while still having that much fun."

The entire guerrilla recording experiment took place over the course of one weekend at a friend's house in Whistler, the band explains, with everyone piled into a beat-up '86 Honda Odyssey they rented from a rather disreputable man named Mario.

"We just filled it full of gear and booze and stuff, and all piled into it and it was pretty fun, so I think we'd definitely do well on the road," Payerl says with a grin.

"I definitely want to do some more recording before summer's end," LaRusic adds, "and if we do a small tour, that would be awesome."

"It was like a blitz, marathon, up-until-four-in-the-morning session. It was glorious. We all started talking and everyone had a little bit of gear. I have some microphones, I have an interface, I've got this, I've got that."

While the future may not be entirely mapped out for wild/kind at this point, the band's eagerness to continue and further the project is palpable. Talks with music festivals are fledgling, and a seven-inch of "The Mountains of New Brunswick" is also on its way.

But for these four musicians, more important than any of that is the notion that wild/kind continues to be the collaboration of a group of best friends. As Payerl aptly puts it, "When we started the project, Johnny specifically said 'Guys, I don't want to make ourselves crazy trying to push this. Let's make it fun, and try to write great music, and let it just happen naturally,' and I think that tone has been consistent throughout the time we've been a band and hopefully that's what continues to drive us forward." ✌

↓

You'd be crazy to miss wild/kind's show on May 2 at the Cobalt with Kill City Kids and Gnomadics. Be there!

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Rehearsal Studios
1890 Pandora Street
10% off

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

Perch
337 East Hastings
10% off

The Portside Pub
7 Alexander St.
10% off

Prussin Music
3607 W Broadway
10% off

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

Red Cat Records
4332 Main St.
10% off

R/X Comics
2418 Main St.
12% off

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

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

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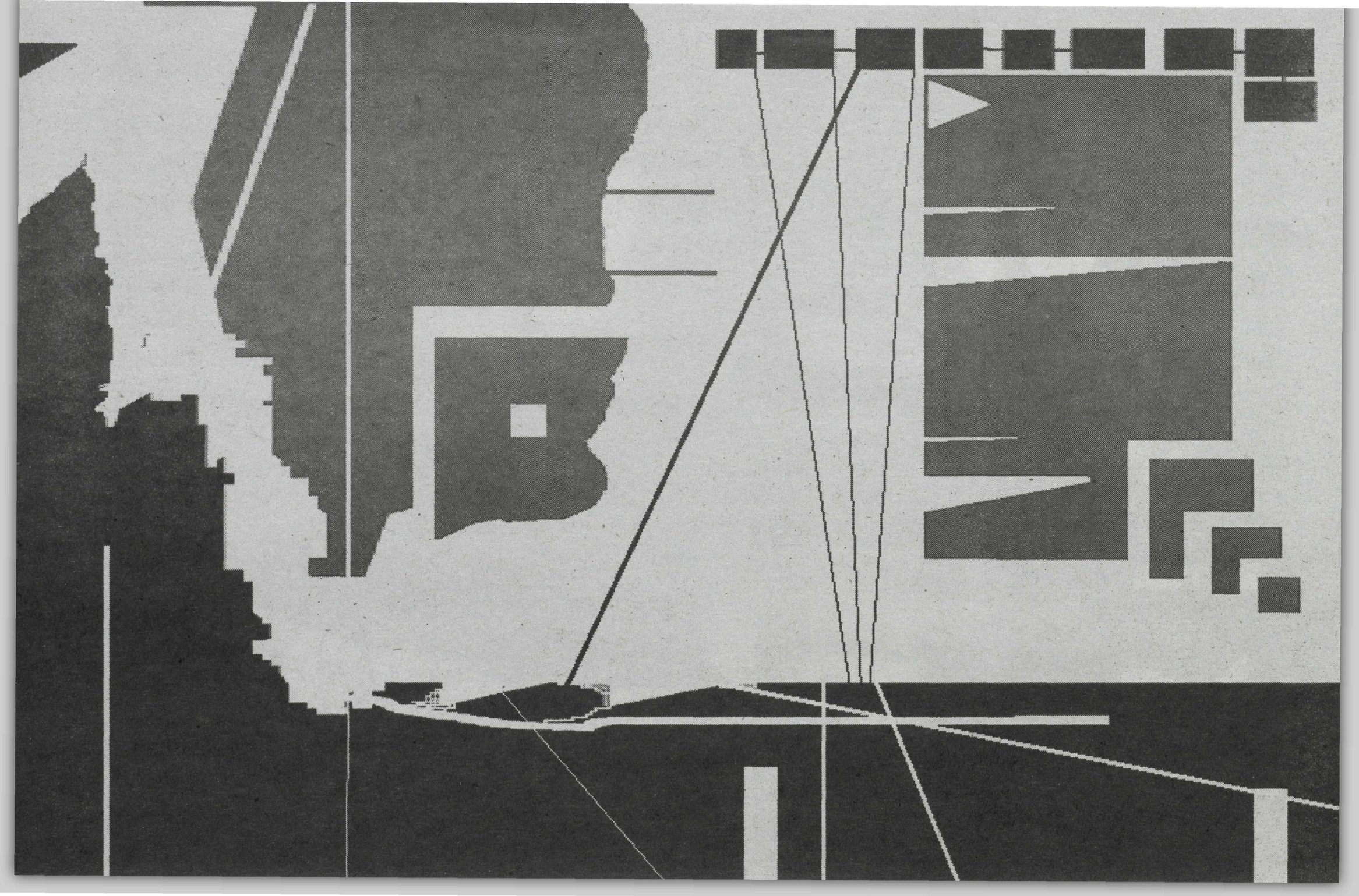


KISS

PAINTING

by Joshua Gabert-Doyon
photos by Hanna Fazio
illustration by John C Barry
(on page 25)

Enter the basement laboratory that is Kiss Painting. It's dingy and abrasive, made up of images, stories, moods. Everything is carefully placed, with dead noise worked carefully between the different components: build-up is key.

It's a Sunday night and the dimly lit Astorino's has drawn a crowd for the SafeAmp Zine Library launch party. But the venue is still too big for its own good, as half of Astorino's still feels like a playground for ghosts. CA Chux, guitarist for Kiss Painting, is in a dress and yellow stockings, with bassist James Baxter across from him and S. Hellina drumming on the elevated stage, forming a sort of triangle. The dynamic between them is modest and controlled. Their set, parsed with guitar plucking and disorienting time signatures, is fittingly creepy for the venue—eccentric jazz, stripped down and skewed.

A few nights after the show, I'm sitting with the band at a bar on the Drive that feels simultaneously slick and sleazy. Tucked away in a corner booth, I ask about "Tape/Bench Press," the closing track on the band's demo which features an extended, under-the-breath spoken word section reminiscent of Slint. "One thing I've been interested in a lot lately is working with narrative," says Chux, who co-writes the lyrics with Hellina and Baxter. "Often if I have a political message of some sort, instead of having it come across as really in-your-face, polemic, didactic approach, to tell a story and paint a picture of some interaction or some person."

"I don't play music because I went to music school. I can barely play drums," Hellina explains, "I play music because I think, philosophically, it's a really good example of how things should operate." She takes a bite of her veggie burger, which has taken on a shadowy purple hue from the bar's neon lights.

The topic is a recurring one throughout our interview. Music, both in the way it's created and played, is about striving for utopias. "You go to some places in Europe where there's squat culture and you can build spaces of idealism that have potential. Here, it's difficult to find that kind of potential," says Chux, mulling it over with intensity.

"One thing I've been interested in a lot lately is working with narrative. Often if I have a political message of some sort, instead of having it come across as really in-your-face, polemic, didactic approach, to tell a story and paint a picture of some interaction or some person."

"I'm tired of using the term realism as something to describe people who are conservative. It sort of disenfranchises anyone who's not."

The band's sound fits within the No Wave movement (genre? sound? experiment?) which originated in New York during the late '70s. The queen of No Wave was Lydia Lunch, a crude and confrontational songstress who gave one of the more unpleasant Nardwuar interviews.

The movement is said to encompass an influential array of musicians (Sonic Youth and Swans often being thrown under the No Wave blanket), and artists whose work tended to reflect their crumbling and crime-ridden city. "[It's] more about ethic and expression of art. You don't have to train to be a musician, and you have more of a free realm to express yourself," says Baxter.

Creating that "free realm" is complicated though. Chux and Baxter met Hellina through SafeAmp, and the band has deep ties to the all-ages scene in Vancouver. Kiss Painting doesn't flat out dismiss the possibility of playing at bars, although they've yet to do so. "I don't necessarily believe a boycott politics is going to make a difference," says Chux.

All-ages and underground venues don't necessarily mean everything is fine and dandy by default, as Hellina debunks: "Even though a venue may not be legal, they can still be operating under capitalist principles and trying to push as many bodies in as possible and trying to make as much money as possible."

Hellina is an organizer at Shout Back! Fest, a radically anti-capitalist, anarcha-feminist music festival and workshop series. Both Chux and Baxter are also volunteers for the festival and while nothing's been confirmed yet, the band hopes to play a fundraiser leading up to the festival.

"We identify collectively as a feminist band... being a feminist and identifying with feminism is still, sadly, an odd thing in society. That in itself could be deemed experimental," says Hellina. I get the impression she doesn't mean this as if feminism is a "phase" for the band. Kiss Painting—and perhaps the SafeAmp community as a whole—is involved in searching for new ways to talk about these convictions.

"I think [feminism] is something I just feel more than can articulate," says Hellina. "I think that where we fall into trouble is where we all start trying to get righteous about what it is. I think that's what I really like about music, it's about communicating with feeling rather than abrasive language."

The band experiments and pushes boundaries in an effort to engage their vision of utopia. "It goes beyond what we're trying to do as a band," Chux explains. "It's part of the way we're living and the way we're communicating with each other and the outside world. Life is experimental." ✌

KISS PAINTING

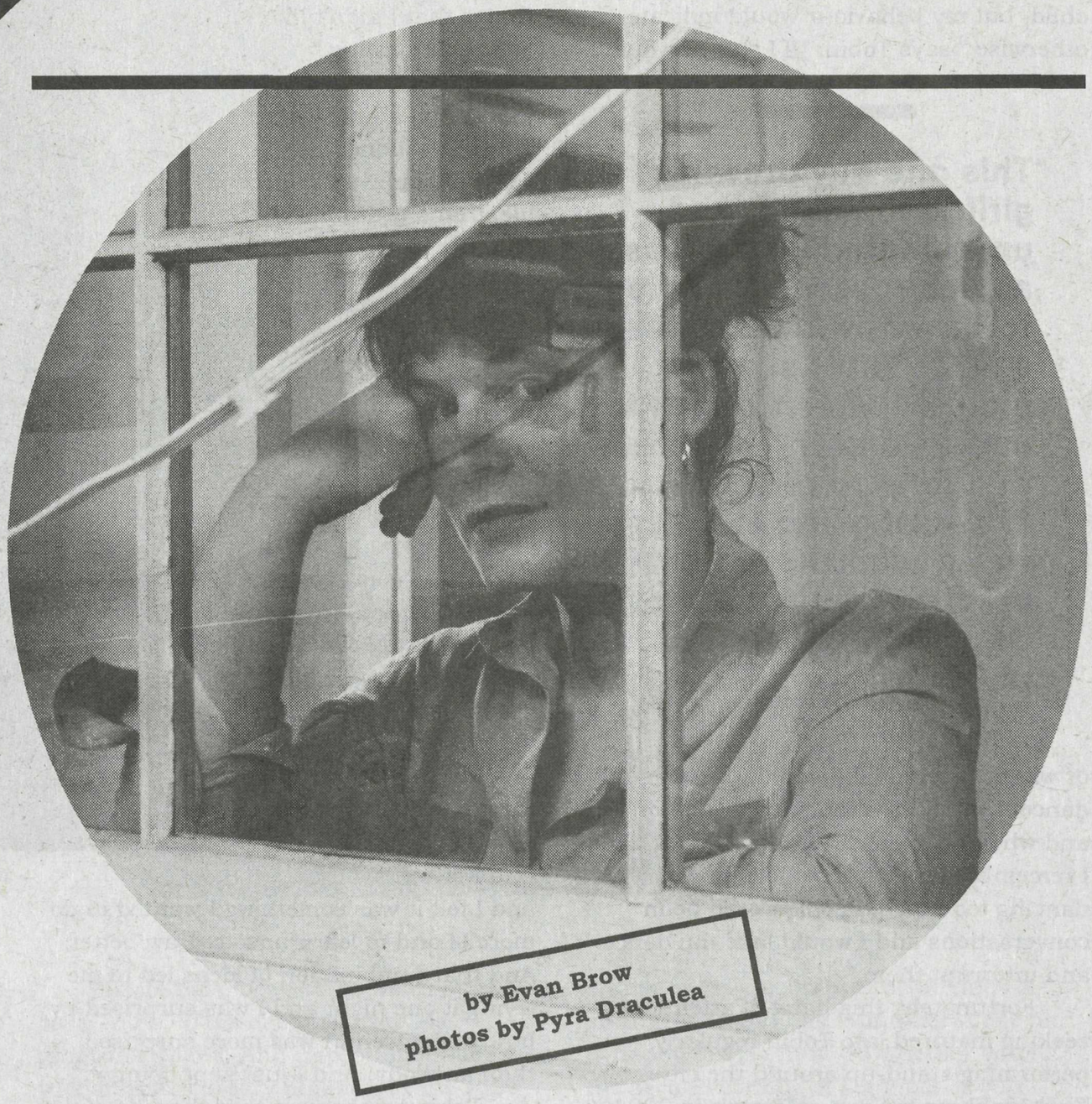
STRICTLY THE DOPEST HITZ OF APRIL 2014
CITR 101.9 FM CHARTS

	ARTIST	ALBUM	LABEL
1	**Role Mach*+**	Travels In The Interior Districts	Self-Released
2	**Cool*+**	Paint	Yellow Plum
3	**Spring*+**	Celebrations	Self-Released
4	**Thee Ahs*+**	Corey's Coathanger	Jigsaw
5	**Jody Glenham*+**	Dreamer	Self-Released
6	**Kandle***	In Flames	Dare To Care
7	**Mode Moderne*+**	Occult Delight	Light Organ
8	**Eden Fine Day*+**	Things Get Better	Self-Released
9	**Angel Olsen**	Burn Your Fire for No Witness	Jagjaguwar
10	**Blind Horses*+**	Avail	Self-Released
11	**Mac DeMarco***	Salad Days	Captured Tracks
12	**Trust***	Joyland	Arts & Crafts
13	**Dum Dum Girls**	Too True	Sub Pop
14	**Craig Cardiff ***	Love Is Louder (Than All This Noise)	Self-Released
15	**Fearing & White***	Tea and Confidences	LowdenProud
16	**Warpaint**	Warpaint	Rough Trade
17	**Black Lips**	Underneath the Rainbow	Vice
18	**Speedy Ortiz**	Real Hair	Carpark
19	**The Haden Triplets**	The Haden Triplets	Third Man
20	**Village*+**	Village	Kingfisher Bluez
21	**Livingston***	Artificially Intelligent Folk Songs...	Label Fantastic
22	**Old Man Luedecke***	I Never Sang Before I Met You	True North
23	**Thee Silver Mt. Zion Memorial Orchestra***	Fuck Off Get Free We Pour Light On Everything	Constellation
24	**Tigerwing × Barnaby Bennett***	'Xela	Self-Released
25	**St. Vincent**	St. Vincent	Loma Vista
26	**Tycho**	Awake	Ghostly International
27	**Fresh Snow***	1	Reel Cod
28	**Lydia Loveless**	Somewhere Else	Bloodshot
29	**Jay Malinowski & The Deadcoast***	Martel	Pirates Blend
30	**Allen Forrister*+**	You Show Me Things	Self-Released
31	**Stephen Malkmus and The Jicks**	Wig Out at Jagbags	Matador
32	**The Ketamines***	11:11	Learning Tree
33	**The Pack A.D.*+**	Do Not Engage	Nettwerk
34	**Monogrenade***	Composite	Bonsound
35	**The Souljazz Orchestra***	Inner Fire	Strut
36	**PyPy***	Pagan Day	Slovenly
37	**Failing*+**	The Apple in the Pig's Mouth	Self-Released
38	**Fountain***	Fountain	Self-Released
39	**Bette Graham*+**	The Sensational Bette Graham	Self-Released
40	**Slates***	Taiga	New Damage
41	**prOphecy sun & Emerge*+**	Spirit Dreams	Self-Released
42	**Blackie And The Rodeo Kings***	South	File Under: Music
43	**Solids***	Blame Confusion	Dine Alone Music
44	**Katie and The Lichen*+**	Yours Truly	Self-Released
45	**Cloud Nothings**	Here And Nowhere Else	Carpark
46	**Hunting***	Hunting	Nevado
47	**The Jolts*+**	Hammer Every Nail	Shake!
48	**Pure X**	Angel	Fat Possum
49	**The Hidden Cameras***	Age	Evil Music
50	**The Nautical Miles*+**	Ode to Joy	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.

IN GOOD HUMOUR

ALICIA TOBIN



by Evan Brow
photos by Pyra Draculea

"I like snacks. I like being in bed by nine. I think it's nice to be nice. I'm passionate about nature. I'm really interested in where we are living in the natural world right now. And I spend a lot of time by myself."

When I ask Vancouver comedian Alicia Tobin to describe herself, the answer is short and direct; a grab-bag of quirks and interests thrown together like a Jackson Pollock piece. But when I ask Tobin how she would describe herself *comedically*, I get an equally genuine response.

"I'm interested in doing things that make me laugh and don't hurt other people," says Tobin. "I'm not really interested in creating things that cause more sadness or negativity. I like comedy that's victimless. That's important to me."

Tobin grew up in Rosemère, a suburb of Montreal. She's loved comedy for as long as she can remember, admiring *The Kids in the Hall*, *Saturday Night Live*, and any sitcom with Tim Conway. While she wasn't the class clown type of kid, Tobin had an affinity for getting people's attention.

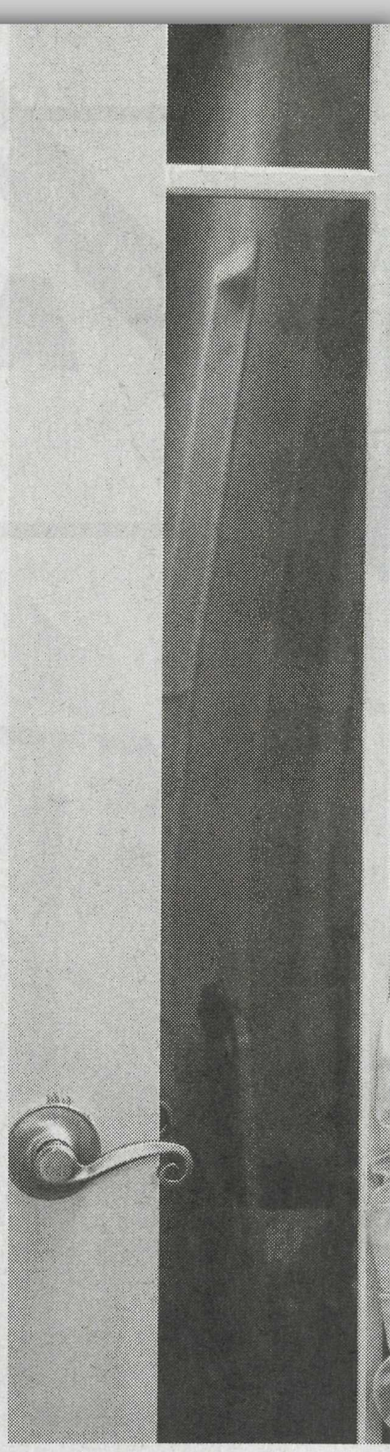
"I remember feeling very shy as a child, but my behaviour would indicate otherwise," says Tobin. "If I was nervous or wanted attention, I would just fake tap dance. I think I really wanted attention and when I tried to get it, I would just fail. I remember getting in trouble for fake tap dancing too much. People would be in conversations and I would fake tap dance and interrupt them."

"This one guy drew his girlfriend naked. And unprompted, like it was an unnecessary addition to the show. And it was an incredibly strange picture. When I began to understand the picture, that he was really terrible at drawing and she was a muscular yoga practitioner, I was like, 'Oh, okay.'"

Fortunately, this habit of attention-seeking matured into Tobin regularly performing stand-up around the city. First grabbing the mic at Zesty's in 2004, Tobin had a solid five minutes, one joke of which was about the confusion of raccoon blowjobs, a personal favourite of hers. While she loved comedy, the experience of stand-up remained a little confusing to Tobin. She never felt the same rush as the other comics.

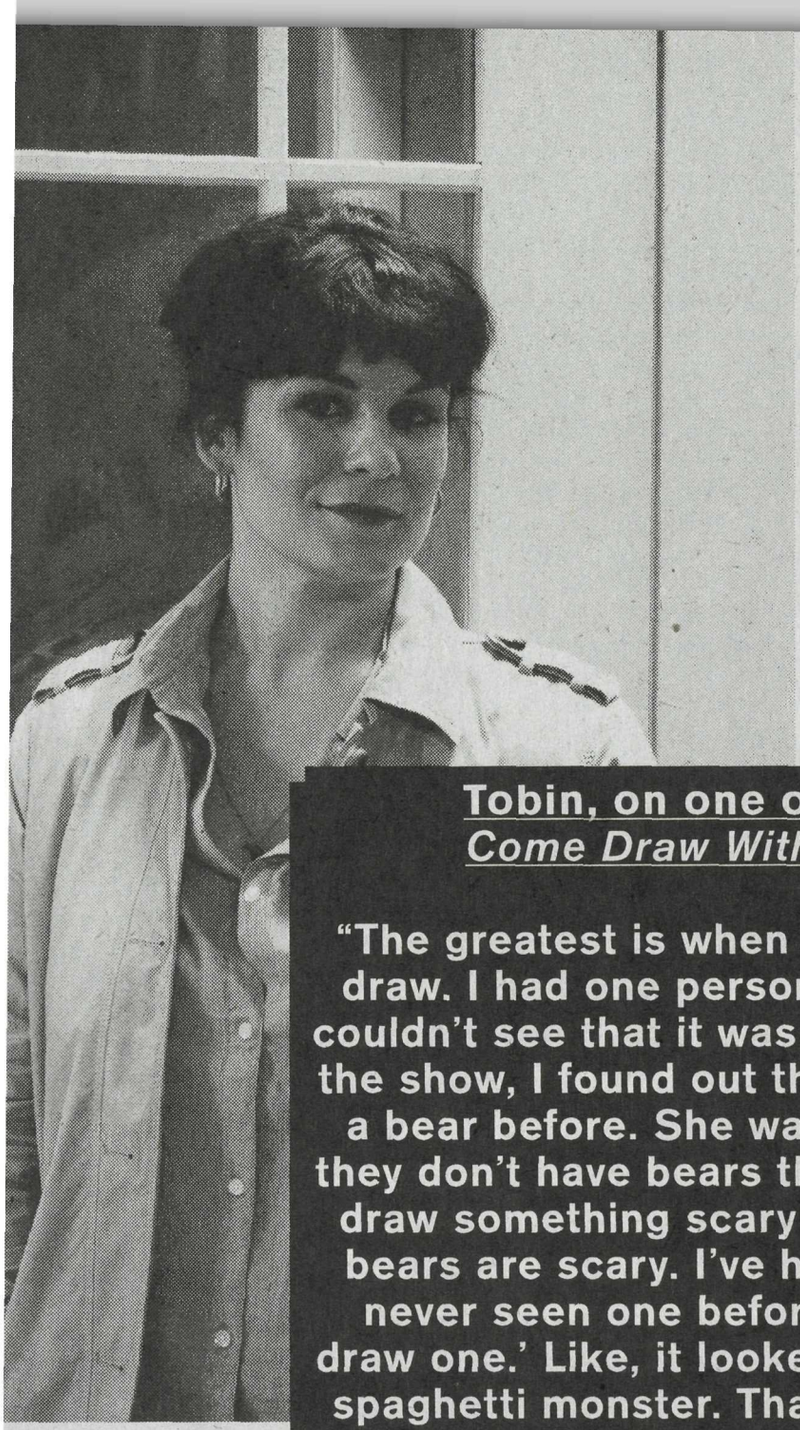
"I thought I was good at it, in that I had something to work on. I was getting something from it, but I wasn't sure what, because I felt like barfing most of the time. The anxiety leading up to a performance and the crash afterwards was really hard. There were certain things that I liked and certain things that I didn't like about performing."

It was in that comic ambiguity, a time where Tobin questioned the value of stand-up in her life, that she stumbled onto her new passion. In March of 2012, Tobin came up with the idea of *Come Draw With Me*, an interactive, crowd-driven comedy show where the audience draws pictures and Tobin dissects their drawings in a loving, comedic way.



"I was going to a show and I didn't really have anything new prepared," says Tobin. "I was walking across the Georgia Street Viaduct and I came up with the idea of 'Well, why don't you get them to draw?' And I love drawing... and I felt it was something I wanted to do more of and to learn how to draw better. And that combination of ideas led to me trying it one night and I was surprised by how well it went. I was more surprised than anybody. And I just kept doing it."

Tobin emphasizes that the vibe of the show is so crucial to its success and that the first few times she did it, she felt people were scared that she would make fun of them. By now, however, the support and enthusiasm of its audience characterizes the show. Whereas 15 people may have drawn when the show started, now close to 40 people do each time. And with that many drawings, there are bound to be some "interesting" ones.



Tobin, on one of her favourite *Come Draw With Me* drawings:

"The greatest is when someone really can't draw. I had one person draw a bear but you couldn't see that it was a bear. And then, after the show, I found out that she had never seen a bear before. She was from Honduras and they don't have bears there. She was trying to draw something scary and she thought, 'Oh, bears are scary. I've heard about them. I've never seen one before, but I think I could draw one.' Like, it looked like spaghetti, like a spaghetti monster. That was great. And then she laughed so hard."

"There have been some weird ones," says Tobin. "This one guy drew his girlfriend naked. And unprompted, like it was an unnecessary addition to the show. And it was an incredibly strange picture. When I began to understand the picture, that he was really terrible at drawing and she was a muscular yoga practitioner, I was like, 'Oh, okay.' But she was a small-frame person and it's like 'Oh, that's why she's only triangles.'"

With love and care, Tobin is bravely tackling Vancouver with her delightful, charming style of comedy. Focussing on the (mostly poor) artistic abilities of strangers, Tobin has found her niche and is happy to stay in it. So whether you're the second coming of Da Vinci or you have trouble with the legs on stick figures, Alicia Tobin welcomes you with open arms. ✌

↓

Tobin performs *Come Draw With Me* monthly at Hot Art Wet City, with the next show on May 23. Tobin will also be performing at "Kyle Bottom's Going Away Show" at the Comedy Mix on May 6.

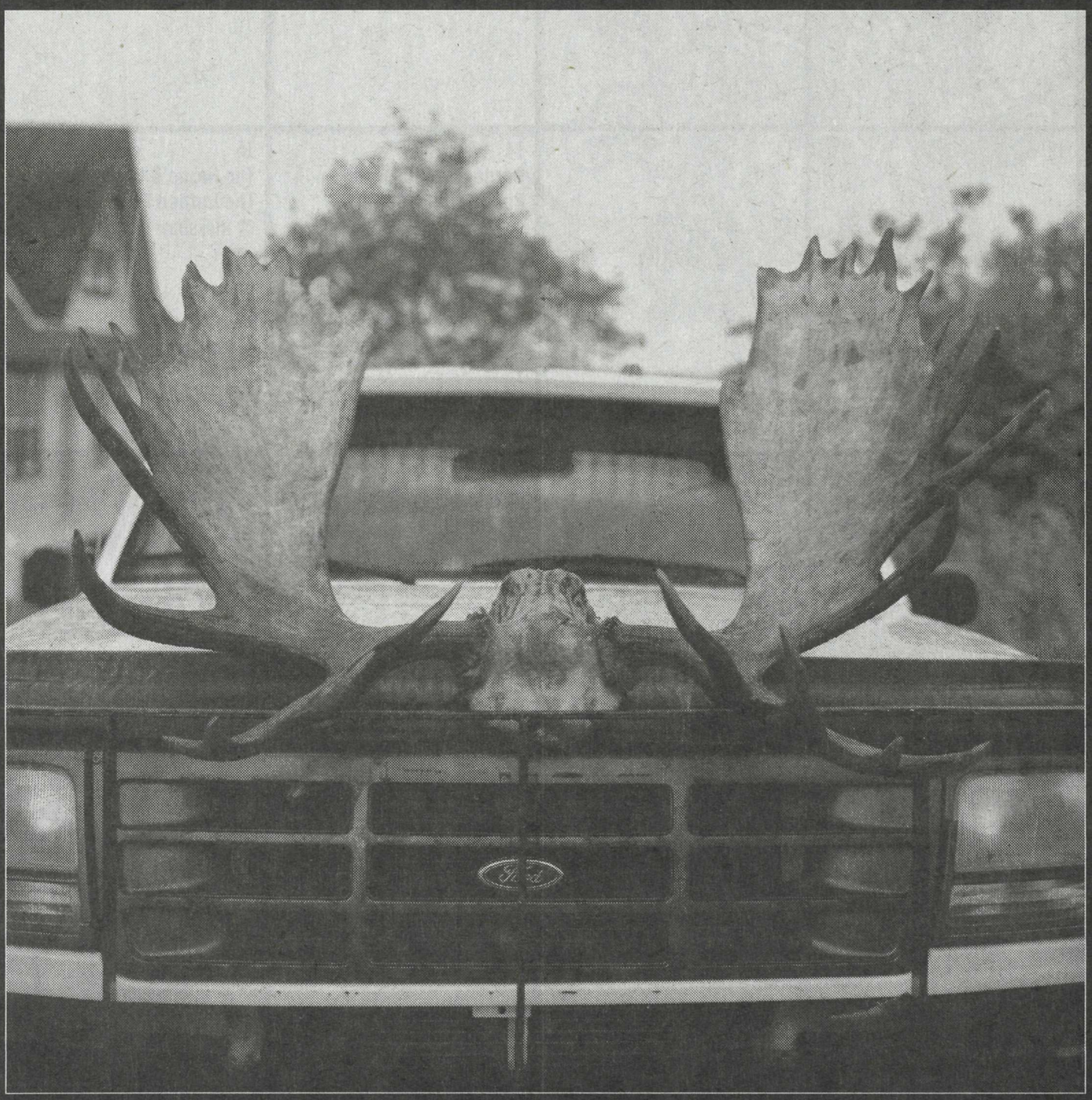
Sylvana d'Angelo
Satanic Panic
Dynamo Arts Association
May 9-23
Opening: May 9, 8-11pm

As part of an ongoing examination of her surroundings, Sylvana's photography seeks out new experiences and individuals in search for something meaningful and then exploits that moment through documentation and presentation. Her work focusses on the connections these moments have with the subject, their surroundings and the unifying effect of shared experiences.

SYLVANA D'ANGELO

—

SATANIC PANIC

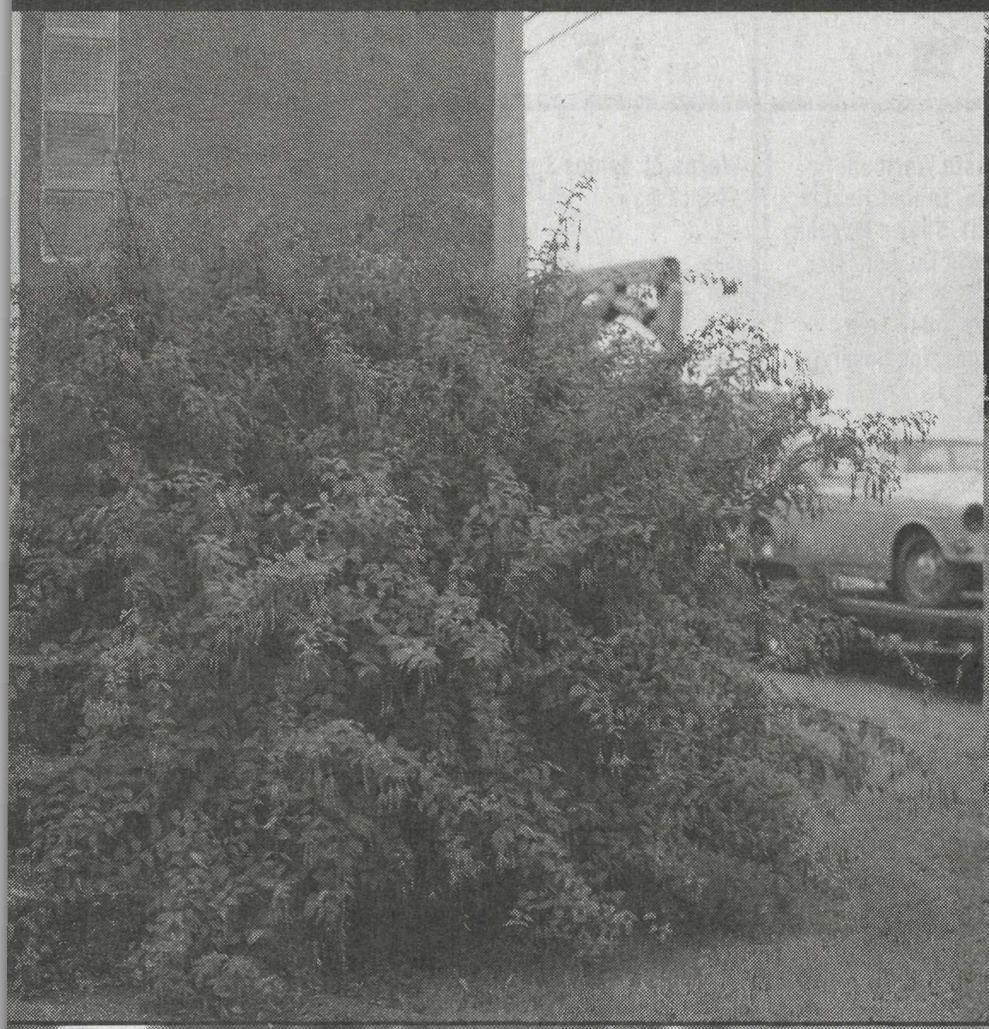


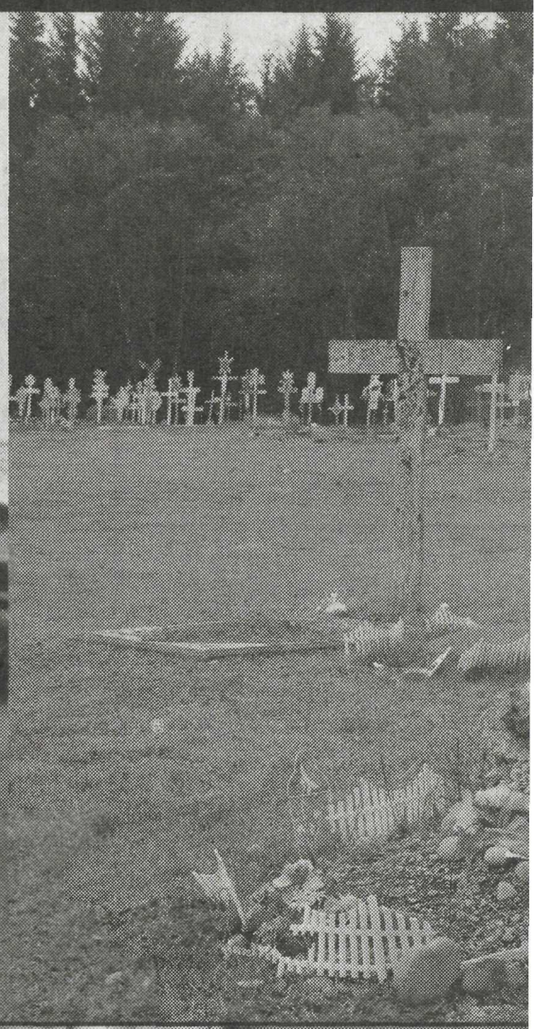
May

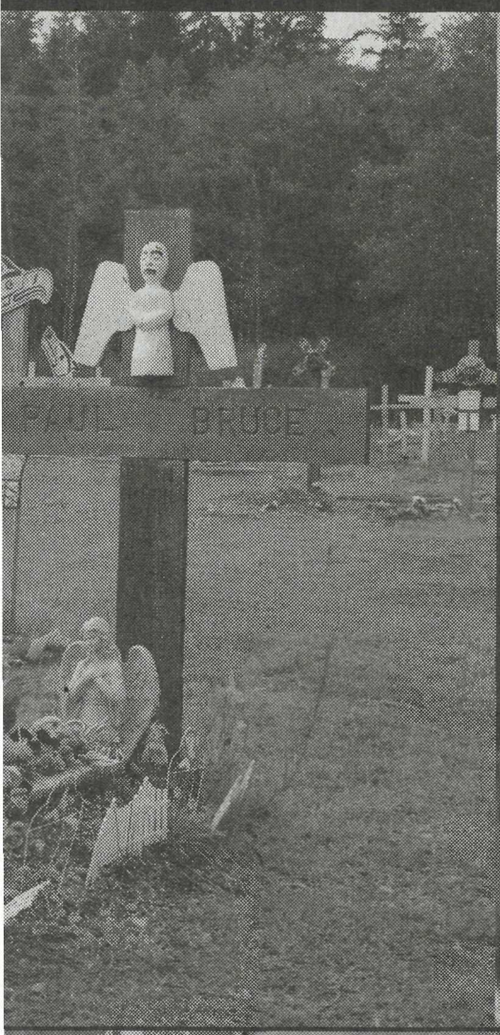
M	T	W	TH
			1 **Misery Signals, Nihilate** @ Media Club
5	6 **The Shrine, Bison, Three Wolf Moon** @ Electric Owl	7	8 **The Tourist Company, Dogwood and Dahlia** @ Media Club
12	13	14 **Gardens & Villa, Pure Bathing Culture** @ Fortune	15 **The Horde & the Harem, The Ruffled Feathers** @ Rickshaw
19 **Black Pussy, Gypsyhawk, Black Wizard, La Chinga** @ Rickshaw	20	21 **Next Music From Tokyo Vol. 6** @ Biltmore	
26	27	28	

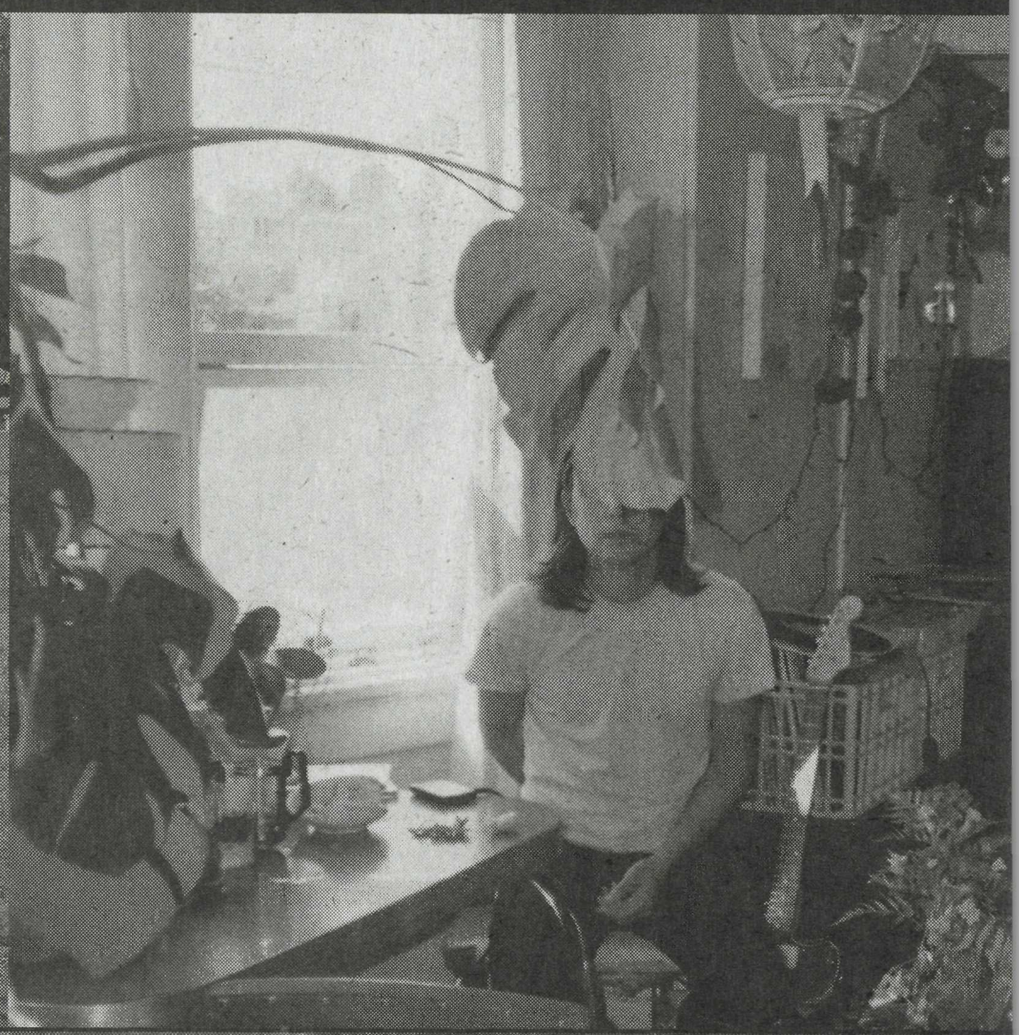
F	S	S
2 **Cascadia, Lié, Gal Gracen, Filthy Liars** @ Rainbow Connection **Neu Balance, Mesa Luna, Noble Oak** @ The Fox **Ladyhawk** @ Biltmore **The Pains of Being Pure at Heart, Fear of Men** @ Fortune **We are Scientists** @ Electric Owl	3 **Music Waste Warmup: Soft Serve, Tender Hearts, Get Over It, Shawn Mrazek, and more** @ The Astoria **Vancouver Noise Fest** @ The Remington Gallery	4 **Warpaint, James Supercave** @ Rickshaw
9 **Broods** @ Media Club	10 **Acid Mothers Temple** @ Media Club **Derrival, Lovecoast, This Mischief** @ Biltmore	
16 **Tera Melos** @ Media Club **Cloud Cult** @ Venue	17 **Failure** @ Rickshaw	
23 **Pink Mountaintops** @ The Fox **First Aid Kit, Willy Mason** @ The Rio	24 **Banks** @ Venue **Parquet Courts, Naomi Punk** @ Biltmore	
30 **BESTiE, Sunshine, NEEDS, Derrical** @ Fortune	31 **MØ** @ Fortune	

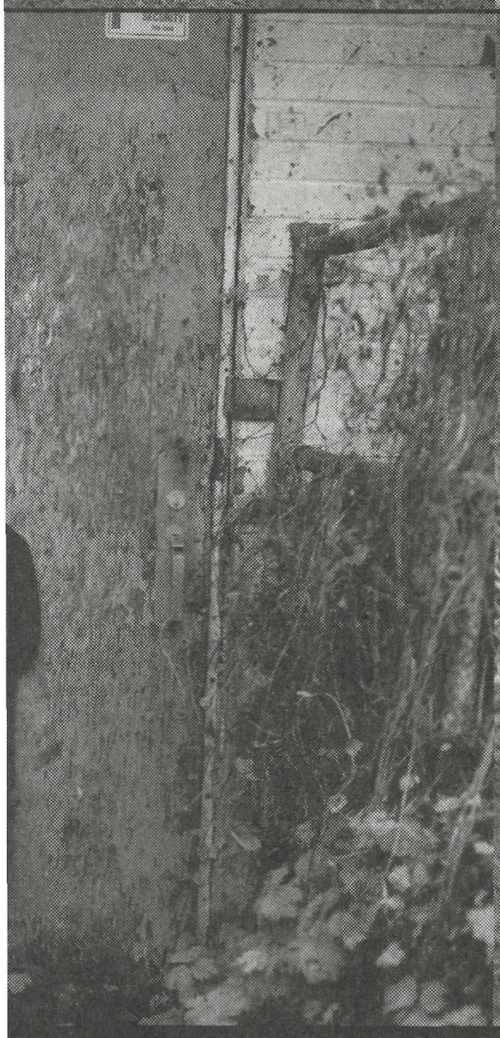
← illustrations by Rob Ondzik



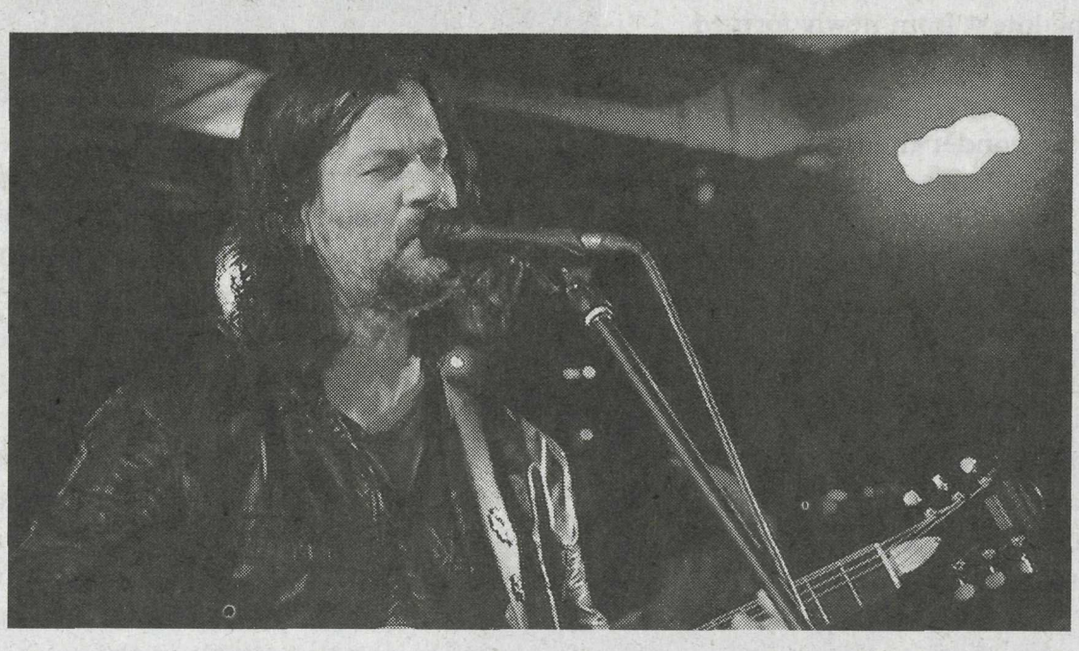



PAUL BRUCE





REAL LIVE ACTION



Hunting photo by Jon Vincent

HUNTING / SHUYLER JANSEN / JOYCE ISLAND

APRIL 9 · THE BILTMORE

I had high hopes for the album release party at the Biltmore for recent Nevado signees, Hunting, and did my best to keep them that way as I descended from cold air to the quiet tedium of an early-to-rise group of Cowichan sweaters with local songstress Lisa Joyce a.k.a. Joyce Island taking the stage. She opened with "Mercy on Me," but not before she had the chance to explain, "This is a song about, um, fucking your life up." Prefacing each of the alt-country tunes with an unpoetic tribute became ritualistic. Nods were given to Rob Ford, Pussy Riot, the civil unrest in Crimea, Rita MacNeil, and simply "assholes" in general as she recited the majority of last year's self-titled EP before closing the set on an adapted cover of Hank Williams' "Sundown and Sorrow" with the hurried excitement only the onset of a tour can incite.

An amiable small town atmosphere sifted through the room as the unassuming Albertan Shuyler Jansen stepped forward. Charming prairie boy Canadiana was met with an austere drum loop to create a simple and personable affair—one where a player like Jansen could be found amongst the crowd after his set, sharing stories over what was liable to become one too many. Meanwhile the hazy refrain "Words have lost their meaning," resonated through "Totally Anonymous" before the songwriter noted his fourth solo album was nearly finished in-between sips of beer. Little more was said between songs and he was in no hurry to rush through his own brand of unabashed electro-folk as he casually played through "If it's Meant to be," taken from his 2011 album *Voice from the Lake* before announcing his friend Paul would be joining him on stage. That friend

being none other than Neko Case collaborator and Hunting guitarist Paul Rigby, whose guitar work on "Brand New Wick" and "Don't see It Changin'" provided Jansen's placid introspection with big sky monoliths fuzzy enough to impress any latent shoegazer.

Following one last Jansen original and a trip to the bar, the room became awash with trucker caps and denim jackets anxious to hear the latest from newly formed Vancouver indie-folk group Hunting. With lyrics fit to traverse loneliness, it was no wonder the Biltmore began to feel more like a dusty Klondike saloon than a place where shirtless bros gathered every Saturday night to let the bass drop. Nevertheless, the sea of denim began to ebb as Bradley Ferguson and co. ran through 45 minutes of hi-fi watery reverb paired with Jesse Zubot's subtle violin and the cute glockenspiel accompaniments of Jessica Yliruusi. As the fuzzy folk group churned through hits like "Everytime I'm With You" and "Everything Will be Okay," it was questionable whether the crowd—who appeared more concerned with themselves than those on stage, even during the catchy forlorn single "Patti"—had earned an encore.

Tired of being ignored, Ferguson remarked, "Actually, fuck it," before dashing away to make his exit. The seemingly preoccupied crowd erupted with disappointment before he got even two steps away, so the frontman shrugged his shoulders and closed out the night singing "Goodbye." And even though Ferguson and Rigby returned for an encore of "Lonely Happy," I became preoccupied by a friend who lamented, "I miss the atmosphere of small town gigs."

"Why?" I responded.

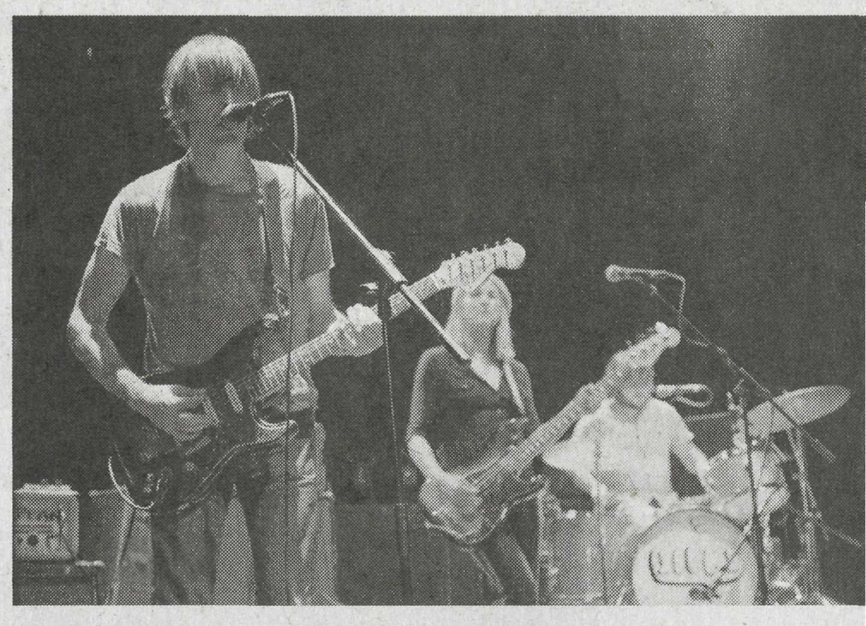
"Because everyone's so nice."

"Yeah, but they're always unremarkable. Everything's so, I don't know... "

"Vanilla?"

"Yes," I said, "Vanilla."

—Robert Catherall



↑ Stephen Malkmus & The Jicks photo by Alan Derksen

STEPHEN MALKMUS & THE JICKS / SPEEDY ORTIZ

APRIL 10 · THE RICKSHAW THEATRE

There was no escaping the wistful, rosewater-infused, dewy-eyed saturnalia that a Stephen Malkmus & the Jicks performance can sometimes squeeze from their long-time fans. By no means a nostalgia act, don't get me wrong, but judging by the tattered vintage shirts from Malkmus' former band on display, a very retro mist was tangible in the air.

To that end, Northampton, Massachusetts four-piece Speedy Ortiz ushered in the evening playing '90s-inspired indie rock à la Belly or Veruca Salt—also a little Dinosaur Jr. tossed in for added oomph—with mandatory distortion and caterwauling oceanic guitars. Gauging by the delirious pogoing on the dance floor by the end of their energetic set (as well as a well-received cameo by the Jicks' Mike Clark on cowbell), the revival movement still had plenty of power to barrel along for some time to come.

Reiterating Fred Armisen and Carrie Brownstein's playful assertion that "The dream of the '90s are alive in Portland," the Oregonian entertainers everyone came to see wasted no time taking the stage and diving deep into a set that seemed streamlined for dyed-in-the-wool devotees of Malkmus.

While officially touring in support

of their sixth solid Matador release, the cheekily titled *Wig Out at Jagbags,* Stephen Malkmus & the Jicks have now released more material than Malkmus' other band. (You know, the one from way back that rhymes with payment). I'm happy to report that Messrs. Malkmus and co. were in fine form, luxuriating in their deft technique, their ability to celebrate their multifarious but always rocking sound, and cotton to their fans too, without exception.

A firm focus on *Jagbags'* finest cuts with songs like "Surreal Teenagers" and "Lariat" were tempered with tracks like "Senator" and "Tigers" from 2011's beautiful Beck-produced LP *Mirror Traffic,* and even long forgotten gems like "Jenny and the Ess-Dog" from Malkmus' self-titled 2001 debut cropped up.

As Malkmus swaggered around the stage, grinning and tossing out the occasional clamorous solo, it was impossible not to notice his perpetually ageless appearance. Has Malkmus even aged a day since I first saw him amble up on stage, leading his sly lo-fi California combo Pavement some 20 years ago, and still every bit the indie rock saviour he avowed to be? Hoodwinking aside, truly, what Faustian pact did he sign that not only made him rock 'n' roll's Peter Pan, but saviour as well? Certainly written in blood, this devil deed must also include a clause allowing Malkmus to enjoy a responsive career longevity unheard of by most of his peers. Many musicians would give their eye teeth for the sweep he's taken, but seeing him pose on stage, perspiring, clowning one minute, shredding the next, it's hard not to cheer him on and really mean it.

Bassist Joanna Bolme (formerly of the great Elephant Six band, the Minders, for all you trainspotters out there), a constant in the Jicks line-up, deserves special mention for her inventive rhythmic skills in an excellent interpretation of Nilsson's "Jump Into the Fire" that also showed drummer Jake Morris to have some indomitably deep pockets. Wow.

When Malkmus ripped into "Baby C'mon" it was all but impossible not to sing along and when "Stereo" crept in there everyone in the Rickshaw Theatre lost their shit. The line in that song referencing Geddy Lee segued perfectly into a rousing rendition of Rush's "Fly by Night," touching down amidst a covers-saturated encore set where I admit to having a frenzied fanboy conniption. "Box Elder" and Roxy Music's "Mother of Pearl" sent us all on our way with full hearts and express tenderness. What more can you ask for on a night such as this?
—Shane Scott-Travis

↓ Wetface photo by Lauren Ray

GAL GRACEN / YOUNG BRAISED / WETFACE / SPACE BROS

APRIL 11 · THEY LIVE VIDEO

When Space Bros, one of Tom Whalen's numerous projects, took the stage at They Live Video on April 11, no one seemed to know what to make of it. Noise art or DJ set from hell? The room hummed with distracted chatter, punctuated with hoots of encouragement—whether sincere or sarcastic, I couldn't tell.

But with a little encouragement from Whalen, the crowd soon tuned in to the bit-crushed minimal synth coming out of the murk, getting down to lyrics about losing control in Zero-G and cutting

loose with space brothers. But just as the dance party was getting started, the sound system started cutting out, forcing Whalen to make some impromptu cable adjustments. It was enough to get him through the set, but the problems re-emerged when Wetface, a.k.a. Slam Dunk's Jordan Minkoff, took the stage afterward.

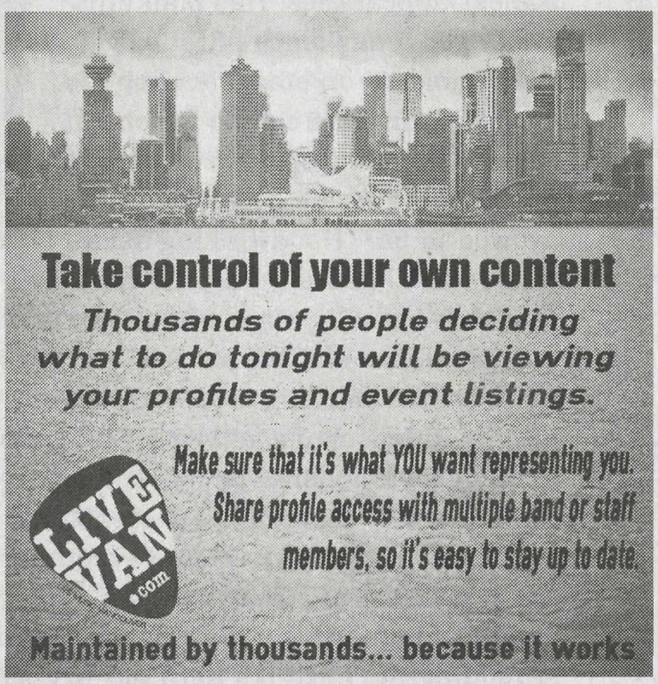
Still, when the sound system did work, the audience was treated to Minkoff's ragged, exuberant vocals, accompanied by keyboard and rhythm machine chorus. Between the hand-clapping and the sing-alongs, "Growing up in NYC is as hard as can be!," it felt a little like an Andrew W.K. gig.

But the next set, that of rapper Young Braised, went smoothly, the sound going with nary a hiccup. Decking himself head-to-toe in North Face, Young Braised free-associated about Slurpees, admitted to being blazed his "whole life," and improvised lines about having to change his Tumblr password because of Heartbleed—all while serving up cuts off his latest release, *Japanese Tendencies.* The party atmosphere continued through the night and right into Gal Gracen's set.

Gal Gracen's soundcheck segued into the actual set, the bassist laying down riffs to beats from a sampler. It's a new direction for the band—once the solo project of Role Mach's Patrick Geraghty—formerly jangly and dreamy, now bassy yet sprightly, at times reminiscent of New Order.

The band covered material from Gal Gracen's *Blue Hearts in Exile,* and signed off with a lively instrumental version of that album's fourth track, "Love Fantasy, My Beautiful Girl." The audience couldn't get enough of it, even as the night was drawing to a close.

—Chris Yee



UNDER REVIEW

FILTHY LIARS

If All Else Fails (Cry and Cry Again)
INDEPENDENT

Self-described on their Bandcamp page as "two fuck-up queer trans boys," the Filthy Liars have quickly morphed their slow acoustic sorrows into an emo, punk-pop outfit equally as depressing, just with bigger explosions. Due to their apparent lack of regard for age and wisdom, the recently-formed threesome from parts Halifax and parts Vancouver are a surprise to be sure, demonstrating tight musical choreography, all the while sounding like they are headlining your local garage. Aptly titled *If All Else Fails (Cry and Cry Again)*, the prose, which is generally harmonious in delivery, is an honest account of a personal world of identity theft and depression, and though their angst is often communicated with pleasant decorum (which is in contrast to the manic guitars and drums behind them), on a few occasions they inflict short but impressive amounts of abuse on their vocal chords. Filthy Liars do not overstay their welcome with any particular way of doing things, and tracks like "Tunnels," which starts innocently with three acoustic strings played on two separate guitars, still end up sounding great even in their simplicity. Of course, exposing their most inner thoughts doesn't hurt their cause, either: "I am afraid of not actually being a person." It's a sentiment that captures the spirit of their struggle; on the one hand they're pissed at the world and ready to take up arms, and in other moments they are vulnerable, unsteady and unsure. The dialogue throughout the record is delivered rather maturely despite the frequent f-bombs and inexperience in the range of their voices.

In the end, *If All Else Fails* is an exercise in opposites with youth bursting through the cracks and corners of a soundscape that more seasoned bands would be happy to call their own.

—Slavko Bucifal

LESSER PISSERS

Not Enough
NAPKIN/VANITY RECORDS

Here we have a posthumous release from the short-lived and invariably polarizing Lesser Pissers, who you either love or hate—and for many, it's the latter. Barely celebrating their one-year anniversary, the Pissers called it quits in

true punk-rock style as lead singer Max Zaitlin was booted off stage at Pat's Pub during last year's Music Waste festival. I mean, wouldn't you if your frontman was out of his head and decided to recite Bible verses in place of your band's lyrics?

Caustic, rude, and decidedly unpredictable, this is a 15-minute maelstrom of post-punk fury compiled from some of Napkin's first recordings. At a time before Crystal Dorval's White Poppy project thrusted her into the North American underground circuit, she was recruited to play the drums on "Naughty Philanthropist," "Watery Eyes," and "Bad Momma," where the barely coherent Zaitlin spews lines like "My mother was a badass Nazi / My mother was a bad girl" at you through muddied four-track production. With gang vocals clipping well into the red and spastic guitarwork that has nothing but contempt for staying in tune, the Pissers muster just enough self-deprecating charm to hold their chaotic mess together for seven short songs on *Not Enough*. Between a haphazard frontman and the cock-rock noodling on tunes like "Dale Lickman's Giant Salamander Mix" or "Watery Eyes," the raw sound of a punk 45 circa 1981 makes this EP a crate-digger's wet dream.

Sadly, there are no plans for the web-only release to take physical form, and while some of these cuts can be downloaded, who knows how long they will be available given the Pissers' volatile relationship. Grab a listen while you can at lesspiss.bandcamp.com

—Robert Catherall

SIGHTLINES/ CRYSTAL SWELLS

Split seven-inch

INDEPENDENT

I can think of no two better bands to go in on a split seven-inch than pop-punk trio Sightlines and Maple Ridge's psych-rock outfit Crystal Swells. The pairing have played more than enough shows together to know their respective sounds are complementary, and at the end of the day, what's the point of sitting on a couple of sub-three-minute cutting-room tracks?

Side A of the peach-coloured (but regrettably not peach-flavoured) vinyl belongs to Sightlines and Eric Axen's unique Jawbreaker-esque delivery. The frontman doesn't lean on Kerouac quite as much as Blake Schwarzenbach, but the emphasis on intelligent lyrics is definitely present on opener "Foreknowledge." Fun, scratchy guitar harmonics break up the smart verses on song one, while fuzz-soaked single-coils dominate the one-minute "Commiseration." Sightlines still exude the same summer charm that dominated their last EP—it's not hard at all to imagine soaking up these jams in some ratty venue in the DTES while the sun sets on a messy-hot August day.

The opening to side B, a cacophonic, inebriated noise smash, plainly marks the divide between Sightlines' straightforward punk and Crystal Swells' chaotic and dark psych tracks. Barely distinguishable vocals sit well behind a reverb tank being squarely beaten over the head with a hacksaw, and rough, raw instrumentation takes "Beach Bear" in a twisted, post-hurricane vacation direction. Track two, "The Bear Scare," almost sounds like it was recorded in a bathroom stall—but the over-compressed guitar effects are most definitely intentional. It lends well to Crystal Swells' off-kilter song structure, and as the only instrumental track on the record it stands out for its gratuitous under-production. It's trash, but it's beautiful and, most importantly, a helluva lot of fun.

—Fraser Dobbs

SPELL

Full Moon Sessions
HARD AND HEAVY RECORDS

Recorded, mixed, and mastered under a series of full moons, Spell's debut release, the aptly titled *Full Moon Sessions*, is an unapologetic collection of fun, traditional metal tracks. With little care for pretense or seriousness, this trio of rockers takes a page out of the late '70s/ early '80s stylings of such acts like Judas Priest, Scorpions, and Accept, among many others.

Starting off at full throttle is the driving song suite "Never Enough/Sisters of the Moon." Complete with soaring leads, pounding double-kick work, and Cam Mesmer's wailing falsetto, the track does exactly what the lead song should do on a metal album: grab the listener's attention in the noisiest way possible. This track also doubles as a suitably amped-up cover of Fleetwood Mac's smouldering, Stevie Nicks-penned "Sisters of the Moon," morphing at the halfway point between the two songs thanks to Graham "Gnarly" McGee's guitar work.

Throughout *Full Moon Sessions*, Spell treads some expected lyrical subject matter. Black magic, supernatural evil, living hard, dying young, and above all the power of rock and roll are all thematically present and accounted for. If you can get past some admittedly cheesy lines like "Heavy metal thunder shakes my body / And white lightning strikes my soul," Spell's debut is definitely enjoyable. A working man's metal band, Spell has a special brand of black magic to share with the devoted.

—James Olson

THEE AHS

Corey's Coathangers
JIGSAW

The cover of Thee Ahs' third album draws attention to their self-styled genre: black bubblegum pop. Perhaps this connotes the codified juxtaposition of heavy tones and light subject matter—or vice versa. But Thee Ahs possess a subtler, idiosyncratic dynamic. They are high-fidelity, both in song and subject matter. Acerbity doesn't hide behind walls of feedback; the emotional narratives are franker. Songs shift between building tension and blissful progressions of melody, both buoyed by bouncy dynamics. It's a sound true to the complex emotions Thee Ahs express: the play between free-spirited melodic sweetness, troubling reticence, and sheer invective.

Save one portion of harsh distortion on the track "Love Sleep," Thee Ahs' dynamic exists in progressive movements of melody and cheeky instrumental dynamics. Strong vocals figure into the forefront thanks to Sarah Lowenbot's intonation and Davinah Shell's harmonization. While maintaining their soft tone, they absolutely nail a tight rhythmic assonance with the instruments. Many of the album's highest moments are stolen by the duo, when the vocal momentum supersedes the backing and transforms, beautifully aloft amidst a relative dearth of sound.

Equally strong is the instrumentation. While the melodic guitar lines are pleasing, the key features of these strings are their dissonant sense of play. Stop-start rhythm and counter-melodic chords take up large portions of songs, or chop up in

the interstices. Mareesah Holmes' drums rebut and build up in equal measure, sometimes in tandem with the dissonant chords, sometimes in focus with the vocal movement towards crescendo. Altogether the tone of the instruments possesses an infectious bounce—the catalyst for innervation both within the listener and the vocal movement.

This sense of play is evinced in the album's immediately standout tracks. *Corey's Coathangers* never settles down, moving from tangent to tangent, ending on a somber note but with a cheeky three-second bounce-back and reprise. "Does It Still Count" encompasses Thee Ahs' foreboding tendencies, as well as their lyrical penchant for zeroing in on affective exclamations.

That this combination never feels incongruous evinces the strength of Shell's songwriting. Thanks to the band's excellent chemistry, the complex relationship between disparate emotions is relayed by the dynamic music. The emerging picture is quotidian yet dreamlike, sharp yet soft, if only because these things aren't mutually exclusive within our experiences. Thee Ahs paint a wonderful neighbourhood world, where scraped knees flare out in a sharp contrast of crimson.

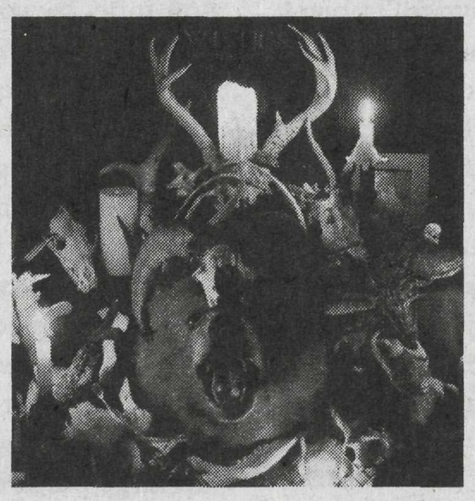
—Jonathan Kew

WTCHDR

Triumph and Despair

INDEPENDENT

It's hard to fully comprehend what you're getting yourself into when tuning into the new WTCHDR album *Triumph and Despair*. Emerging out of the opening track "The Pilgrimage," subtle sounds of rattling bones and dripping water quickly give way to the opening line "GET F*****," which punches its way through the silence and accelerates slowly but assertively straight into the heart of the album.



WTCHDR is the lovechild of WRITE OFF, Memorial, Night Terrors and Burning Ghats, consisting of Chris Stiles (vocals), Cam Strudwick (guitar), Andrew Temple (drums), and Kevin Grindor (guitar). *Triumph and Despair* materialized over the last two years; it was recorded in September at Rain City Records and was mastered by Brad Boatright at Audiosiege in Portland, the man behind such heavyweights as Sleep and All Pigs Must Die, as well as Burning Ghats.

It's evident that there is an underlying urge for rapid change of rhythm, beat and genre as you are led through an inferno of hefty musical structures appearing as fast as they crumble, only to be held up through a deafening breakdown that abruptly ends to give way for a new set of trashy grindcore ideas indulged in powerviolence with a taste of straight-up hardcore. On the third track "I Think I Can," Andrew Drury from Baptists laid down some much-welcomed guest vocals, diversifying an already diverse record. With most songs clocking in at around one minute, except for "The Bonefinger," "Like a Coward," and the ending track, "Shatter Their Bones," it leaves little breathing room for reflection yet contains an abundance of diverse potential.

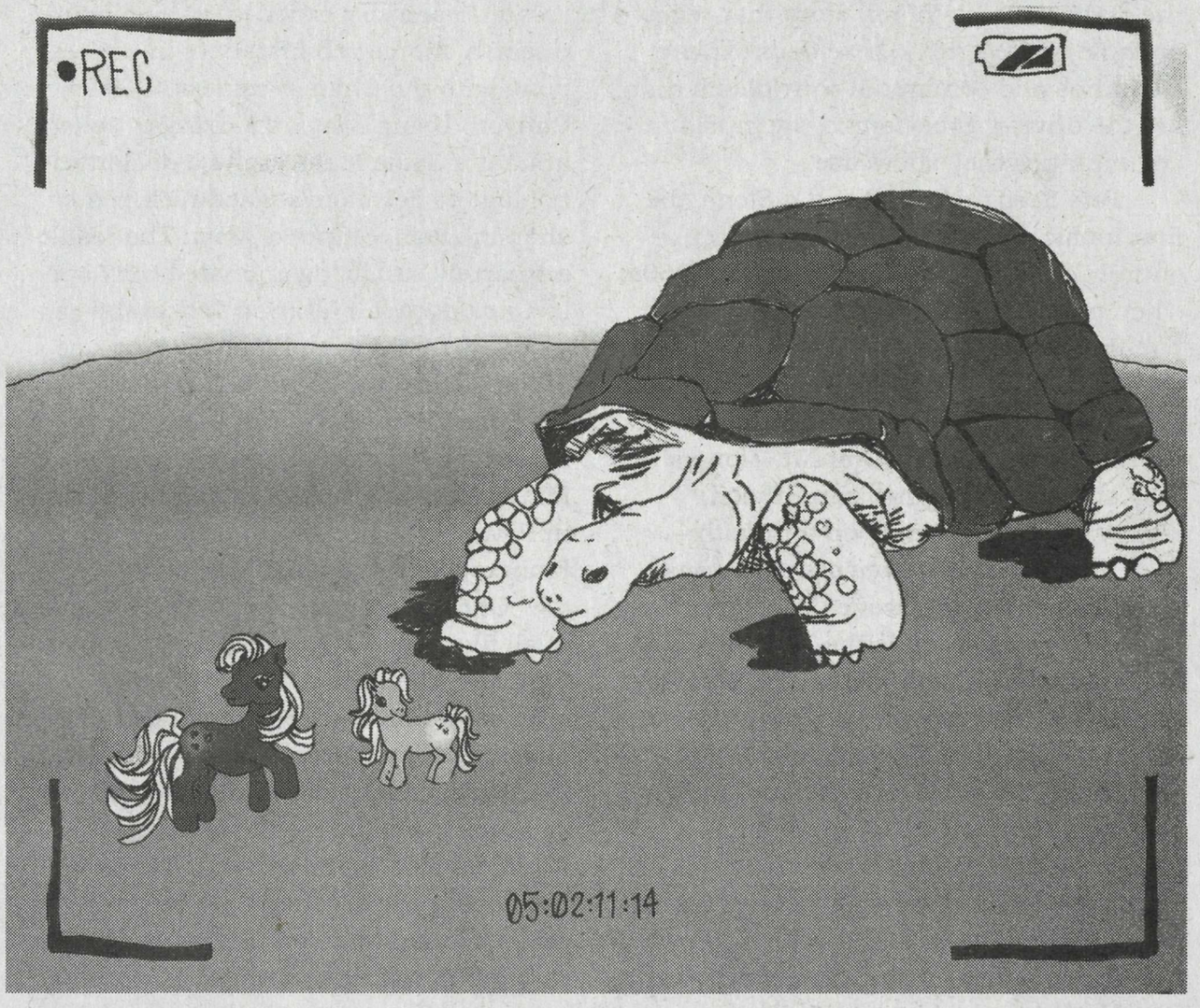
In all honesty, what you experience within the first 40 seconds of the album gives you a lot to think about. You realize that there is a plethora of ideas that want out and there is no doubt that this is the place for the members to feel truly unconstrained and able to let loose. WTCHDR, as a side project, was meant for this very thing, a place for wild ideas and perfect mosh soundtracks.

—Adam Johannesson

FILM STRIPPED

DOXA DOCUMENTARY FILM FESTIVAL

by Selina Crammond illustration by Alisha Davidson



There's nothing quite like a well-crafted music documentary. It takes a certain sensibility to marry the two popular art forms and this year's DOXA Documentary Film Festival has a smorgasbord of music films to feast your ears and eyes on! From conventional rockumentaries to the more peculiar art-house films, there's something that'll arouse any music aficionado.

[In full-disclosure, I sit on the programming committee—meaning I've already seen every-freaking-film screening at the festival—so I can say with full confidence that the music documentaries we're serving up this year are real good.]

Politics thriving through music is a prevalent theme this year. In the wake of music-as-marketing and apathetic party anthems that continue permeate the mainstream, these musical portraits

Politics thriving through music is a prevalent theme this year. In the wake of music-as-marketing and apathetic party anthems that continue permeate the mainstream, these musical portraits are refreshing, to say the least.

are refreshing, to say the least. Unlike the standard rock 'n' roll story that relies on fame and tragedy, these docs explore DIY ethos and communal convictions that are the driving force behind the music communities they showcase.

Pete Seeger: A Song and a Stone, the first music doc of the festival, is made entirely of archival footage from the 1960s, when protest anthems dominated the popular milieu. *Come Worry With Us* casts an intimate look into the life of musicians, lovers, and parents Efrim Menuck and Jessica Moss of Thee Silver Mt. Zion as they struggle to balance parenthood, money, and ideals while on tour with their young son. *Revenge of the Mekons* provides behind-the-scenes encounters with post-punk legends the Mekons, in all of their anti-establishment glory. *This Ain't No Mouse Music* provides a history lesson in the "people's music" and "down-home" jams from blues revival to Tejano; Cajun, zydeco, bluegrass, and Appalachian country. *Death Metal Angola* turns attention to how a growing metal scene in Angola is helping to heal a generation who are still recovering from years of civil war.

Moving from narrative to the more abstract, where musicians are the composers instead of the subjects, the following experimental docs demand to be listened to as much as watched. *Bloody Beans*, a wildly compulsive film about the Algerian War as told through a gang of street-kids, is made all the more phantasmagorical thanks to the score by French electro-pop duo, Zombie Zombie. Similarly, Montreal-based electronic musician Tim Hecker provides the soundtrack for *Massacred for Gold* that creates a sensory experience, helping to unearth a forgotten history of injustices done onto the Chinese miners of Hells Canyon. Using song as narration, collage-animator Jodie Mack crafts a delightful homage to her mom's failed rock poster shop in *Dusty Stacks of Mom.* The result is a bizarrely satisfying animated rock opera. In *Unplugged,* an alluring Tarkovsky-esque study, two strangers in Serbia play one of the oldest (and most high-pitched) instruments in the world, the leaf. Preceding *Unplugged,* is a lively short film starring a group of ragtag musicians in Poland who orchestrate sounds using found objects and children's toys.

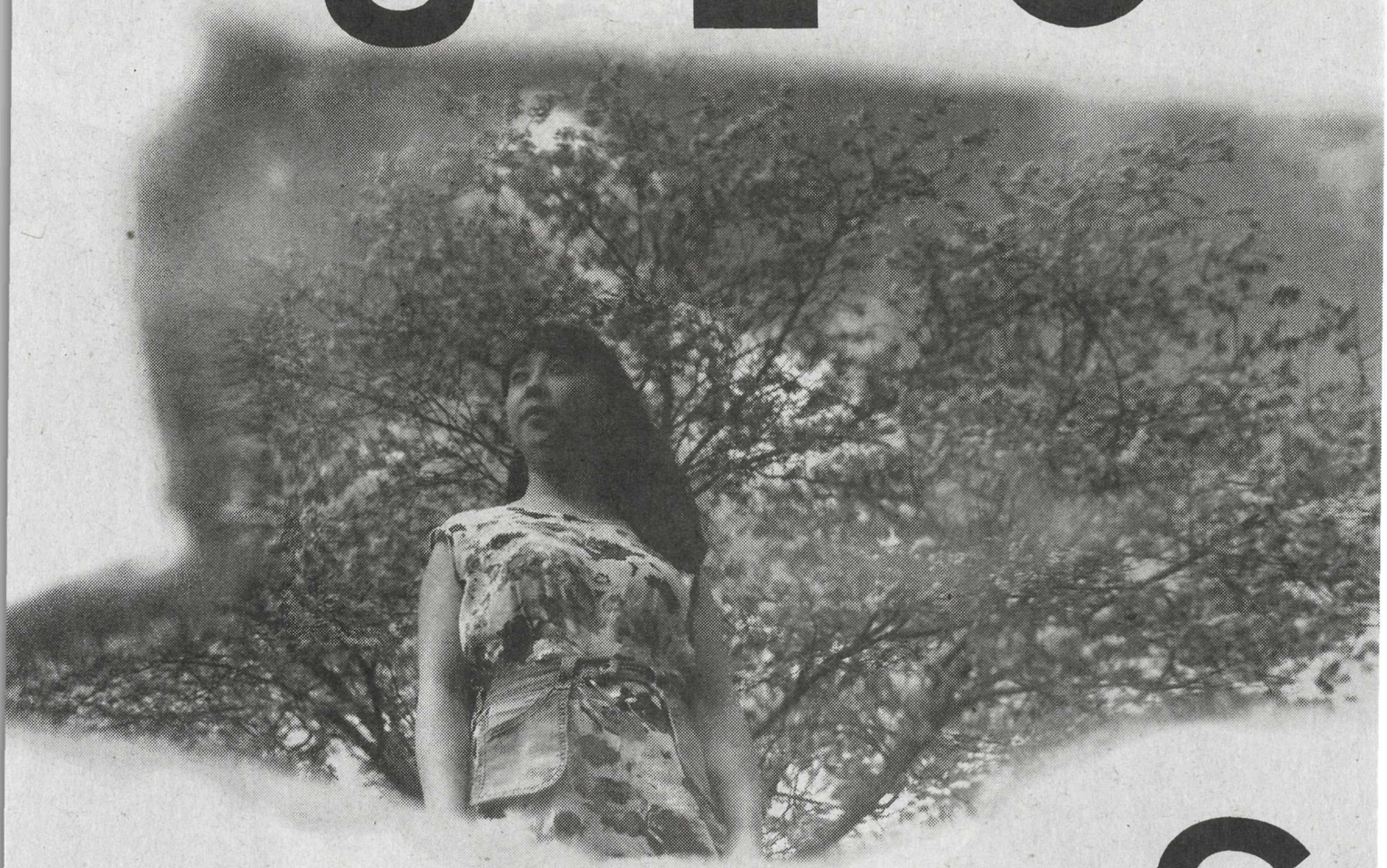
Of course music is an integral element of all film, but something oh-so magical happens when the camera is turned onto sound itself. The combination of observation, performance and reflexivity is what makes music documentaries so special, for in these films, like music itself, emotion is the driving force for unpacking truth. They have an ability to share personal perspective, while sorting through perplexities without a reducing one's experience to a single issue. Once again, each of these films prove that music—and music communities—are key to understanding for the world around us. That or maybe it's just as simple as a good song makes for a good movie. ✌

↓

To see any of these fantastic music documentaries, make sure you attend the DOXA Documentary Film Festival between May 2-11. For more information visit: www.doxafestival.ca

FIST FULL O' SNACKS

by Max Hill
photos by Jonathan Dy
illustration by Yuliya Badayeva
(on previous page)



"To climb the glass mountain, one first requires a good reason."
—Donald Barthelme

I'm 10 minutes early for our interview, but Robyn Jacob is already sitting in the cafe, waiting for me. Her coffee cup is half empty, and she's surrounded by piles of sheet music and grocery bags. She bought beets. "Bag full o' beets, fist full o' snacks," Jacob jokes. She's graceful and impeccably dressed, and it's clear that she knows her way around an interview.

As Fist Full o' Snacks, Jacob weaves together off-kilter piano arrangements and abstract lyrics that, according to her site, promise to "tie your brain in knots while untangling your hair." Released on April 4, Jacob's latest album, Climb the Glass Mountain, is a doozy, full of breathtaking vocal harmonies, skeletal piano riffs, and loveably strange songs about birds, blood forests, and paper people.

It's also a difficult album to describe, or to fit neatly into a particular genre. "Everyone always asks, 'What kind of music do you play?' Usually I just say, 'I write songs.'"

Like her music, Jacob's songwriting style is more than a little unorthodox. "The way I write, I mash things together," she explains. "I very rarely write lyrics and music at the same time. I'll have a poem I wrote a while ago, and I'll have this new riff that I'm stoked on, and I'll just mash them together, and make it work," she says. "I call it song-weaving, because I think about it melodically. I always think about tying things together, tying a knot with all these elements."

The result is one of the most fascinating and singular musical projects to come out of Vancouver in recent memory. On songs like "Dancing With a Girl" and the titular "Glass Mountain," Jacob mixes her eccentric musical style with a knack for impressionistic storytelling, making for an engaging and often moving listen. At any moment, each song feels as though it's on the cusp of coming undone—but that's just part of the charm.

"I like to have a little bit of that weirdness," she says. "It's my own personal balance, and what I feel is a good balance has really changed."

It sure has. Since her debut Of Course the Journey, released two years ago, Jacob has boosted her production quality and incorporated new elements

"I was out on Gambier [Island] one day, and I was just eating snacks, and we were jamming with a bunch of friends, and I was like, 'fist full of snacks!' For some reason, it stuck... I don't know if I should change it or if I should keep it, but I kind of like how it doesn't make any sense with the music. It throws people off."

into her songwriting, like programmed drum beats and swooning synths. Unlike her previous record, which was recorded live in a single session, Climb the Glass Mountain was recorded in studio with Jo Hirabayashi, a fellow Vancouver musician and the vocalist/guitarist for Spring.

"It was a totally different way of recording," Jacob says. "You would lay down a backing track, and then you could build on it, or take things away. It was so much more sculptural."

She recalls the spontaneous recording session behind "Paper Human," an album standout, where she enlisted the help of Kevin Romain, drummer for Spring and bandmate of Hirabayashi. "We were like, 'Hey Kevin, can you lay a drum track on this song?' So he comes in, never heard the song before, and we just play and record, and he improvises through it twice," she says. "That's what's on the album."

You can really hear the difference Hirabayashi's production makes throughout Climb the Glass Mountain's 10 tracks; each has its own unique tone and sound, but all of them come back to that central theme of sculpture, of charting land. There's recurring imagery of castles, mountains, rivers, and oceans throughout the record. Maybe it's the influence of the Vancouver landscape, and maybe it's just a fascination with the natural world.

Either way, you can practically hear the wind whistling in your ear when on tracks like "Atlantic Rubbings," whose refrain is about as coastal as it gets: "Water links us / land divides us."

The record's title, Climb the Glass Mountain—inspired by The Glass Mountain, a haunting Donald Barthelme short story based on a Polish fairy tale—describes Jacob's journey from her formative years in music school to the present day, and the challenges that come along with completely reimagining your musical style.

"This album is so personal, in a weird way," she says. "It's such a departure from the last album. So, climbing the glass mountain is, like, you have this thing that you want, and you're gonna do it, and it's gonna be really hard, but you're gonna do it anyway." However, when I ask if the album is autobiographical, Jacob hesitates. "I'm not really trying to tell my story. I wish I could tell stories about other people better."

Of course, there's still one question on all of our minds: what's the deal with the name? Jacob laughs when I ask her. "I was out on Gambier [Island] one day, and I was just eating snacks, and we were jamming with a bunch of friends, and I was like, 'fist full of snacks!' For some reason, it stuck... I don't know if I should change it or if I should keep it, but I kind of like how it doesn't make any sense with the music. It throws people off."

Whether she's jamming out with friends or weaving together melodies like a harebrained seamstress, Robyn Jacob is one of the most exciting new musical talents this city has to offer—and she's only getting started. ✌

SINGLES

HOMEGROWN LABELS:

ASL SINGLES CLUB

by Sean Cotterall photo by Sylvana d'Angelo
illustration by Eduard Barcélon (on previous page)

When I arrive at the Eastside headquarters of ASL Singles Club, an independent record label based out of Vancouver, each of the three founders are sitting in the living room, glued to their laptops—a scene that's more than appropriate, considering ASL is operating at the forefront of digital curation.

It's no secret that the music market of 2014 is oversaturated: artists are using social media to promote themselves and music itself is more accessible than ever. Much of my own life is spent on the computer seeking this kind of aural stimulation. Like a DJ or producer who goes crate-digging at a local record store, record labels play the crucial role of combing through the masses of material, selecting and organizing music into user-friendly outlets. Arguably the biggest obstacle for listeners nowadays isn't finding the available music but sifting through the loads of material and being able to comprehend even a small portion of it. That's where operations like ASL come in.

The label is headed by three Vancouver-based artists: Patrick Holland a.k.a. Project Pablo, a former science student at UBC now studying music at SFU; Markus Garcia, previously one →

↑ illustration by Rob Ondzik

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half of the electronic duo LOL Boys, now making music as Heartbeat(s); and Devon White, a graphic designer responsible for the visual component of the label, including designs for clothing and promotional material for shows.

The original motivation for creating ASL Singles Club was to start a weekly club night devoted to showcasing infectious dance music. After tossing around some names, the trio decided on the name ASL for their potential weekly.

When the prospect of the weekly night faded, ASL Singles Club became something more: it became a vehicle for the promotion and distribution of local artists' material, as well as a clothing line.

But why those letters specifically? Garcia explains: "We started out trying to find a name for a club night and we thought ASL would be a cool name. When we started the label we added 'singles' because 12-inch releases used to be called singles and limited edition T-shirt runs are single releases."

"What is the mission of ASL Singles Club?"

"I think a lot of labels try to pump out as much content as possible and some releases get lost in it. We want to keep things limited," says Holland. "We do small releases and limited runs of clothing." The goal is to keep things minimal. By producing smaller batches of apparel and vinyl, each release maintains a degree of uniqueness and character.

With an upcoming release from Montreal's Prison Garde, the label will be releasing 100 copies of the EP on vinyl. As many record labels are realizing, vinyl is able to fulfill the listeners desire for a physical copy of a release. There is a degree of permanence with a vinyl record that is lost with an MP3 release.

"It's cool to have a physical medium," explains Garcia. "Having a 12-inch record that's hand-stamped with a sticker on it makes the person feel like it's really theirs."

As Holland explains, the release of vinyl aids in the promotion as well: "Most of our music is aimed at DJs. Our promo list is how we get most of our listens rather than relying on Soundcloud."

With an impressive list of releases from the likes of Sleepyhead, Nick Wisdom, Rook Milo, Autem, and the freshly released *Hopeless Romantic* EP from Heartbeat(s), ASL Singles Club is breaching the walls of Vancouver nightlife and far beyond. In a world where popularized electronic music is being targeted at stadium crowds with large synth lines and heavy bass, it's refreshing to hear the minimalistic nature of ASL's releases with a focus on a particular vibe and a limited run of material.

Instead of trying to strictly engage in the competitive club scene, ASL has hosted a number of afterhour shows meant to fill the need for late-night musical entertainment in a city that offers few parties past 3 a.m.

At the centre of ASL Singles Club is curation, the process of sifting through the rubble to collect, organize, and showcase forward-thinking and unique electronic music. While best defined as a house music label, Holland emphasizes that ASL is open to any genre—the label is meant to promote music that stands out to them and offers something unique. "When we first started, we talked about releasing singer/songwriter material. We're definitely not a genre-dependent label, but right now we're focussed on dance music."

"I don't think there is any rhyme or reason to how we're putting this stuff out," says Garcia, summing up the method of ASL quite simply. "All three of us listen to it, and there might be a particular style of music we're feeling at the time, but good music will find a way to influence you." ✌

↓

Make sure you're at the Fox Cabaret on May 10 to catch some of the ASL-related acts live, including Project Pablo, Heartbeat(s), and more.

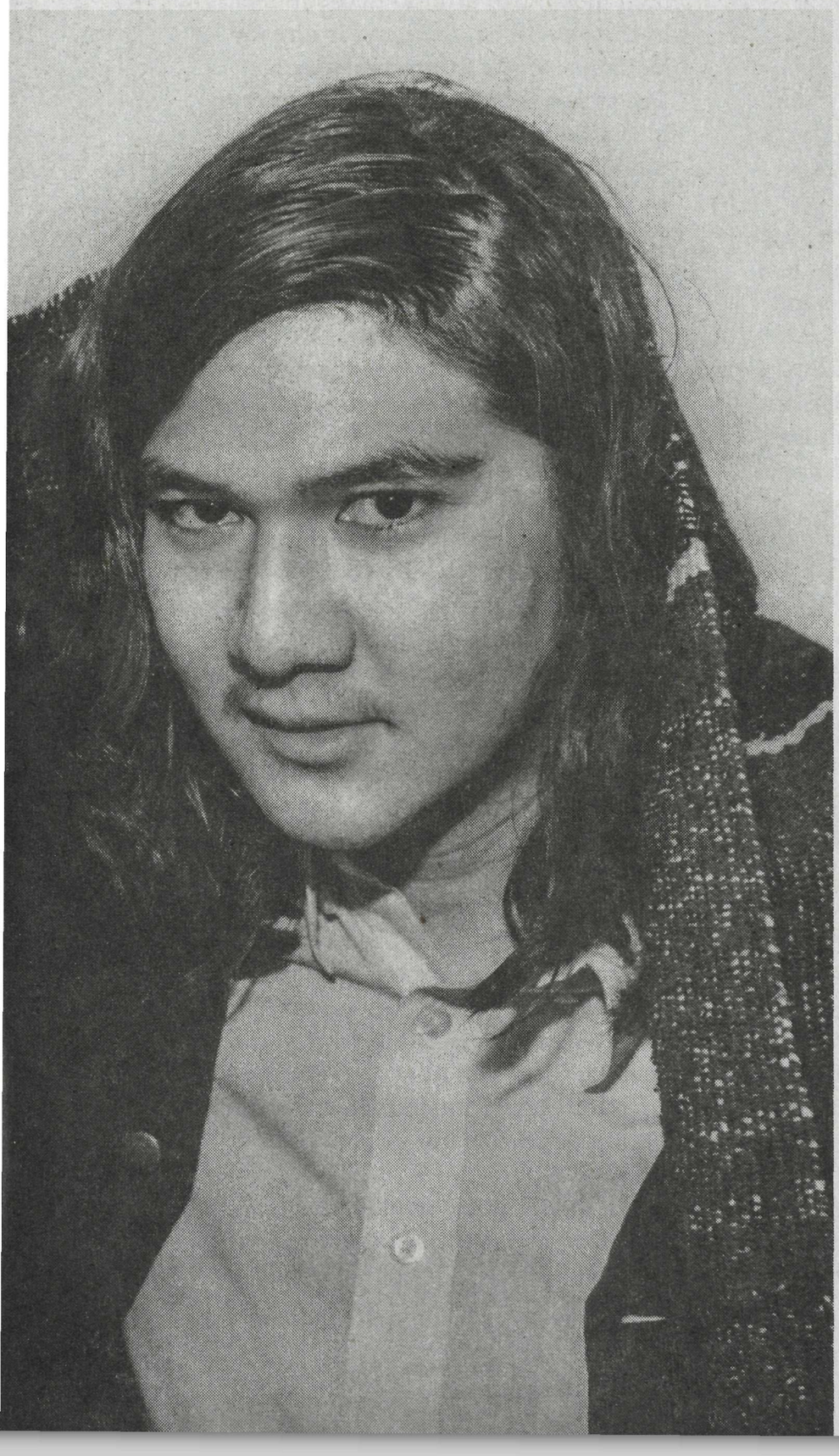
SKINNY KIDS

by Keefer Pelech photos by Nolan Sage illustration by Alison Sadler (on previous page)

"A good time. Or just a feeling. Anything to cheer somebody up or make them feel better and take their mind off it." That's Nick Creamore, drummer for local rock-outfit Skinny Kids, describing to me his reason behind making music. We're joined by the band's other two members, singer/guitarist Trevor Gray and bassist Scott Pastolo, in Creamore's Vancouver apartment, where the beer is great and the company is even greater.

With a flair for lo-fi garage-surf rock that easily hooks listeners, Skinny Kids are the perfect soundtrack for your pending summer escape—the kind of music that was destined to vibrate through the speakers of your old, beat-down Mitsubishi Delica. With psychedelic certainty, their music would be well-received in basement parties and illegal speakeasies alike.

"I grew up always listening to those '60s *Nuggets* compilations," explains Gray. "I think that's been a big influence on our music." The nostalgia can easily be found throughout Skinny Kids' song catalogue, one that's rich with short, dreamy gems that glow with the warmth of old cinematic capers.



The three-piece formed back in 2012 when co-workers Gray and Creamore joked about starting a band together under the moniker Dads. The name was taken, but the two started jamming together regardless. Shortly after, Gray's long-time accomplice, Pastolo, was also drafted into the project. They threw together a few songs and almost immediately began playing them live. "It was after two or three months and then we started playing gigs. We just put out a couple tracks and people started asking us about shows," says Creamore.

"I think Music Waste was a big help for us," adds Gray. "We didn't play much and then we played Music Waste, and then we've just been playing since."

In a sprawling local music scene, Skinny Kids have managed to fit in nicely, sharing past bills with the likes of the Ballantynes and Dead Ghosts, among others. In October, the band also celebrated their debut

With a flair for lo-fi garage-surf rock that easily hooks listeners, Skinny Kids are the perfect soundtrack for your pending summer escape—the kind of music that was destined to vibrate through the speakers of your old, beat-down Mitsubishi Delica.

release: a six-song, self-titled cassette. With the same laid-back demeanour as their live shows, the tape provides a dream-like fix for fans between gigs. Creamore describes the recordings as "pretty bang-on" to what their live sets actually sound like, so the shows and releases share a similar vibe.

Within months of their first release, Skinny Kids had returned to the studio, eager to continue recording. The band worked on four new tracks with the help of producer Felix Fung at Little Red Sounds, an experience Gray thought turned out great: "We worked with Felix this time around which was really cool. He had a pretty good idea of what we were going for. It was nice going into the studio and having that already lined up. He pushed us to try some different things."

"He's a producer who's got a lot of ideas," adds Pastolo. "He's not shy to voice them out, and I like that."

With clear schedules, the trio entered the studio and cranked out four tracks in two days. Fung's undivided attention and guidance allowed the band to fully explore the songs and experiment further with their sound.

When the conversation steers towards new material, the band members seem content with the results: "It's not as clean and poppy. It's a little more psych than the last tape. It still has that same sound as us, but it's more developed with a dirty texture," says Creamore.

"I think it's more in tune with our roots, with what we really like listening to," adds Gray. "It's a little more spacey."

After the new songs are mastered, Skinny Kids plan on releasing a seven-inch (hopefully) around mid-summer. In the meantime, the band is already looking towards future projects: last December, Skinny Kids placed second in CiTR's annual battle of the bands, Shindig, and were awarded studio time as part of their prize—something they already have plans for.

"I think we just have some songs that we haven't recorded yet that we'd like to get out there," says Gray. "We're just gonna hammer out two songs and have a chance to really try some new things—and get a little bit weirder."

Creamore adds, "We're just gonna work on it and see where it goes. Do a full-length sooner or later. Who knows, maybe those tracks can go onto that full-length?"

Skinny Kids have come a long way in their short history, with no signs of stopping. With a seven-inch on the way, tentative festival plans—including an encore appearance at Music Waste—and an upcoming tour of several BC islands, the summer's going to be a busy one. But the band seems content with following the flow, wherever said flow may take them. As Creamore describes it, "There's no pressure on the band. None of us feel like we have any pressure on, we're just having fun, playing a bunch and writing."

"When it stops being fun," quips Pastolo, "then you know you're in trouble."

But with so much to look forward to, trouble seems far from sight. ✌

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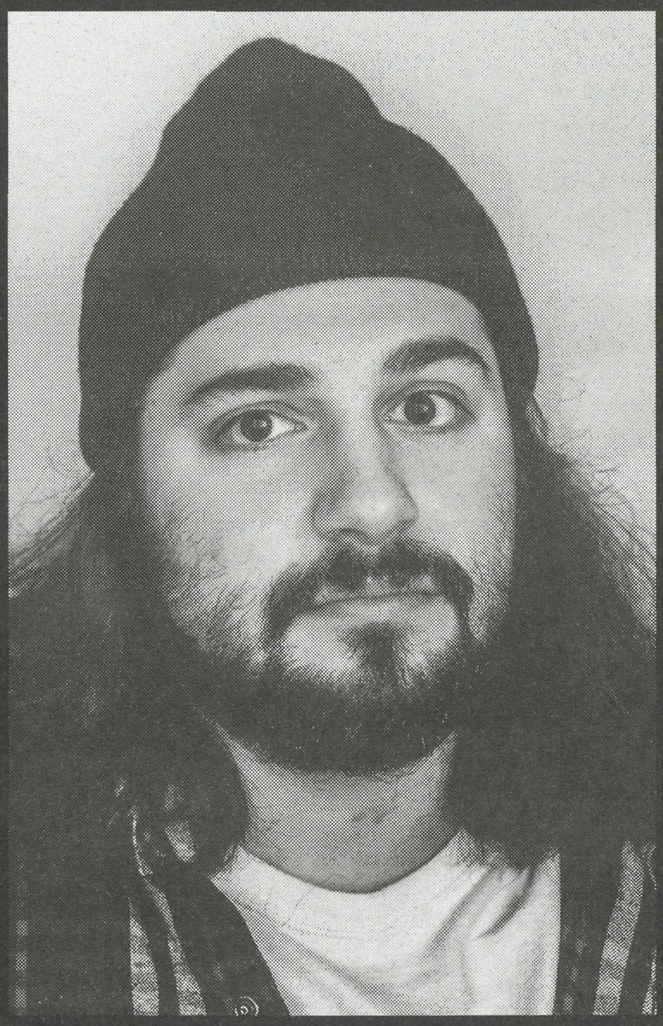
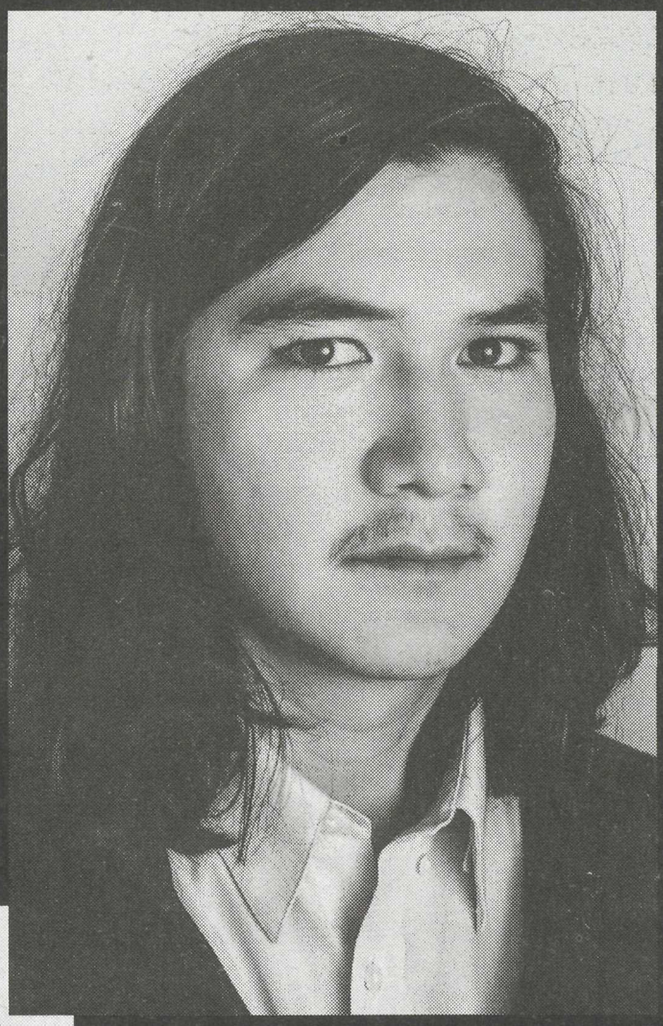
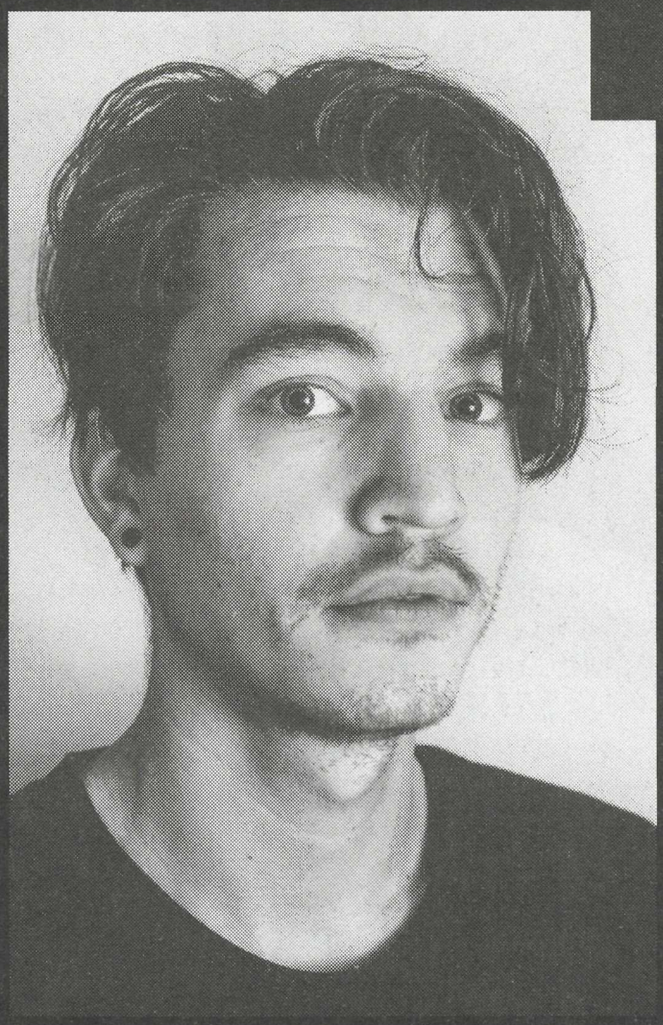
Catch Skinny Kids on May 15 as they take over the Biltmore Cabaret with Jay Arner.







↑ illustration by Dana Kearley

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CITR 101.9 FM PROGRAM GUIDE

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

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

DIFFICULT

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

CLASSICAL

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

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

TALK

Creators & Contributors **Alternating Wednesdays 11:30am-12pm**

Democracy now **WED 1-2pm**

The Sector **FRI 8-9am**
Website: http://sectorpodcast.wordpress.com. facebook.com/SectorPodcast. twitter.com/SectorPodcast.

Alphabet Soup **Alternating Wednesdays 11:30am-12pm**
Alphabet Soup is a talk show which focuses on the writing of MFA Creative Writing students at UBC. Topics include events happening in the program and the Vancouver art scene while promoting the writers and the genre which they are working in.

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

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

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

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

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

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

Terry Project Podcast **Alternating Thursdays 1-2pm**
There once was a project named Terry, That wanted to make people wary, Of things going on In the world that are wrong without making it all seem too scary.

All Ears **WED 6-6:30pm**
All Ears is an advice radio program targetted to the UBC community. We try to answer your questions and address topics sent via social media and over the phone. Interviews and segments relating to campus life will be featured, all in our attempt to better our community and supply positive feedback.

Extraenvironmentalist **WED 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.

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

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

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

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

REGGAE

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

ROOTS / FOLK / BLUES

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

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

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

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

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

SOUL / R&B

Soulship Enterprise **SAT 7-8pm**
A thematically oriented blend of classic funk, soul, r&b, jazz, and afrobeat tunes, The Happy Hour has received great renown as the world's foremost funky, jazzy, soulful, and delightfully awkward radio show hosted by people named Robert Gorwa and/or Christopher Mylett Gordon Patrick Hunter III.

ELECTRO / HIP HOP

Beaver Hour **TUE 11pm-midnight**

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**
Uncensored Hip-Hop & Trill ish. Hosted by Jamal Steeles, Trinidad Jules & DJ Relly Rels. Website: http://crimesandtreasons.blogspot.ca. 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

Afrobeat **Tuesday 10:30-11:30am**
A show dedicated to expose UBC students and Vancouver to contemporary African music. Hosted by Achieng Orlale.

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.

Asian Wave **THU 4-5pm**
Tune in to Asian Wave 101 to listen to some of the best music from the Chinese language and Korean music industries, as well the latest news coming from the two entertainment powerhouses of the Asian pop scene. The latest hits from established artists, rookies only just debuted, independent artists and classic songs from both industries, can all be heard on Asian Wave 101, as well as commentary, talk and artist spotlights of unsigned Canadian talent. Only on CiTR 101.9 FM.

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

Nasha Volna **SAT 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. facebook.com/givetheboot.

Mantra **SAT 5-6pm**
An eclectic mix of beats, layers and chants. Exploring the diversity of the worlds sacred sounds—traditional, contemporary and futuristic. Email: raghunatha.sda@gmail.com. Facebook: Mantra Radio.

DANCE / ELECTRONIC

The Copyright Experiment **THU 11pm-midnight**

BPM Vibe **FRI 10:30pm-midnight**
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-midnight**
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 Late Night Show **FRI midnight-6am**

ROCK / POP / INDIE

Progression **WED 3-4pm**
Canadian progressive rock, including some of the Japanese and Russian scene.

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

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.

Duncan's Donuts **THU 12-1pm**
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. http://duncansdonuts.wordpress.com.

Samsquantch's Hideaway **Alternating Wednesdays 6:30-8pm**
All-Canadian music with a focus on indie-rock/pop.
Email: anitabinder@hotmail.com.

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.

The Cat's Pajams **FRI 10-11am**
The cat's pajamas: a phrase to describe something/someone super awesome or cool. The Cat's Pajams: a super awesome and cool radio show featuring the latest and greatest indie pop, rock, lofi and more from Vancouver and beyond!

Chips 'n Dip **Alternating Thursdays 1-2pm**
*Dip in every second Thursday afternoon with host Hanna Fazio for the fresh*est local indie pop tracks and upcoming shows.

A Deeper Reverb **SAT 8-9pm**
Bringing you the chillout world of the heavy reverb genres: shoegaze, post rock, dream pop, space rock, trip hop and everything in between, including new tracks and old favorites. Online: facebook.com/adeeperreverb. Contact: adeeperreverb@gmail.com.

ECLECTIC

Canada Post-Rock **Alternating Wednesdays 6:30-8pm**
Formerly on CKXU, Canada-Post Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" infront of.

The Shakespeare Show **WED 12-1pm**

Up on the Roof **FRI 9-10am**

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.

The Morning After Show **TUE 11:30am-1pm**
The Morning After Show with Oswaldo Perez every Tuesday at 11:30a.m. Playing your favourite songs for 13 years. The morning after what? The morning after whatever you did last night. Eclectic show with live music, local talent and music you won't hear anywhere else.

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

Hans Von Kloss' Misery Hour **WED 11pm-1am**
Pretty much the best thing on radio.

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!

Are You Aware **Alternating Thursdays 6-7:30pm**
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

Peanut Butter 'n' jams **Alternating Thursdays 6-7:30pm**
Explore local music and food with your hosts, Brenda and Jordie. You'll hear interviews and reviews on eats and tunes from your neighbourhood, and a weekly pairing for your date calendar.

Live From Thunderbird Radio Hell **THU 9-11pm**
Featuring live band(s) every week performing in the CiTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

Aural Tentacles **THU 12-6am**
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.
Email: auraltentacles@hotmail.com

Stereo Blues **FRI 11am-12pm**
Every Friday host Dorothy Neufeld sinks into blues, garage and rock n' roll goodies!

It Ain't Easy Being Green **FRI 12-1pm**
CiTR has revived it's long-dormant beginner's show It Ain't Easy Being Green! With the support of experienced programmers, this show offers fully-trained CiTR members, especially students, the opportunity to get their feet wet on the air.

Nardwuar **FRI 3:30-5pm**
Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo...doot doo! Email: nardwuar@nardwuar.com

Randophonic **SAT 11pm-2am**
Randophonic is best thought of as an intraversal jukebox which has no concept of genre, style, political boundaries, or even space-time relevance. But it does know good sounds from bad. Lately, the program has been focused on Philip Random's All Vinyl Countdown + Apocalypse (the 1,111 greatest records you probably haven't heard). And we're not afraid of noise.

Stranded **FRI 6-7:30pm**
Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

Shine On **MON Midnight-1am**
Connecting music and artists through a different theme each week.

The Vampire's Ball **WED 1-4am**
Industrial, electro, noise, experimental, and synth-based music.
thevampiresball@gmail.com thevampiresballoncitr.com.

SKA

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

CINEMATIC

Exploding Head Movies **MON 7-9pm**
Join gak as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting edge new tracks and strange old goodies that could be used in a soundtrack to be.

JAZZ

The Jazz Show **MON 9pm-midnight**
Vancouver's longest running prime-time Jazz program. Hosted by Gavin Walker. Features at 11 p.m. May 5: A large orchestral suite written by tenor saxophonist Bob Belden commemorating the memory of the infamous "Black Dahlia" story. Stunning music! May 12: "Miles Davis at Fillmore East" June 19,1970. Newly re-issued and unedited: the full performance with Miles Davis, Keith Jarrett, Chick Corea, Dave Holland, Jack DeJohnette, Steve Grossman and Airto Moreira. A musical trip! May 19: Guitar great Grant Green with McCoy Tyner and company. "Matador" May 26: Pianist/composer Andrew Hill with a 9 piece group of Jazz stars playing innovative, edgy and timeless music. "Passing Ships".

Little Bit of Soul **MON 5-6pm**
Little Bit of Soul plays, primarily, old recordings of jazz, swing, big band, blues, oldies and motown.

LITERACY / LANGUAGE

Sne'waylh **WED 4-5pm**
In many Coast Salish dialects, "sne'waylh" is the word for teachings or laws. The aboriginal language-learning program begins with the teachings of the skwxwu7mesh snichim (Squamish language). Originally aired on Coop Radio CFRO 100.5 FM in Vancouver, Tuesdays 1-2 p.m.

Simorgh **THU 5-6pm**
Simorgh Radio is devoted to the education and literacy for the Persian speaking communities and those interested in connecting to Persian oral and written literature. Simorgh takes you through a journey of ecological sustainability evolving within cultural and social literacy. Simorgh the mythological multiplicity of tale-figures, lands-in as your mythological narrator in the storyland; the contingent space of beings, connecting Persian peoples within and to Indigenous peoples.

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

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.

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.

PUNK

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.

LOUD

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.

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

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

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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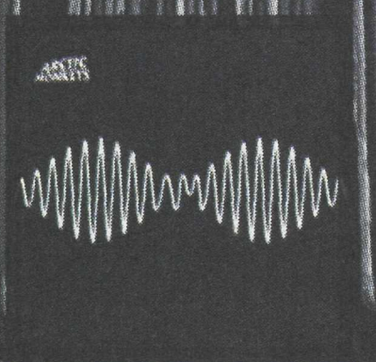

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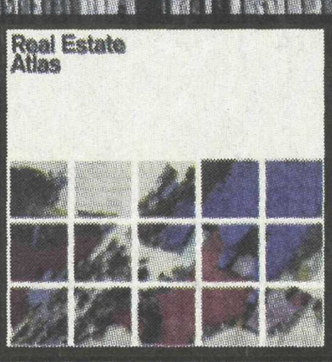

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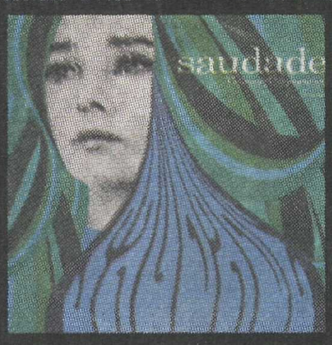

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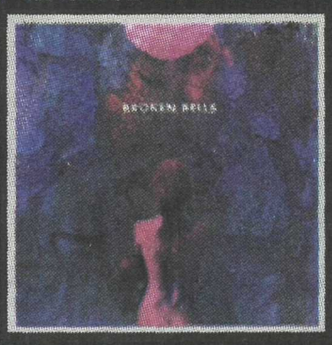

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