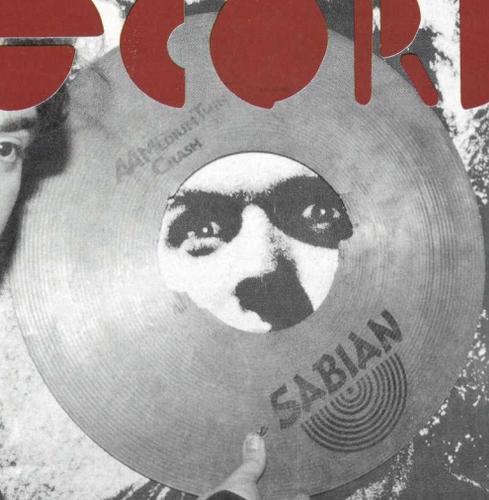


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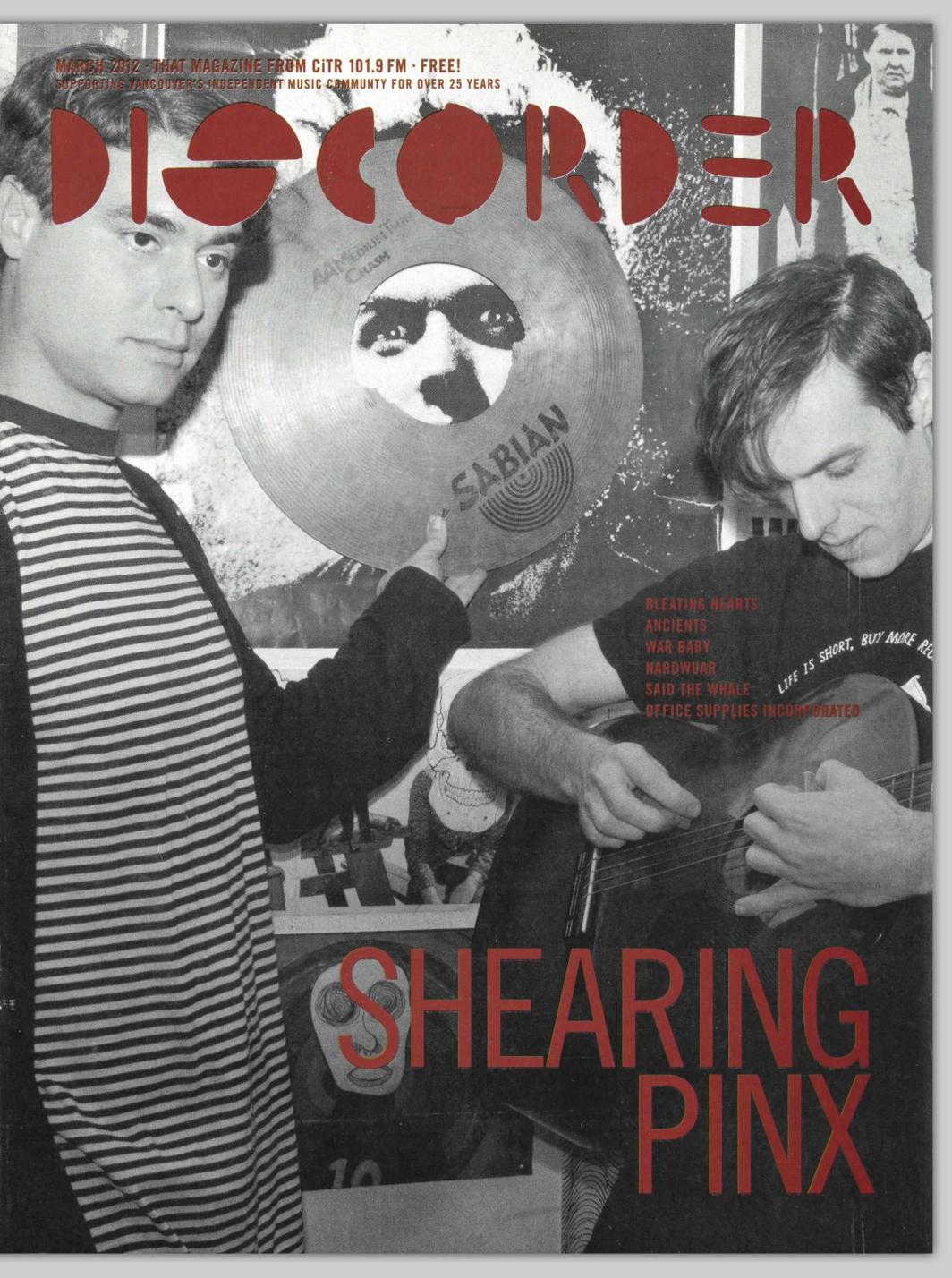
# DISCORDER



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WAR BABY  
HARDUWAR  
SAID THE WHALE  
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# SHEARING PINX



## EDITOR'S NOTE

Hello. My name is Laurel. I like editing, writing, music, bands, songs, and concerts. I like riding bikes and making beer, too. I am also the new editor of *Disorder*. It's very nice to meet you.

If I had run into you on the street on a sunny Sunday or at the Biltmore on a rainy Friday a year ago (heck, even six months ago), and you asked me what I had to look forward to in March 2012, I would have had a lot of answers: celebrating St. Patrick's Day, my birthday, the onset of spring and counting down to Record Store Day, to name a few.

Being editor of *Disorder* would not have been one of them; I had no idea I'd be in this position, but I assure you my giggling has been off the charts since I was hired earlier this month. I only wish that an Ecstatic Sans font existed so I can better convey in print how sincerely excited I am. Because what is there to not be excited about?

I've bathed in the glow of *Disorder* since my days at UBC in 2002. I've stormed the masses of Vancouver's musical and artistic talent from the hoards of the now defunct Arts County Fair, to sketchy back alley gigs at the Peanut Gallery, to following Soul Club from the Astoria to the Waldorf to the Biltmore, and saw as many concerts as possible in between. All these things make my love for Vancouver grow, and have somehow led me to *Disorder*.

As a 10-year Vancouver Island transplantee, I don't have the deep roots of a home-grown Vancouverite, but this city is indeed my home. I've grown with Vancouver's creative community as it has grown on me with each album, band, artist and venue I discover. *Disorder* has always been a medium that fosters and promotes that community and I'm here to carry it forward with vim and vigour and vitality.

Before burying you in a pile of things to be excited about in March, I'd like to acknowledge a profound loss in the musical community, the recent passing

of Women guitarist Chris Reimer. On behalf of *Disorder*, I send condolences to his family and friends, the band, and the community and encourage you to share your thoughts and memories at christopherjohnjosepreimer.com. While Women are Calgary-based, we all know how tight western Canada's music community is; there is a void on the coast too. It's a reminder to live your days happily and fully, and there are a lot of reasons to do that in March.

In mid March, CiTR is excited to bring you 24 Hours of Student Programming. The name really does say it all. The station will also premiere The City, a new show about urban spaces; you can catch up on that and more in our Program Guide.

On March 29, we will host a night of butt-shakery and finger-wigglerly at the Biltmore for our spring fundraiser. If you like bands and dancing and fun and supporting this most excellent publication, I highly recommend you come. Plus, we can meet in person and high-five in real life. Stay tuned for the full line up.

Finally, I hope you are as excited about this issue as I am. The past month of Gregory Adams imparting wisdom and advice upon me has been interesting, hectic, hilarious, fun, stressful and sweaty for me; I've got some game to bring following that guy and I am looking forward to the challenge. Also, with features on Shearing Pinx, Nardwuar, and War Baby in the following pages, I'm feeling a bit giddy.

In short, it's great to be here. Thanks for having me. On that note, I bid you happy listening and happier reading. There is a lot to look forward to.

Read on and stay rad,  
Laurel Borrowman

### EDITOR

Laurel Borrowman / Gregory Adams

### ART DIRECTOR

Jaz Halloran

### COPY EDITORS

Jordan Ardanaz, Steve Louie

### AD COORDINATOR

Maegan Thomas

### UNDER REVIEW EDITOR

Jordan Ardanaz

### RLA EDITOR

Steve Louie

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Chirag Mahajan

### CALENDAR LISTINGS

Hugo Noriega

### ACCOUNTS MANAGER

Corey Ratch

### OFFICIAL TWEETERS

Dorothy Neufeld

### CiTR STATION MANAGER

Brenda Grunau

### PUBLISHER

Student Radio Society of UBC

### STUDENT LIASONS

Zarah Cheng, Dorothy Neufeld

### COVER

Daniel Thomas Williams

### WRITERS

Robert Catherall / Alex de Boer / Fraser Dobbs / Robert

Fougere / Jacey Gibb / Coleman Ingram / Tristan

Koster / Chirag Mahajan / Duncan McHugh / Anthony

Meza / James Olson / Jennessa Pedri / Will Pedley /

Nathan Pike / Andrew Reeves / Shane Scott-Travis /

Sonia Sophia / Bianca Pencz / Vivian Pencz / Christian

Voveris / Terris Schneider / Angela Yen / Liya Zhuang

### PHOTOGRAPHERS & ILLUSTRATORS

Rob Fougere / Amy Goh / Mark Hall-Patch /

Eli Horn / Victoria Johnson / Steve Louie /

Chirag Mahajan / Office Supplies Incorporated / Dale

Shippam / Monique Jeanne Wells / Daniel Thomas

Williams / Priscilla Yu

### PROOFREADERS

Jordan Ardanaz / Richard Hughes / Coleman Ingram /

Wade Jordan / Tristan Koster / James Olson

### CONTRIBUTE.

To submit works

to *Disorder*,

please contact:

editor.dis-

corder@gmail.

com. To submit

images, please

contact:

artdirector.dis-

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com.

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photo by  
STEVE LOUIE

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## GOING TO THE HAIR SALON: A TALE OF MISERY

by TERRIS SCHNEIDER

This month, I was going to write about Bill C-11 (you know, the bill that could bring SOPA-like online piracy laws to Canada), and how we all need to put a stop to it. Instead, I got caught up in a gluten-free, non-dairy baking dork fest. If the bill passes, I will be dreadfully sorry to all of you.

I will regale you instead with a story about one of the most awkward and terrifying experiences known to mankind: a trip to the hairdresser, or hair stylist I should say (less of a dirty word). If my hair didn't get afro-big or knotted up, I would probably never go, but alas, this is not an option for me. When I lived in Kelowna, I always saw the same hairstylist who did a great job so it wasn't such a traumatizing experience. Now that I live in Vancouver, finding the right stylist has been a daunting task. Here's how my past year of hair adventures have gone:

### SALON #1

Walk into this first salon. Greeted by unfriendly receptionist, introduced to an even grumpier stylist. She does my hair for over four hours and doesn't utter a single peep. Isn't this what you have trained for? You entered this profession knowing that you have to make small-talk, or that kind of conversation where you're just getting to know someone. If you don't like it, why are you doing this? Horribly awkward hair cut is over. My hair looks incredible! Go to the reception desk to pay.

"Pay me \$500!" says receptionist.

"Oh, dear lord," says I. I slump away uncomfortably, looking amazing. Next!

illustration by PRISCILLA YU

### SALON #2

Checked the prices for this particular salon and their reviews on Yelp, and head there a few months later. This is going to be good! Their receptionist is much friendlier, and they even sell some cool clothes in their salon. I'm greeted by the hairstylist and she seems friendlier than the girl at Salon #1. Still not the most friendly, but actually making an effort. I decide I want to cut my hair shorter, but by no means do I want the back to be too short. I don't think I can pull off a bob – I am lazzzyyyyy when it comes to doing stuff with my hair. As she cuts my hair, she cuts the back too short. I look like a dumptier, tomboy version of Victoria Beckham.

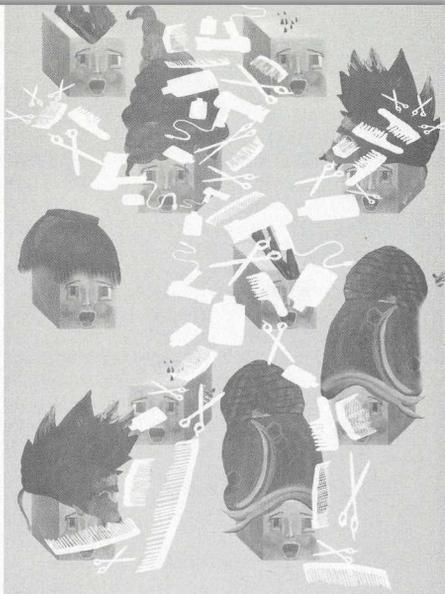
### SALON #3

I grow out my hair for four months to try and end the reign of the bob. For some reason, I decide to trust Yelp again in making my next hair salon decision. This place is a very cool-looking salon, with kitschy decor and Broken Social Scene playing in the background. The stylists kind of have an elitist attitude that trendy people have, but it suits the setting. My hair stylist pokes fun at my last haircut which I chime in on, but am secretly embarrassed about. She raves about how she's going to make me over, fix it, and give me the best haircut of my life. She's really got me pumped. When she's done, my hair looks exactly the same as it did before. Luckily, I wasn't overcharged.

### SALON #4

I never look at Yelp again. This time I only wait a month and a half, and find a place downtown. This salon looks like an art gallery and has cool paintings on the walls. Everyone is really friendly and nice, but I have another silent hair stylist. I sit there reading a magazine for three hours. Now I'm up to date on all current trends, movie information and anything pop culture related. The colour she puts in my hair is amazing, but as soon as she starts styling it, I go through the following states of panic: 1) Oh, god. This woman is going to butcher my hair. 2) Well, wait, now that she's blow drying it, I think it will be okay! 3) I spoke too soon. Oh no, please, not the poofy-look! Do I look like someone who can rock the poof? I'm wearing an over-sized grandpa sweater for God's sake. Just because I have blonde hair and am larger in the chestal region, does not mean I want to look like I'm going to the Grand Ole Opry. I walk out of the salon, looking completely insane. Luckily, the prices were reasonable and the colour looks good. I can go home and style my hair myself, anyways (I'm not going to. See comment of me being hair-lazy).

From now on, I think I'm just going to let my hair flow into the crazy lion mane that it's supposed to be.



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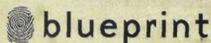
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# PINA

(2011), directed by Wim Wenders

## by ANGELA YEN

*Pina* is a conceptual 3D documentary that pays tribute to German choreographer/dancer Pina Bausch. Near the beginning, the film cuts to archive footage of Bausch instructing her class. She states that words cannot fully describe or express one's feelings and so, that is when dance comes into play. The film inhabits this motto and expresses Bausch's persona, talent and influence through visuals and dance rather than straight narrative.

*Pina* is a stunning work that transports the audience from one gorgeous backdrop to another, which becomes the stage for a string of captivating dance routines. For instance, Bausch's troupe of dancers recreate her interpretation of Stravinsky's "The Rite of Spring," where the dancers desperately trudge through a dirt-covered stage, while the tormented and bizarre "Café Müller" has three women clumsily walking through a sea of chairs and into the walls like broken windup toys. The audience glides along and moves in and out of each dance with an omniscient presence, which is only further enhanced by the 3D.

Wenders' film exudes the German director's signature whimsy and surreal style. One moment a dancer is contorting in a washed out auditorium and then in a flash, you are in the middle of traffic observing a couple serenading their love to each other.

Illustration by AMY GOH

When a new dancer is introduced, they are framed facing the camera in a typical talking head fashion. However, their thoughts are shared through voice-over only, while they stare silently back at the camera. It deliberately distances the audience from what the dancer is saying and highlights the inability that words or talking have when it comes to fully expressing their emotions. Their dance performance follows and it is through the dancing that we get a better understanding of their memories of Bausch. Dance does the talking and allows each dancer's distinct personality and voice to be brought to the surface.

In a day and age where figuring out a person's birthday, childhood, or favourite food is only a click away, there is no need for the documentary to be overwrought with these easily accessible biographic details. Instead, Wenders combines film and dance to evoke the aura of an artist through the art itself. Wenders pulls in and maneuvers the viewer through magnificent scenery and literally makes the audience feel the depth and layered beauty that Bausch's work ignites.



## by CHRISTIAN VOVERIS

It's hard to imagine the Commercial Drive neighbourhood without the presence of the Rio, and yet this month the future of the historical theatre looked very uncertain as it continues to face struggles over liquor licensing, including a ban from screening films.

The problem arose when the Rio's management applied for a liquor license that would allow them to serve drinks to adults at live events, with the aim of diversifying the theatre's purpose to host more local and touring bands. What from a practical perspective seems like a great way to use a community space for multiple purposes turned out to be a no show for Vancouver's ultra-conservative liquor licensing.

On January 19, well over a year after manager and owner Corinne Lea began the hurdle-filled application process, the theatre was finally approved to sell alcohol at events, but with one catch: they were to stop screening movies, effective immediately, due to a condition raised by the B.C. Liquor Control and Licensing Branch. Stirring up outrage and concern, the theatre's management and patrons were backed by Democrat MLA Jenny Kwan in raising their concerns as the issue was brought to Provincial government.



illustration by PRISCILLA YU

The answer arrived on February 9 from LCLB minister Rich Coleman, allowing license holders to screen films outside the hours provided in their liquor licenses. While this technically allows the Rio to continue being an actual movie theatre by showing movies during the day, it is far from a fully functioning solution. According to Lea, the Rio needs to be able to screen movies any nights that live events aren't scheduled, and even with the modified laws, the management can't attain the flexibility they need to remain financially viable. In light of the modification to the rules, Lea and the Rio's team are continuing to press Coleman to lift the ban fully.

The loss of the Rio would be unfortunate in a city where you can barely count all the neighbourhood theatres on a single hand, as independent theatre owners struggle to compete with the massive multiplexes nesting in malls. Not only would this leave cult film fans without a place to see the *Rocky Horror Picture Show* every year, it robs this city of a unique and historical cultural venue.



# BLEATING HEARTS

photos by  
VICTORIA JOHNSON

lettering by  
PRISCILLA YU

"There are more people here tonight than all of our other shows combined," Hasan Li says from a crowded Waldorf stage. It's a Friday night and the vocalist/guitarist's band—Bleating Hearts—are celebrating the release of their self-titled debut album in front of a packed audience. It's a triumphant night for he and the other seven members that now make up Bleating Hearts and a well-earned step into the spotlight for a band more accustomed to playing cafés and house shows.

It's also a long way from the band's genesis, halfway around the world—Li started Bleating Hearts with his girlfriend, singing saw/alto sax player Layla Gaïb, when they were living in Morocco. Back then, Li had a lot of time on his hands and took to song-writing.

"[Layla] would go to work, while I would stay at home and do nothing," he says sheepishly. "I had my little computer set up and I had my guitar and I smoked drugs and recorded a bunch of songs. A lot of the songs that are on the album were [written] there, in Morocco."

That locale pushed the songs towards the layered, orchestral sound Bleating Hearts now has. In particular, the raita, "a sort snake-charmer-flute thing," inspired Li to think big.

# WHAT BECOMES OF THE BLEATING HEARTED

by **DUNCAN  
MCHUGH**

"I would always hear [the raita], baked out of my head, and I thought, 'Horns! We need horns!'"

A song like "Closer Further" does a good job of showing what Li had in mind. The listener is hit with a wall of sounds; guitars, drums, saxophones, brass and a galloping group sing-along. They were going to need a band. When Li and Gaib returned to Vancouver in late 2009, they began their recruiting.

"We put out a call on Craigslist for horn players and Michelle [Furbacher], who's in our band, saw the ad, but she didn't reply because she thought we might be weirdos," Li recalls. "But then she saw us play a show and thought we were okay."

"I found out that they were playing at a show I was going to [at Gravelevel]," says now-trumpeter and baritone horn player Furbacher. "I wanted to be cooler and just meet them at a show instead of through Craigslist."

From there, Furbacher brought with her an entire horn section: saxophonists Aaron Cumming (who also plays with Furbacher in Role

Mach) and Richard Sexton (who no longer plays with the band), and—a bit later—French horn player C. Chad Warford. Eventually the band filled out with Kevin Romain on drums, Jay Arner on guitar, and Rose Melberg on bass.

"Basically," Li explains, "how this band works is someone will see us at a show and say, 'Hey, you don't have this instrument in your band, so can I play with you?' and then they join the band." That's what happened for Melberg.

"Every time I'd see you," she says to Li and Gaib, "you'd have a different lineup, so it occurred to me, perhaps I could get in to this band."

Melberg, who has also played in Gaze, the Softies and Tiger Trap, was determined to join Bleating Hearts, even if it took a bit of subterfuge.

"This is my favourite band in town, I want to be a part of it. I wanted to get in on it...and I'd never played bass before, so I just said I could play bass and they believed me," she says with a laugh.

With a full lineup in place, the band recorded their album over four days in December of 2010. Arner doubled as producer (and session bassist, with Melberg sticking to vocals) and set a relaxed tone for the sessions at his home studio, Tonehenge, and Romain's house.

"It was super relaxed," Li admits. "We were drinking coffee and beer at the same time, hanging out."

The sessions yielded to songs. The album opens with the lush, solemn instrumental "When Those," slowly giving way to the first single, "Walls Come Tumbling Down." It's a beautiful moment in an album full of them. Throughout, Bleating Hearts use the full range of their many instruments to create a mood and to boisterously punctuate their melodies, all the while supporting Li, the slightly weary storyteller at the centre of the songs.

Now with 300 vinyl copies of the new album in their pocket, they plan to take their act on the road, heading down the West Coast this summer.

The plan, says Li, is to "visit Rose's family in Sacramento and hang out in San Francisco and drink lots of beer. It's not so much about playing shows as it is getting drunk in every town we can."

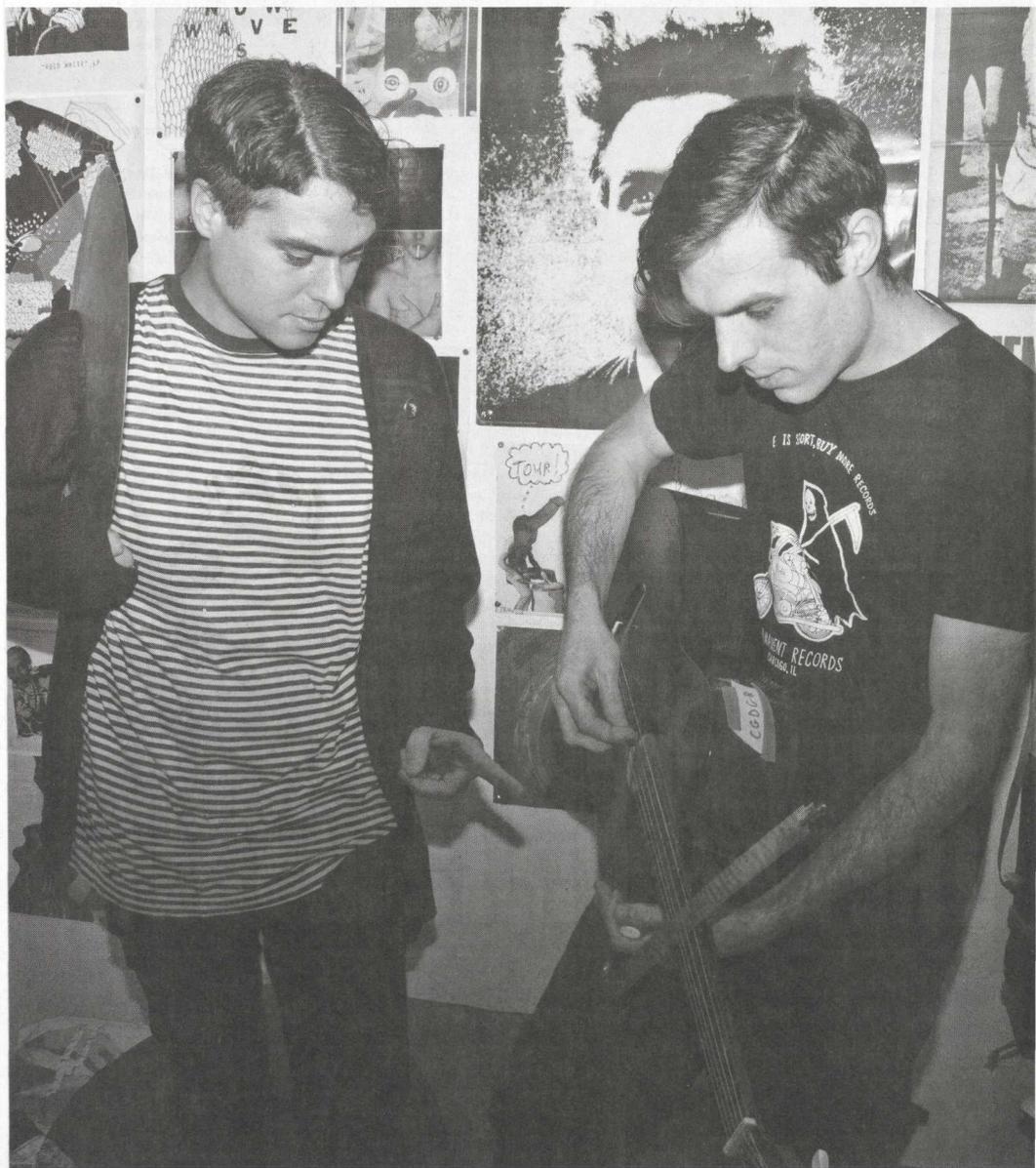
I ask one last question: Where did the name come from?

"It was one of the ones that Hasan couldn't deny," Gaib confirms. "It was like, 'What about this? What about this one?' And he was like alright, alright. I think he was just sick of hearing shitty names."

But the name also harkens back to the band's Moroccan roots.

"It's also because we were in Morocco, and there were all these goats getting bloodily murdered, with the blood running through the streets," Gaib continues. "It really inspired us. And the raita kind of sounds like a goat. I think that's what it was."





# SHEARING PINX

## In Active Resistance to NO FU CITY

On the edge of Vancouver's Downtown Eastside, two members of local noise-punks Shearing Pinx have just entered what they call the Abbot Street Moldy Village. The hall inside is almost bare; only a small poster insisting "Punk's not dead" foreshadows the rooms within.

The room labeled "Female Vocals" is the band's jam space, where singer/guitarist Nic Hughes, and drummer Jeremy Van Wyck take seats on dilapidated furniture. The walls are covered with art and memorabilia: a large photo of an exploding plane, not one but two *Lost Highway* posters, a Jackson Pollock-like painting, and countless gig flyers. "Some of it was put up by the last band, some of it by ours," says Hughes. A picture of a shirtless David Lee Roth, his hands chained together, stares down from the wall. When asked about it, Hughes shrugs, "Oh, that one was us."

Pinx had a busy 2011, which isn't surprising for a band that's issued over 50 releases since its inception in 2005, many of which appear on Hughes' label *Isolated Now Waves*. Just after issuing the *Night Danger* LP last summer, the band followed it up with *Rituals* in September, and now it seems they've finally earned a break.

But not for long. Pinx has just recently planned a national tour for May and June with fellow no-wavers *Random Cuts*, including the *OBEY* Conven-

tion in Halifax, and their next album is already in utero. Meanwhile, the band is letting their current effort set in its mould, at least for a little while longer.

From the shambolic "Prisoner," its drums pounding like gunfire, to the sharply cut "Sapphire," *Rituals* is grippingly dark and primitive. Summoning a tribal energy perfectly suited to the album's title, the tracks sound like they were chewed up, gargled with gutter water and spat back out.

The songwriting process is simple. A machine of perpetual motion, the band is constantly jamming and recording the results. "We just piece things together until it's long enough," Van Wyck says, only partly seriously. "It's improv."

Collaboration with other musicians has always helped shape their sound as well, whether local or international. They've recorded with San Diego band *Night Wounds* as *Grime Hut*, formed a band with *Bitches* for one night only in London called *FOX PISS*, and collaborated live with U.S. *Girls*, *AIDS Wolf* and *Nu Sensea*. "You want to interact with your community," says Van Wyck.

"Especially sax players. Every time we find someone who plays saxophone... 'Come on for a song!' Then you've made something together, and it's a tighter bond than just sharing a stage." So it would seem; Jesse Taylor of *Twin Crystals* was one

photos by  
DANIEL THOMAS WILLIAMS

lettering by  
DANA KEARLEY

by BIANCA and  
VIVIAN PENCZ



such saxophonist, having appeared on "Marked Man" from 2010's *Void White*, and was recently recruited by Pinx as second guitarist/vocalist.

Taylor is an old friend of Shearing Pinx, a former front row regular at shows, and a bandmate of Hughes in the on-and-off synth-punk project Channels 3+4, whose last offering, *Christianity*, made its way to vinyl in 2010. This camaraderie clearly helped make *Rituals* as unified as it sounds.

In spite of the band's artistic openness and considerable fan following across North America, Pinx has remained largely underground in Lotusland. To Hughes, it's no surprise. What's surprising to them is that someone actually created a Wikipedia page for the band, a fact they only learned during the interview.

"It's hard to be... underground," he admits. "The music's not accessible. There's just no chance." *Rituals* is a less radio-friendly unit-shifter and more like the jam space's Pollock painting: Prematurely judged, it might simply seem like shit thrown at the wall, but upon closer inspection, it's so much more intricate and inspired.

The record's coda, "Enemy," recalls groovy '90s grunge, but distorts this reflection with a level of nearly industrial dissonance. Likewise, "Rituals of Life," with its looming sludge-metal riffs and Hughes' vocals echoing like cries in the dark, is an album highlight that can be as repellent as it is magnetic.

Yet alongside the band's cynicism is an unwavering need to play music. It's a drive that started for each founder when they began playing in bands as teens (Hughes in Enderby in the Okanagan, Van Wyck in Bogner, ON).

"Even when there was nowhere to play, we'd play parties, coffee shops or skate parks, and people would always cut us off after two songs, like, 'No! No more, you guys suck!'" laughs Hughes of one of his earliest projects. "Back then, everyone wanted to be Nirvana."

Taking cues from noise-rock influences like Sonic Youth, Pinx has become known for their earsplitting sound, built around an emotional aggression that's the blood and guts of the band. In conversation, however, Hughes is unexpectedly soft-spoken. "I'm not a violent person," he explains—he does his screaming and thrashing on the records. "There's a lot of heaviness, heaviness, just heaviness all around this city all the time, it's so extreme. So it's useful to have that outlet."

In 2008, *Exclaim!* described Vancouver punk as "harsh music for a harsh environment." Pinx resonates with that, and with the whole idea of an environment shaping music, citing German industrial and California sunshine pop.

"It's just natural," says Van Wyck. "You have to fight for it not to."

Unfortunately, Vancouver tends to shape its music scene so that it curls in on itself. It's earned its embarrassing nickname "No Fun City" because of excessively strict liquor licensing regulations, overzealous cops and bars that consistently rip off giggling acts. All of this makes bands like Shearing Pinx feel like they're choking with red tape. "The things people have to go through just to have a space..." sighs Hughes. "It's so greedy."

Nevertheless, as the poster in the Moldy Village says, punk's not dead. If you peer under the rug, in the city's back alleys and abandoned buildings, acts like Shearing Pinx are filling the empty spaces with self-funded, all-ages, and most importantly, unadvertised shows.

"It's active resistance," says Van Wyck. He and Hughes insist that if the scene could have a place that was legit, it would, but currently it's unaffordable. Still, according to the drummer, there is a wide-ranging alliance of people working together to keep Vancouver's alternative scene breathing. "We know each other, we help each other with shows," he explains. "Healthy or not, it is a community, and it's always gonna be there."

# Nardwuar

## Busy Doing Nothing

by JENNESIA  
PEDRI

In an interview from 2008, Lady Gaga puckered up and planted a kiss on an issue of *Disorder Magazine*. The cover featured a photo of American transgender icon Amanda Lepore, who earlier that year played the pop star's Fame Ball. Over three years later, I sit down to interview the CiTR radio personality who captured Gaga and Disorder's first kiss. Pointing my audio recorder in his direction, I start the interview. "Who are you?" Leaning into the recorder with a smile he says, "Nardwuar the Human Serviette from Vancouver, British Columbia."

Sitting in the basement of Nepton Records, we're surrounded by thousands of vinyl albums, alphabetized from floor to ceiling on all four sides. It's an audiophile's paradise, and a fitting spot to interview with Vancouver's plaid-clad audio aficionado about his new compilation LP, *Busy Doing Nothing*.

Wearing his trademark golf-style cap with detachable pom-pom (a gift upon his mother's return from a visit to Scotland), Nardwuar is to the Canadian music scene what Don Cherry is to our national pastime. After years of witnessing his unabashed approach to interviewing musicians and quizzing them on music-related minutia, it's hard to picture a nervous Nardwuar's first day at CiTR back in his early days as a student at UBC.

"I learned everything at the CiTR," he says. Recalling those first few intimidating years he adds, "Yeah I never really knew much about music. I guess it was just because I didn't know anything that I tried to find the interesting information."

Today the inside of Nardwuar's brain is a library of endless album info. His preparedness and unpredictable interview material have impressed the likes of Michael Moore, Jay-Z and Snoop

Dogg. He's garnered a reputation for turning up to interviews prepared with rare music artifacts in hand and will always be remembered as the toque-wearing university reporter who had the guts to tell Soviet Statesman Mikhail Gorbachev during a press conference to "keep rockin' in the free world" in Russian.

Connecting the dots between artists and odd bits of little-known Vancouver facts is one of the many ways Nardwuar has promoted local talent over the years. On the new album, Nardwuar, his band The Evaporators, and a handful of other artists pay homage to some Canadian classics.

In regards to his own long-running outfit, Nardwuar traces his history with the band's guitarist John Collins, bassist/vocalist Stephen Hamm and current drummer Shawn Mrazek back to his early broadcast days at CiTR; Nardwuar met the band's original drummer, Scott Livingstone doing push-ups back in high school phys-ed class. "Your dreams can come true in high school PE!" he says excitedly, and we both laugh. And of course, it was during an interview at the radio station that Nardwuar also met friend and past collaborator Andrew W.K.

The follow up to The Evaporators' 2009 shared seven-inch with W.K., *A Wild Pear*, *Busy Doing Nothing* initially started off as another split with post-punks Franz Ferdinand. The Scottish group's proposed contribution? A take on iconic Vancouver power pop group the Pointed Sticks' "Real Thing."

Soon enough, though, Nardwuar had attached UK indie-rockers the Cribbs, who cover the Dishrags' "Death In The Family," and Kate Nash, who

photo by  
DALE SHIPPAM

lettering by  
MONIQUE JEANNE WELLS

performs a fabulous rendition of the 90s all-girl cuddlecore favourites Cub's "My Chinchilla," to the project and had to upgrade to a compilation LP. Other guest spots on the album include Montreal's Fuad & The Feztones covering the Evaporators' original "Welcome To My Castle," and the package also comes with a 40-page calendar of band shots, both candid and in concert, by local photographer Bev Davies.

On top of being a throw-back that tips its hat to some of Vancouver's finest punk bands, The Evaporators also contribute some new tunes. The band once again work with Andrew W.K. on opening number "I Hate Being Late When I'm Early," which references all the times Nardwuar has been late for his Friday afternoon radio show. The two can be seen running through the halls and jamming in the lounge of CiTR in a video for the song.

"How do you end up being late when you're early?" I ask Nardwuar.

"I get distracted!" he confesses. Finishing up our conversation, I had to share the irony of getting trapped in traffic with the words to "I Hate Being Late" stuck in my head, after having left my house early for our interview. (Thanks to the burgundy Honda Civic that pulled away, opening up a parking spot three feet from the front doors of Nepton Records, I made it just in time.) Pointing the recorder back in Nardwuar's direction I ask, "Should I do it or should you?"

With this he immediately responds with his signature, "Doot Doola Doot Doo," pausing to wait for my, "Doot Doot!"

# WAR BABY



## story & photo ROBERT FOUGERE

War Baby is a Vancouver-based trio that smells faintly similar to teen spirit. Don't worry, they're the first to admit that the Seattle sounds of yesteryear top their list of musical influences—but so does the musical genius of Phil Collins. Australian drummer Kirby Fischer left the Gold Coast and landed in Canada on a pilgrimage to find bandmates with similar style, taste and senses of humour and was rewarded in his efforts by making the acquaintance of Jon Redditt. The twosome recruited a bassist to fill out what low gauge strings, distortion and double-kick drumming could not and thus were joined by sea captain Aaron Weiss. The band is poised to release a new album in the upcoming months, including a re-release of the stand out track "Black Swan," originally from their debut EP *Permanent Frown*. Their Cobain-esque vocals, simple bass riffs, eruptions of guitar and machine-gun precise drumming are a refreshing throwback. Disorder sat down with the band to discuss how they to got together and how comedy factors into their music.

### **Disorder: So, War Baby started out as a two-piece?**

Kirby Fischer: Yeah, it started in late 2008. When I was in Australia my friend Blake was here and told me about Jon. It was really hard to meet anybody like that back home; everybody either liked Sublime or...Sublime. Long story short I finally got here and got introduced to him and had a jam. What made us rush it is that we stupidly booked a show when we had been a band for two months.

### **How was the first show?**

Jon Redditt: We were supposed to open for a band I used to be in from Calgary at the Media Club, but it snowed and they got stuck and the show was canceled.

KF: But we still wanted to play a show, so we rang Wendy 13 from the Cobalt and basically lied that we were some crazy punk band. We played the show, it was fine, you know, first show jitters, over-and-done, but she fucking hated us!

### **When did you decide you needed a bass player?**

KF: The very very first jam we ever had was with a buddy of ours on bass but he was too busy to do it. We could never find anybody that had the same sense of humour, because that's the most important, or find someone who was cool because there's just so many fucking asshole musicians! It was never a conscious, White Stripes-gimmicky duo thing.

JR: It was just [a matter of] finding the right person.

D: How did you come up with the name War Baby and what does it mean?

JR: It's kind of a cross-section of things. Its a generational term. At our first jam, I threw out three names; one of them was Bonkers, the other was Melting Witch, which became a song title, and the other one was War Baby, which was by far the best.

KF: We were playing all these shows and 90 per cent of the time we never felt like we had anywhere, there was no place for us. It was like, "you sound like Arcade Fire" or [you sound like] "Black Sabbath". We couldn't find the middle ground. So we were like, yeah, we declare war. We'll make our own spot. We're far from it, but we're trying our hardest!

### **It's kind of a juxtaposition for a heavy band to say they have a sense of humour, but it seems to work for you guys.**

Aaron Weiss: Are we a heavy band? I don't really see us as a heavy band.

KF: It depends. Back home the scenes blend, whereas here everything seems a bit cliquy. We're definitely heavy, but at the same time Jon and I are obsessed with pop music. Phil Collins is my hero! I'm obsessed. When you're a band in the city, playing in the scene, having an emphasis on pop and melody is not cool.

### **It's easy to see the humour and artistic sense in your YouTube videos too. Who made those?**

JR: We did, all except for one.

KF: I think the reason the humour works is because it's like when you meet a girl and if she's not laughing at your jokes, you can't date her. It's not going to go anywhere.

AW: You're just going to be the goof forever!

KF: I think "Goof Forever" is a good name for this album by the way!

JR: Rat goofs!

KF: If you have the same sense of humour you're more than likely going to have the same taste in music and you're going to at least hate the same things. That's more important than if you love the same things.

### **I've heard you guys have some interesting day jobs?**

AW: I'm ahh...

JR: Aaron, you should be proud standing next to us.

AW: The technical name for my job is "Tug Master," or you could call me a seaman; I run tug boats.

KF: I run a vintage clothing company and wholesale online.

JR: I pick vintage and do part-time pest control for the Portland Hotel Society.

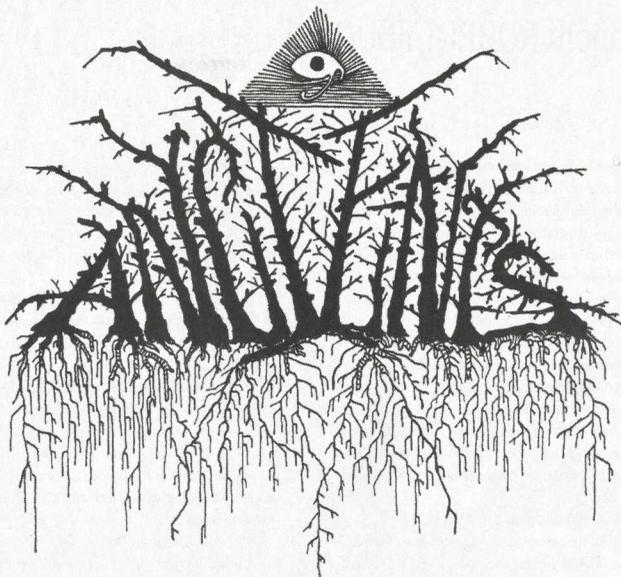
### **How's the vintage business?**

KF: Certain vintage pieces are worth a bit of money. I found a really old pair of jeans and got enough to pay for the recording. If I find another pair we'll get the record out really soon.

**Well, we're looking forward to it very much!**

# ANCIENTS

by **WILL  
PEDLEY**



photos by  
**VICTORIA JOHNSON**

illustration by  
**MARK HALL-PATCH**

As Ancients sit in the control room of The Hive Creative Labs in Burnaby, mid-way through recording their debut album, the four members of the band ponder what motivates them to play music. After some thoughtful discussions of their passions and inspirations, guitarist/vocalist Chris Dyck sums it up, "I just like smokin' joints and crushing fuckin' riffs! Big doobs, big riffs! Smokes. Doobs. Riffs."

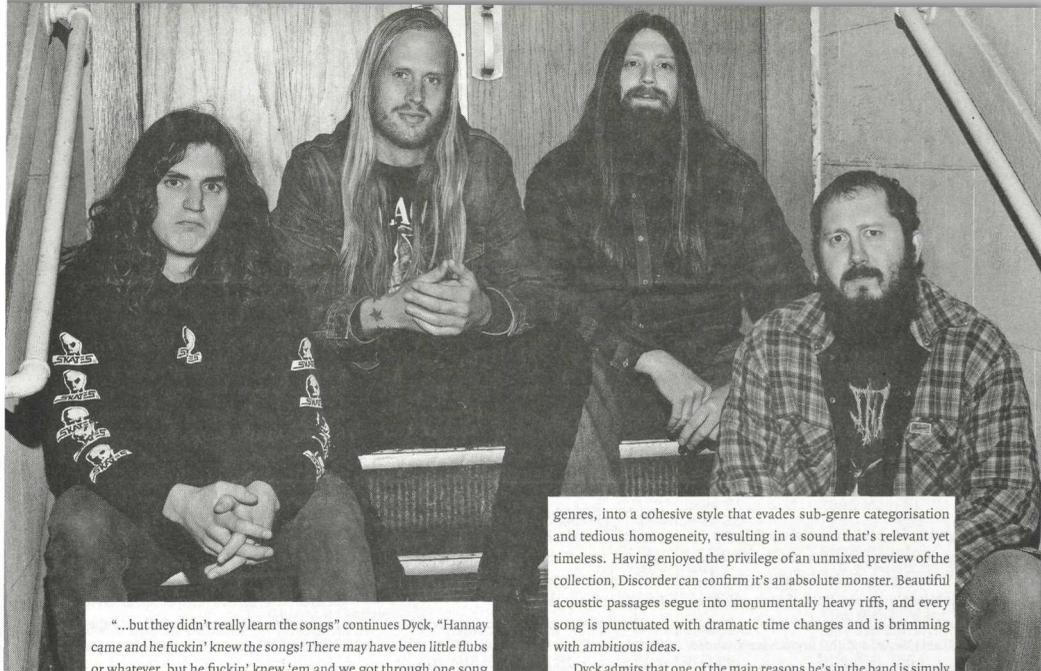
He's only partially joking, but while there is a relaxed and jovial vibe among the band and an obvious love for the simple joy of playing loud and heavy music, it is also clear that they take what they do very seriously. This is evidenced by the focus and drive displayed as they plough through new tune "Seeking Death Beneath the Waves," which they nail in only a handful of takes. It's an impressive demonstration of their talent considering the song's complexity and, more pertinently, the weed that they've just consumed.

Dyck, guitarist/vocalist Kenny Cook and bassist Aaron Gustafson formed Ancients two years ago after their previous group Spread Eagle disbanded. In September 2010, after original drummer Eugene Parkomenko left to focus his efforts on local stoner rock heroes Black Wizard (in which Cook now also plays), the band was on the search for a new man behind the kit. Cue current percussionist Mike Hannay.

"We were kinda fucked for a couple of weeks there and then the miracle child, the golden drummer child came along," Dyck describes of the situation. "We auditioned other people, and they were really nice guys and everything..."

"Apart from the one whose favourite band was Korn," interjects Cook.





"...but they didn't really learn the songs" continues Dyck, "Hannay came and he fuckin' knew the songs! There may have been little flubs or whatever, but he fuckin' knew 'em and we got through one song and then half another one and we just stopped and we were like 'Hey do you want it? You're the guy!' It was pretty simple."

Since then the band has focused most of its energies on writing material and jamming in their rehearsal space in New Westminster, opting to only begin playing live in earnest just over a year ago. "We've made it to Kamloops and the island, but we've just been trying to get a little buzz going around home first," Cook explains.

Last summer the band released a self-titled, two song sampler. Featuring "Humanist," a potent mixture of death, thrash and trad metal influences, and "Built To Die", which married furious riffage with huge melodies to stunning effect, it was a definitive statement of intent. Despite the strength of those two songs, the band isn't content to tread water and neither will appear on their forthcoming album. "We're constantly exploring. That's pretty much our vibe and we don't really sit in one pocket all the time, whatever sounds cool." Indeed, the new record sees the band branching out beyond their established template to incorporate everything from jazz-inflected guitar solos and flashes of black metal menace, as on "Faith and Oath," to the bluesy lament of "For Lisa", which commemorates the recent passing of a beloved family member of Dyck and Cook.

The band chose to record their eight-song, as-yet untitled album with the talented Jesse Gander, who has produced records for countless acts in Vancouver, including some of the best local metal bands of the last few years, such as Bison B.C. and Weiriding.

Much like other exciting bands in the contemporary metal scene (Mastodon, High on Fire, Kylesa), Ancients skillfully assimilate forty years of heavy metal history, not to mention influences from other

genres, into a cohesive style that evades sub-genre categorisation and tedious homogeneity, resulting in a sound that's relevant yet timeless. Having enjoyed the privilege of an unmixed preview of the collection, *Discorder* can confirm it's an absolute monster. Beautiful acoustic passages segue into monumentally heavy riffs, and every song is punctuated with dramatic time changes and is brimming with ambitious ideas.

Dyck admits that one of the main reasons he's in the band is simply because he likes "Feeling the fuckin' pure, crippling, crushing tone in my feet and my fuckin' eyeballs and big, heavy riffs," but what's particularly striking about the album is the finesse that Ancients brings to its every aspect. Every song has been meticulously crafted with exceptional prowess; never does a riff seem superfluous and never do juxtaposed passages feel ill-matched.

The band's adventurous approach to music is carried through into their search for lyrical inspiration. "When it's an Ancients song, it can't be about fuckin' boning chicks or fuckin' shotgunning beers or something," Dyck says with a laugh. "I read tons of books about weird shit. Lately I've been reading this book about weird healing powers of water. I've been reading the Quran, and I've been reading Zecharia Sitchin; books about the Anunnaki and Sumeria. Me and Kenny are into cool space documentaries and stuff like that too. I like symbols and symbology, there's no shortage of stuff. I'll read some weird Egyptian passage about some chant they used to do or some hymn to whatever particular god and I'll get that line and then take it off on my own tangent."

Now with a stunning debut album almost done, to be released later this year, the band hopes to get signed. "We're really motivated to go on tour this year and just tour the shit out of it," Dyck says determinedly, "so to have someone to put it out and distribute it would be ideal...it's just tough coming up with that much money, you know?" Considering the successes of friends and fellow Vancouver metal groups like 3 Inches of Blood and Bison B.C., the band's aspirations certainly don't seem too fanciful. The future looks pretty damn bright for Ancients.

# said the whale

illustration by  
**MONIQUE JEANNE WELLS**

written by  
**JENNESIA PEDRI**

The greats of Canadian music share the same plight, as far as catching on in the United States. Neil Young made it. So did Nickelback. As did Justin Bieber (mind you, if Usher can't make you famous, no one can). Then there's Celine Dion and Shania Twain, and also Bryan Adams, whose music isn't even considered Canadian according to the Canadian Radio-Television Commission's Canadian Content regulations ([www.media-awareness.ca](http://www.media-awareness.ca)). The Hip tragically never made it in the U.S., despite taking home 14 Junos and reaching number one in Canada with nine of their 12 studio albums. Keeping The Hip company are an entire class of Canadian groups who, by choice, remain content to never hustle their talents south of the border.

As demonstrated by their 2011 documentary *Winning America*, Said The Whale wouldn't mind catching on down south. With their third LP *Little Mountain* on the precipice of its March 6 release, frontman Tyler Bancroft chats with *Disorder* from his cozy Vancouver apartment to discuss where the band's sights are set next.

The local quintet are gearing up to get back in their van and drive. They've spent the past five years trekking across the country, slummin' it in their tour van while winning over Canadian audiences one fan at a time. Their unwavering commitment to honing their music on the road and even moreso in the studio has earned them the coveted Juno Award for New Group of the Year, which they won in 2011. And while it's "a blur of alcohol and appetizers," Bancroft jokes, taking home a Juno has certainly done something to solidify the group's presence in the Canadian consciousness. With this next 42-day trip that

includes 16 U.S. stops from Seattle to Austin to Brooklyn before crossing Canada from St. John's to Vancouver, Said the Whale are hoping to win over the hearts of Canada's neighbours.

"We are starting from scratch again, just like we did in Canada five years ago," Bancroft explains, adding they had once played to three people in Thunder Bay, ON. "The reality is you just have to get in the van and drive around a whole bunch of times until you can expect to have an audience at any place."

North of America, the buzz over the upcoming release of *Little Mountain* is palpable. What you can look forward to is the familiar light-hearted pop-influenced folk contrasted against some surprisingly darker numbers, including the sweet yet sombre final curtain "Seasons," with its unusually simple piano accompaniment, and the album's lyrical lament for Vancouver, "Big Wave Goodbye."

Having taken a more collaborative approach to songwriting than in the past, Bancroft says that *Little Mountain*, "may be a little bit more representative of the musicianship in our band and of everybody as a whole."

That collaborative effort indeed extended outside of just the musical aspect within the band. They joined forces with Vancouver's Amazing Factory Productions, who worked with the group to produce a video

for each of the album's 15 tracks, to be released one-by-one via various Canadian media outlets. A screening of all 15 videos took place February 25 at Vancouver's Rio Theatre, less than a week before they hit the road.

"It's gonna take a while," Bancroft says referring to growing their fanbase in the U.S. "I think all we can really do is get in the van and drive; go make fans one at a time." With more than two months, ten states and ten provinces on the road ahead of them, that's a pretty accurate way to put it, and there's only one way to find out if they'll succeed on this go. The best way? Just wait and see.

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MARCH 2012



## SUNDAY

## MONDAY

## TUESDAY

## WEDNESDAY

## THURSDAY

## FRIDAY

## SATURDAY

4	Samantha Savage Smith, Fine Times @ Electric Owl	5		1	The Lonely Forest @ Billmore	2	No Bunny, Indian Wars @ Waldorf Mode Modern, Hot Panda, Sun Wizard @ Billmore Synthcake, The Radli, Hoffman Lenses @ Pat's	3	The Evaporators @ Nepton (early show) Thomas Weideman, Patrick Geraghty, Soledad Muñoz @ Unif/Pitt Andrew W.K., The Evaporators @ Venue
6	Anchoress, Cathar, Memorial @ Astoria	7	Ganglans, A Classic Education, Shimmering Stars @ Waldorf Cloud Nothings, Mr. Dream, Slim Fathers @ Media Club	8	24 Hours of International Women's Day Programming @ CTR 101.9 FM (live in) The Ruffed Feathers, Young Pacific, Arminar @ Pitt Pub Islands, Idiot Glee @ Rio	9	Half Chinese, Chris-a-riffic, OK Vancouver Ok, Lunch Lady @ Art Bank Kuraptra, Student Teacher, Juice @ 3:00	10	Chris-a-riffic, Loose Tights, Aaron Read, Flying Colours @ Little Mountain Blackout Beach, Apollo Ghosts @ Billmore The Courtneys, Blondewitch, Menopause, Love Cuts @ Zoo Zhop
11		12		13	24 Hours of Student Programming @ CTR 101.9 FM (live in) Fred Penner @ Pitt Pub	14		15	Glass Kites, Supercassette, Facts, Bed of Stars @ 5:00 Vetiver, White Ash Falls @ Electric Owl
18	Magnetic Fields, Holcombe Waller @ Vogue	19		20		21		22	Plants and Animals, Little Scream @ Rickshaw
25		26	Yellow Ostrich, Howler @ Media Club	27		28		29	DISCORDER FUNDRAISER @ The Billmore Cabaret Tops, Teen Daze, Ville Kulla @ 5:00
								30	Ladyhawk, Baptists @ Billmore
								31	Cloudface, Plays: Four, The Aquarian Foundation @ Unif/Pitt John K. Samson & The Provincial Band, Shotgun Jimmie @ Billmore

Upcoming Events:

April 5 Mother Mother, MSTRKRFT, Hedapin, Maria in The Shower @ AMS Block Party April 6 Music Waste Fundraiser @ Astoria

# // CiTR 101.9 FM PROGRAM GUIDE

DISORDER SUGGESTS LISTENING TO CiTR ONLINE AT [WWW.CiTR.CA](http://WWW.CiTR.CA) EVERY DAY.

	SUN	MON	TUES	WED	THURS	FRI	SAT		
6am		CiTR Ghost Mix	Pacific Pickin' (Roots)	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	6am	
7	CiTR Ghost Mix							7	
8			Student Fill-in Slot	Suburban Jungle (Eclectic)	End of the World News (Talk)	Friday Sunrise (Eclectic)		8	
9	Classical Chaos (Classical)	Breakfast With The Browns (Eclectic)				Alternative Radio	The Saturday Edge (Roots)	9	
10	Shookshookta (Talk)		Sup World? (Eclectic)	Pop Drones (Eclectic)	What Pink Sounds Like	Sounds of the City (Eclectic)		10	
11		Ska-T's Scenic Drive			Relentlessly Awesome	Student Fill-in		11	
12		Synchronicity (Talk)	Morning After Show (Eclectic)	Student Special Hour (Eclectic)		Duncan's Donuts (Eclectic)	It Ain't Easy Being Green (Eclectic)	Generation Annihilation (Punk)	
1	The Rockers Show (Reggae)		Student Fill-in Slot	Terry Project Podcast (Talk)	Democracy Now (Talk)	We All Fall Down (Punk)	Hugo (Eclectic)	Student Fill-in	
2		Parts Unknown (Pop)	Give 'Em the Boot (World)	Extraenvironmentalist (Talk)	Ink Studs (Talk)		Radio Zero (Dance)	Power Chord (Metal)	
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	Student Fill-in slot	Prof Talk	Student Fill-in slot	Programming Training		3	
4		The Rib (Eclectic)	Radio Free thinker (Talk)	Mantis Cabinet (Eclectic)	Thunderbird Eye	Nardwuar Presents (Nardwuar)	Code Blue (Roots)	4	
5	Chips (Pop)	Student Fill-in Slot	News 101 (Talk)	The City	Arts Report (Talk)	Butta on the Bread (Eclectic)	News 101 (Talk)	The Leo Ramirez Show (World)	
6		Sore Throats, Clapping Hands (Rogue Folk, Indie S/S)	Flex Your Head (Hardcore)	R.T.R.	Disorder	Are You Aware (Eclectic)	Peanut Butter 'n' Jams (Eclectic)	Stranded (Eclectic)	Nasha Volna (World)
7	Queer FM (Talk)			Sam-squatch (Ecl)	Shameless (Eclectic)			Student Fill-in	
8	Rhythms (World)	Techno Progressive	Exploing Head Movies (Cinematic)	Inside Out (Dance)	Folk Oasis (Roots)	Stereoscopic Redoubt (Experimental)	African Rhythms (World)	8	
9	Bootlegs & B-Sides (Dance/Electronic)		Crimes And Treasons (Hip-hop)			Live From Thunderbird Radio Hell (Live)	The Bassment (Dance/Electronic)	Synaptic Sandwich (Dance/Electronic/ Eclectic)	
10	Transcendance (Dance)	The Jazz Show (Jazz)		Sexy In Van City (Talk)				10	
11			CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)		Funk My Life (Soul/Dance)	Radio Nizate	Randophonice (Eclectic)	
12	Student Fill-In	Canada Post-Rock (Rock)						12	
1							The Vampire's Ball (Industrial)	1	
2	CiTR Ghost Mix	CiTR Ghost Mix			Aural Tentacles (Eclectic)			2	
3			CiTR Ghost Mix	CiTR Ghost Mix			CiTR Ghost Mix	3	
4						CiTR Ghost Mix		4	
5								5	

## SUNDAY

### CLASSICAL CHAOS

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

### SHOOKSHOOKTA

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

### THE ROCKERS SHOW

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

### BLOOD ON THE SADDLE

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

### SHAKE A TAIL FEATHER

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

### CHIPS WITH EVERYTHING

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

### QUEER FM ARTS XTRA

(Talk) 6-8pm  
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

### RHYTHMSINDIA

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

### TECHNO PROGRESSIVO

(Dance) 8-9pm

### Alternating Sundays

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

### BOOTLEGS & B-SIDES

(Dance/Electronic) 9-10pm

### TRANCE/DANCE

(Dance) 10pm-12am  
Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.  
trancedance@hotmail.com

## MONDAY

### BREAKFAST WITH THE BROWNS

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

### SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

### SYNCHRONICITY

(Talk) 12-1:00pm  
Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun!

### PARTS UNKNOWN

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

### THE RIB

(Eclectic) 4-5pm  
Explore the avant-garde world of music with host Robyn Jacob on the Rib. From new electronic and experimental music to improvised jazz and new classical! So weird it will blow your mind!

### NEWS 101

(Talk) 5-6pm  
Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the

week's local, national and international news, as seen from a fully independent media perspective.

### SORE THROATS,

**CLAPPING HANDS**  
(Rogue Folk, Indie S/S) 6-7:30pm  
Lyric-driven, campfire-inspired: Playing Acoustic Punk, Anti-Folk, Alt-Country, etc. Tune in for live acts, ticket giveaways and interviews, but mostly it's just music. Submit to: music@soarethroatsclappinghands.com. Find us on Facebook!

### EXPLODING HEAD MOVIES

(Cinematic) 7:30-9pm  
Join gag as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting edge new tracks and strange old goodies that could be used in a soundtrack to be.

### THE JAZZ SHOW

(Jazz) 9pm-12am  
Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm, March 5: Innovative flutist, bass clarinetist and alto saxophonist Eric Dolphy and his second recording: "Out There." March 12: Underrated trumpet great Carmell Jones and his quintet: "Jay Hawk Talk." March 19: Celebrating the birthday of one of Jazz Music's forward thinkers, pianist Lennie Tristano: "The New Tristano." March 29: Another birthday tribute to the late saxophone master James Moody: "James Moody and his Band at The Jazz Workshop."

### CANADA POST-ROCK

(Rock) 12-1:00am  
Formerly on CKXu, Canada Post-Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" in front of.

## TUESDAY

### PACIFIC PICKIN'

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

### QUEER FM ARTS XTRA

(Talk) 9:30-10:30am

### SUP WORLD?

(Eclectic) 10:30-11:30am  
Fuzzy and sweet, a total retreat! Tune in to hear the latest and greatest tracks from independent and Vancouver bands.

### MORNING AFTER SHOW

(Eclectic) 11:30am-1pm  
An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. Hosted by Oswaldo Perez Cabrera.

### GIVE 'EM THE BOOT

(Talk) 2-3pm  
Sample the various flavours of Italian folk music from north to south, traditional to modern on this bilingual show.  
giveetheboot@gmail.com  
http://giveemtheboot.wordpress.com

### PROF TALK

(Talk) 3-3:30pm  
Bringing UBC's professors on air to talk about current/past events at the local and international level. Aiming to provide a space for faculty and doctoral level students to engage in dialogue and share their current research.  
http://ubcproftalk.wordpress.com  
proftalk@gmail.com

### RADIO FREETHINKER

(Talk) 3:30-4:30pm  
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

### THE CITY

(Talk) 5-6pm  
An alternative and critical look at our changing urban spaces. www.thecityfm.wordpress.com. Follow the program on Twitter:

@TheCityCityCITR.

### FLEX YOUR HEAD

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

### INSIDE OUT

(Dance) 8-9pm

### CRIMES & TREASONS

(Hip-hop) 9-11pm  
crimesandtreasons@gmail.com

### CABARADIO

(Talk) 11pm-12:30am  
For the world of Cabaret. Tune in for interviews, skits, musical guests and more. It's Radio with sass!

## WEDNESDAY

### SUBURBAN JUNGLE

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

### POP DRONES

(Eclectic) 10-11:30am

### STUDENT SPECIAL HOUR

(Eclectic) 11:30-1pm  
Various members of the CITR's student executive sit in and host this blend of music and banter about campus and community news, arts and pop culture. Drop ins welcome!

### TERRY PROJECT PODCAST

(Talk) 1-2 pm  
Alternating Wednesdays  
There once was a project named Terry. That wanted to make people wary. Of things going on in the world that are wrong Without making it all seem too scary.

### DEMOCRACY NOW

(Talk) 1-2pm  
Alternating Wednesdays

### EXTRAENVIRONMENTALIST

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

**MANTIS CABINET**  
(Eclectic) 4-5pm

**ARTS REPORT**  
(Talk) 5-6pm

**REEL TO REEL**  
(Talk) 6-6:30pm  
Alternating Wednesdays  
Movie reviews and criticism.

**DISCORDER RADIO**  
(Talk) 6-6:30pm  
Alternating Wednesdays  
Discorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!

**SAMSWATCH'S HIDEAWAY**  
(Eclectic) 6:30-8pm  
Alternating Wednesdays  
All-Canadian music with a focus on indie-rock/pop.  
anitabinder@hotmail.com

**SHAMELESS**  
(Eclectic) 6:30-8pm  
Alternating Wednesdays  
Dedicated to giving local music acts a crack at some airplay. When not playing the PR shtick, you can hear some faves you never knew you liked.

**FOLK OASIS**  
(Roots) 8-10pm  
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A Kum-baya-free zone since 1997.  
folk oasis@gmail.com

**SEXY IN VAN CITY**  
(Talk) 10-11pm  
Your weekly dose of education and entertainment in the realm of relationships and sexuality.  
sexyinvancity.com/category/sexy-in-vancity-radio

**HANS KLOSS' MISERY HOUR**  
(Hans Kloss) 11pm-1am  
Pretty much the best thing on radio.

## THURSDAY

**END OF THE WORLD NEWS**  
(Talk) 8-10am

**WHAT PINK SOUNDS LIKE**  
(Eclectic) 10-11am  
Celebrating women in music and media who truly kick ass. Join host Ashly Kissman as she increases feminist content on the airwaves one song at a time.

**DUNCAN'S DONUTS**  
(Eclectic) 12-1pm  
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.  
duncansdonuts.wordpress.com

**WE ALL FALL DOWN**  
(Punk) 1-2pm  
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd.  
www.weallfalldowncitr.blogspot.ca

**INK STUDS**  
(Talk) 2-3pm  
Underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

**THUNDERBIRD EYE**  
(Sports) 3:30-4pm  
Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

**MANTRA**  
(Eclectic) 4-5pm  
Playing various Mantra music, this show is about personal and global transformation through chanting and utilizing sound vibration for the development of higher consciousness. Hosted by Raghunath with special guests.

**BUTTA ON THE BEARD**  
(Eclectic) 5-6pm  
It's like mixing unicorn blood with Christopher Walken's tears, and then pouring it into your ears.

**ARE YOU AWARE**  
(Eclectic) Alternating Thursdays 6-7:30pm  
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

**PEANUT BUTTER 'N' JAMS**  
(Eclectic) Alternating Thursdays 6-7:30pm  
Explore local music and food with your hosts, Brenda and Jordie. You'll hear interviews and reviews on eats and tunes from your neighbourhood, and a weekly pairing for your date calendar.

**STEREOSCOPIC REDOUBT**  
(Experimental) 7:30-9pm

**LIVE FROM THUNDERBIRD RADIO HELL**  
(Live Music) 9-11pm  
Featuring live band(s) every week performing in the CITR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

**FUNK MY LIFE**  
(Soul/Dance) 11pm-12am  
Grooving out tunes with a bit of soul and a lot of funk, from the birth of rhythm and blues to the golden age of motown, to contemporary dance remixes of classic soul hits.

**AURAL TENTACLES**  
(Eclectic) 12-6am  
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.  
auraltentacles@hotmail.com

## FRIDAY

**FRIDAY SUNRISE**  
(Eclectic) 7:30-9am  
An eclectic mix of indie rock, hip-hop and reggae to bring you up with the sun.

**ALTERNATIVE RADIO**  
(Talk) 9-10:00am  
Hosted by David Barsamian.

**SOUNDS OF THE CITY**  
(Eclectic) 10-11 am  
Promoting upcoming live concerts and shows in Vancouver, be they local, national, or international acts.

**IT AIN'T EASY BEING GREEN**  
(Eclectic) 12-1pm  
CITR has revived it's long-dormant beginner's show *It Ain't Easy Being Green!* With the support of experienced programmers, this show offers fully-trained CITR members, especially students, the opportunity to get their feet wet on the air.

**HUGO**  
(Eclectic) 1-2pm  
Alternating Fridays

**RADIO ZERO**  
(Dance) 2-3:30pm  
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood and whatever else.  
www.radiozero.com

**NARDUWAR**  
(Narduar) 3:30-5pm  
Join Narduar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo...doot doo!  
narduar@narduar.com

**NEWS 101**  
(Talk) 5-6pm  
See Monday for description.

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

**AFRICAN RHYTHMS**  
(World) 7:30-9pm  
www.africanrhythmsradio.com

**THE BASSMENT**  
(Dance/Electronic) 9-10:30pm  
The Bassment is Vancouver's only bass-driven radio show, playing Glitch, Dubstep, Drum and Bass, Ghetto Funk, Crunk, Breaks and UK Funky, while focusing on Canadian talent and highlighting Vancouver DJs, producers and the parties they throw.

**THE VAMPIRE'S BALL**  
(Industrial) 12-4am  
Industrial, electro, noise, experimental and synth-based music. [thevampiresball@mac.com](mailto:thevampiresball@mac.com)

## SATURDAY

**THE SATURDAY EDGE**  
(Roots) 8am-12pm  
A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits!  
stevedge3@mac.com

**GENERATION ANNIHILATION**  
(Punk) 12-1pm  
On the air since 2002, playing old and new punk on the non-commercial side of the spectrum. Hosts: Aaron Brown, Jeff "The Foat" Kraft. Website: [www.generationannihilation.com](http://www.generationannihilation.com) and [www.facebook.com/generationannihilation](http://www.facebook.com/generationannihilation)

**POWER CHORD**  
(Metal) 1-3pm  
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff, Marcia and Andy.

**CODE BLUE**  
(Roots) 3-5pm  
From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul.  
codeblue@buddy-system.org

**THE LEO RAMIREZ SHOW**  
(World) 5-6pm  
The best of mix of Latin American music.  
leoramirez@canada.com

**NASHA VOLNA**  
(World) 6-7pm  
News, arts, entertainment and music for the Russian community, local and abroad.  
nashavolna.ca

**SYNAPTIC SANDWICH**  
(Dance/Electronic) 9-11pm  
If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you!  
www.synaptic sandwich.net

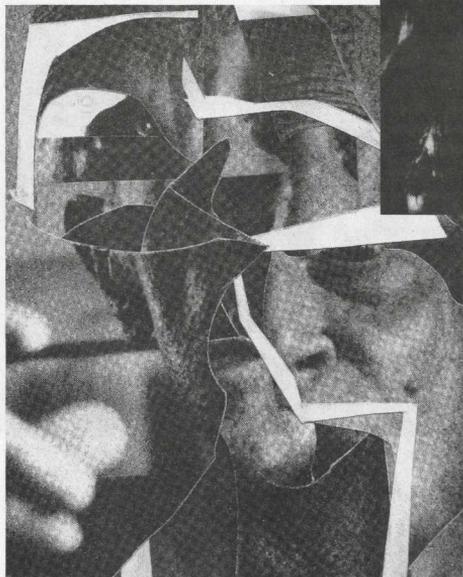
**RANDOPHONIC**  
(Eclectic) 11pm-1am  
Randophonic is best thought of as an intraverbal jukebox programmed by a vast alien living intelligence system which has no concept of genre, style, nation states or even space-time relevance.

ART  
PROJECT

OFFICE  
SUPPLIES  
INCORPORATED

→  
*collage with photocopies*  
10" x 17"

↓  
*collage with photocopies*  
10" x 12"



Office Supplies Incorporated is a self-taught Vancouver artist. He works in collage and print making. He is showing new work in the Black and Yellow Gallery at the Waldorf Hotel  
March 1st – April 1st.

→ [officesuppliesincorporated.com](http://officesuppliesincorporated.com)



↑  
*collage of screen prints*  
24" × 36"

←  
*screen print*  
24" × 36"

→  
*collage of screen prints*  
60" × 84"





↑  
screen print  
24" × 36"

↓  
screen print  
24" × 36"



# UNDER REVIEW



## ARTHUR KRUMINS THE PEN OF A READY WRITER

(Independent)

The sophomore effort from local musician Arthur Krumins (also of the band *Murder Castle*) is basically what you would expect from a folk-driven singer-songwriter. His second album, *The Pen of a Ready Writer*, is mostly comprised of mellow, acoustic songs accompanied by Krumins' light vocals, singing about nature, love and various forms of rambling.

Songs on the album have a Dylanesque quality, sounding like the lighter side of *Freewheelin'*, but leaving any politics or moral messages out of the picture. Like his debut *Beginning Songs*, *The Pen of a Ready Writer* features an acoustic guitar and vocal as its base, but unlike the debut, which consisted of only those two elements, Krumins has stepped things up a notch gather-

ing an assortment of collaborators in the studio to fill out the tracks.

Dubbed, "the Vancouver Pop-Music Resisters Union: Local o," they are scattered throughout the album with sitar, violin, djembe, harmonica, clarinet, flute and even a toy piano. Krumins is also frequently joined by soft female backing vocals, with all elements taking the songs just beyond the realm of a campfire sing-along.

This is a very gentle record that can play quite comfortably in the background, without any interruptions or sudden spikes in activity, rolling along as quietly and consistently as a river. The only detraction is how Krumins' voice tends to falter and squeak every so often. And with songs that are so minimalist in nature that feature his vocals at the foreground, this unfortunately makes these quirks the centre of attention. Otherwise this is a very decent slice of contemporary folk.

—Coleman Ingram

## THE BELUSHIS SHAKER

(Independent)

The Belushis could drive a man to drink, fight and screw. Although they'd probably also drive you to make friends with whomever you dirtied

knuckles with for the sake of good fun. Not ones to pretty-up their image, The Belushis come from the world of beer-stained jeans, hard work and hard play, and the drunk, sweaty and totally shameless Vancouver-based four piece hold nothing back on their latest release, *Shaker*.

Guitarist Gerry Clipperton's riffs are sometimes reminiscent of *Angus Young* if he had been bullied in the schoolyard by *Turbonegro*, while vocalist/rhythm guitarist Kirk Macdonald evens out the edges while helping to maintain the intensity of the unit as a whole.

The themes of working, drinking and good times are favored heavily on *Shaker*, and that's just fine, because it works. "Bang Your Drink Down," one of my favorites, is a rousing call to stop messing around and get to partying, and bassist Ferdinand Belland does an excellent job of tapping into his inner Lemmy.

What makes the Belushis good is their unrelenting raw energy. Listening to *Shaker* from start to finish is almost as exhausting as watching their riotous, sweat-drenched live shows, and in an evolving world of music that is seeming to veer closer to alienation through electronics, it is good to know there are still some

purists out there who just want to rock the fuck out!

—Nathan Pike

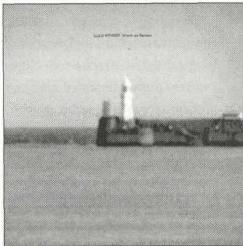
## BIG NOTHING FEEL FRIENDLY

(Independent)

Big Nothing is everything that was good about hard music in the late '90s. It's hard not to reflect on days of youth while listening to *Feel Friendly*. Formally a much mellower band play-



ing under the name *A Pale Blue*, Big Nothing turns the volume and tension way up, and the shift in sound and energy they have created is impressive. Recorded at The Hive studios with producer Colin Stewart, *Feel Friendly* is rough around the edges without being sloppy, and carries a quality that the musicians understand and trust in each other's ability.



The first track, "Animal," and last track, "Psychosomatic," could both pass as respectful nods to *Nirvana*, while "Tethered Heart" has a *Mudhoney* thing going on. Certainly not reliant on easy comparisons to the notorious purveyors of the grimey Pacific Northwest sound, Big Nothing shows off their ability to stand strongly within their own sound as well, which is apparent on the easy-shifting gears of "Apathy" and the title track, both of which are winning my ears over more with each listen.

If you grew up loving the raw sounds of grunge and d.i.y. garage rock, then *Feel Friendly* will undoubtedly hold great appeal. Big Nothing is worth keeping an eye on.

—Nathan Pike

## CLOUD NOTHINGS

ATTACK ON MEMORY

(Capitank)

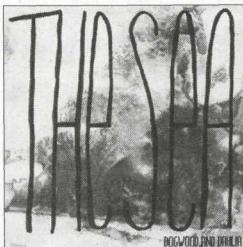
Sometimes it takes a fairly hard rocking album to refresh an otherwise lethargy-afflicted music library. Cleveland, OH's Cloud Nothings returns with his second official full-length effort, *Attack on Memory*, and right off the bat, a noticeable difference in production and direction from past albums can be heard.

Dylan Baldi's one-man act as Cloud Nothings has since formed into a full-fledged band, and the release of their new album showcases the band's unprecedented potential. Studio-produced in Chicago with the help of Steve Albini, *Attack on Memory* is a sharply refined production that

still retains much of its former lo-fi aesthetic and grit, as heard in Baldi's previous albums.

Album opens "Not Future / No Past" and "Wasted Days" seem a little disjointed in relation to the rest of the album, but each successive listen appropriates that sensation as a derivative embodied in the album's other six tracks. Closers "Our Plans" and "Cut You" are the more pop-punk-oriented and hook-driven tracks, and carry the album into a classic Cloud Nothings finish.

It's quite apparent that Baldi's take on garage punk had always circulated around a raw, angst-driven delivery, and this album proves to be no different, except that everything



has been taken up a notch: higher fidelity, lengthier songs and a more sincere and plaintive demeanor that's drenched in minor keys, and propelled by bolder guitar and drum work. The result can be described as an emphatic aural assault to the ears that Cloud Nothings followers will find fully satisfying.

—Sonia Sophia

## DOGWOOD AND DAHLIA

THE SEA EP

(Independent)

Dogwood and Dahlia's five song EP, *The Sea*, released in December, is the followup to last year's *Nixie to Meet You*. The EP opens with an upbeat, exciting mood that praises the beauty of the Vancouver ocean-scape. Singer

Sydney Torne expresses her gratitude to live in the beautiful place, as she repeats "You look beautiful today" in her cheerful tone, which emphasizes the appealing beauty of the sea. The Sea seems to track the growth from cheerful childhood to mature adult-



hood, while the music turns up perfect pieces of melody.

On "Wild Oats," Neil Smith recalls his rebellious youth, when he indulged himself with smoking and drinking. In the song "Lancaster Bomber," Dogwood and Dahlia sing an ode to the bittersweet history of the Vancouver sea, as the expressive lyrics mix with the sound of a trumpet and banjo, carrying a mood of deep meditation.

Throughout the EP, both male and female voices are playful, and together relieve the overall sorrowful atmosphere. This is emphasized with lyrics like, "We joined the choir / We sang aloud together a song! That made the fire lighter." The fifth song "Whoso List" is referenced from the story of Sir Thomas Wyatt's poem "Whoso List to Hunt." It expresses the singers' passion in pursuing their beloved, but ultimately, fell short.

—Liya Zhuang

## GRIMES

VISIONS

(Arbutus)

Grimes, a.k.a. the Vancouver-raised Claire Boucher, has been getting lots of hype in the press, and deservedly so. *Visions* is one of those game-changing albums that will have untold influence on everything relevant that

comes afterward. Boucher has stated her desire to fuse the pop star and the producer, and *Visions* is the proof in the pudding that she has succeeded. You need to see a video of her performing to really grasp what is going on; the way she juggles sequencing, playing the synth, and looping her ethereal vocals is truly awesome.

The beats are groovy and complex, combining elements of dancehall, hip-hop, house and other bass-centric styles. But it is Boucher's growing mastery of her own voice that really makes *Visions* shine with such sonic brilliance. This album has a shape-shifting versatility that makes it equally appropriate for an all-night rave as for tripping out on the couch with your headphones on and the lights off.

Unlike many artists who seem to transparently create for the sole purpose of being praised by others, Boucher's work feels internal and transformative, even—dare I say—spiritual. This music is the diamond fruit of the soul, both an offering and an invitation. *Visions* is not looking for attention, it's more like the desire to share awareness of something precious and ephemeral, like having a stranger approach you on the street and point out a beautiful rainbow you hadn't noticed the moment just before it faded away.

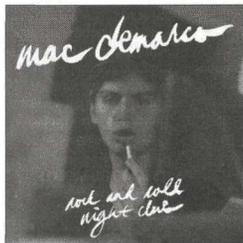
—Andrew Reeves

## MAC DEMARCO

ROCK AND ROLL NIGHT CLUB

(Captured Tracks/Green Burrito)

Following his departure from Vancouver to Montreal early last year, Mac DeMarco (previously *Makeout Videotape*) has finally compiled his efforts into a proper release for Brooklyn label, Captured Tracks. The album cover—a mirror image of DeMarco applying deep red lipstick—alludes to the 30 minutes of lo-fi gender crisis and uncomplicated jangle pop that elaborates on *Makeout Videotape*'s motifs of masculinity, prolonged ado-



lucence and blue jeans accompanied by hypnotic reverb.

Rock and Roll Night Club is a focused realization of DeMarco's new age crooning. His languid melodies are strikingly seductive with their patient simplicity and uninterested demeanor. Here, DeMarco has mastered the essence of charm, playing hard to get for half an hour and leaving you with an inexplicable craving for more.

The EP begins with the title track, a sleazy recollection of DeMarco's search for love in a lonely city. This



theme extends into "Baby's Wearing Blue Jeans," an upbeat tale describing the sex appeal of specific jean characteristics rather than sex itself. An awkward rhythm similarly guides the playful conception of urban masculinity rooted in cigarettes, and again, blue jeans on "I'm A Man."

But it's not all honky-tonk for DeMarco, as the pop lullabies of "One More Tear to Cry" and "European Vegas" are perfect companions to a dejected, sleepless night. Be sure to note that the extended CD version includes two bonus tracks originally released under the Makeout Videotape

moniker. "Only You," a forlorn tale of love lost drenched in pop decadence, makes the extended version a worthwhile purchase. Otherwise buy the vinyl; it'll be worth money some day.

—Robert Catherall

### OLD MARE YOU DESERVE MORE (Independent)

Old Mare's *You Deserve More* serves a multitude of purposes, including being a soundtrack to driving around your hometown or writing a sincere letter to a former flame.

Predominantly country, but without the overwhelming sap that usually comes with the genre, the five-man band from Abbotsford have a tendency to wear their emotions on their sleeve. The opener, "Pistols at Dawn," is a prime example of this, introducing the listener to a simpler time full of gentlemanly gestures and falling in love under the cherry blossoms.

While the majority of the album maintains a gentle feel throughout, which lulls the listener with soft guitar chords and lingering trumpet sounds, the penultimate track, "Cloak and Dagger," fills the necessary quota of songs that allow the band to just simply rock out, which fittingly leads up to the closer, "Waiting," a somber serenade seemingly tailored to personally address whoever happens to be listening; an appropriate conclusion for such a heartfelt group of songs.

Although its songs are honest, a recurring theme that the album could do without is the frequent repetition of song names in the majority of the choruses. Without using the track listing as a cheat sheet, one can listen to the entire album and be able to accurately pick out the line that makes up the song's name.

**Song title repetition aside,** *You Deserve More* acts as a sincere collection of emotions paired with the appropriate musical accompaniment. It's an album that makes you feel homesick,

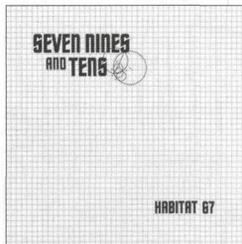
even when you're still living in your parent's basement.

—Jacey Gibb

### SEVEN NINES AND TENS HABITAT 67 (Independent)

With their latest release, *Habitat 67*, Seven Nines and Tens offer a visceral fusion of progressive metal and ethereal space rock, and the amount of innovation and talent that this trio brings to their compositions is simply staggering.

To call their riffs titanic would be an understatement. The closing passage of "Crystalline Xanthine Alkaloid" threatens to crush the unprepared listener under its sheer colossal heaviness. However, the album finds its dynamics with songs like "I Grow



Tired," the most melodic track on the record, which recalls Porcupine Tree via its great sense of quiet/loud dynamics and winding, intertwining soft passages.

The group keeps things interesting by occasionally trading off their heaviness for more subtle jazzy jams, like "Retrograde Orbit," and by utilizing their great ear for dynamics to mix in gentle, almost soothing, shoegaze inspired guitar-work within their brutal, sonic heaviness.

The addition of keyboards also deserves notice as it adds immensely to the intergalactic atmosphere of the album, providing an ambient yet simultaneously melodic backdrop for the group's twin guitar attack.

*Habitat 67* is eclectic, challenging at times and strikingly beautiful. With this latest effort, Seven Nines and Tens prove without a doubt, that they are a force to be reckoned with, in this, or any other galaxy.

—James Olson

### VISTAVISION VISTAVISION EP (Independent)

These days, bands that specialize in folk-rock are about as unique as a pair of blue jeans. What started out as a refreshing hybrid revolution has fallen into a slump where it's hard to distinguish one plaid-clad artist from the last. But then a band like *Vistavision* comes along and reminds us of why they were so drawn to the genre in the first place.

*Vistavision's* self-titled debut EP starts off traditionally enough, with minimal instrument accompaniment and echoey vocals that send shivers throughout your nervous system. "Cold Ropes" showcases J.M. McNab's hollow voice exquisitely with a gradual incline, slowly working in commanding drums and more guitar prominence.

A welcome change of pace immediately follows the opener with "A Death in the Family," a number that forces you to air-drum the shit



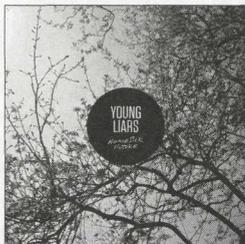
out of any nearby surface. "Black Cat" follows in a similar manner, but the rest of the album takes after the first track, putting out songs that are a healthy combination of part foot-tappers, part soul-searching slow

numbers. Clocking in at just under 26 minutes, the album's diversity is impressive without sounding scattered.

Comparisons are inevitable when any band emerges onto the scene, with McNab's vocals in particular causing me to think of **Fleet Foxes**. But **Vistavision** manages to brand their music with a more aggressive, jauntier vibe. Think Robin Pecknold, if his testosterone doubled and he saw some guy hitting on his girlfriend.

Like a thunderstorm, **Vistavision** finds a way to mix a powerful barrage with a calmness that drenches the listener in a satisfying musical experience, leaving them wanting more.

—Jacey Gibb



**YOUNG LIARS**  
**HOMESICK FUTURE EP**

(Nettwerk)

Vancouver quintet **Young Liars'** seven-track EP, **Homesick Future**, is pretty good for what it is. Which is to say, it is competently executed, danceable, synth-infused hipster disco pop. It is well put together, and suitable for parties or cruising

around in nice weather. It does not, however, come across as particularly innovative or deeply meaningful.

Whereas albums considered to be "great" seem to possess an ineffable quality, where each listening tends to reveal previously unnoticed layers of depth and nuance, **Homesick Future** comes across too much like a book of crosswords with the answers printed before the puzzles themselves; or like it's telling a joke to which you've already heard the punchline. There's something about this EP that feels finite and non-refillable, like a Bic lighter: once exhausted, it becomes just another empty shell of cultural debris to throw on the ever-growing heap of disposable crap.

To be fair, **Homesick Future** was digitally self-released by the band almost exactly a year ago, and is being re-released now that the band has been signed by Nettwerk. There are intimations of a proper full-length LP slated for release later this year, and hopefully **Young Liars** will continue to refine and develop their considerable potential. As it is, the tracks on **Homesick Future** are slick and predictable enough for commercial radio play, while the crowds present at the band's live shows prove their appeal to the Facebook generation. Whether they will be a flash in the pan or a star in the sky remains to be seen.

—Andrew Reeves

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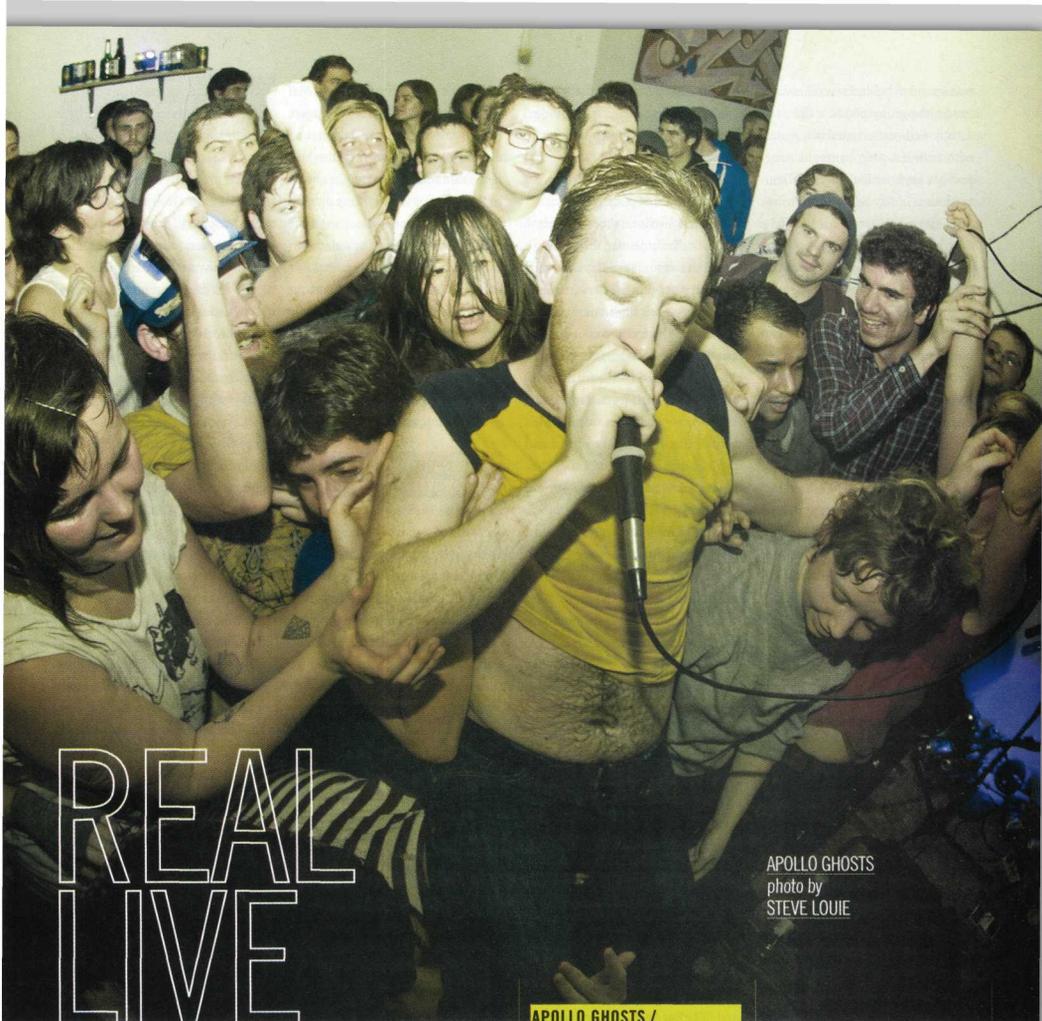
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# REAL LIVE ACTION

APOLLO GHOSTS  
photo by  
STEVE LOUIE

## APOLLO GHOSTS / JAY ARNER / MOVIELAND

February 10 • The Zoo Zhop

It seemed like everyone at the Zoo Zhop knew someone in upstarts Movieland. It wasn't that hard; the all-girl four-piece have their hands in a lot of honey pots, like Aunts & Uncles, Thee Ahs, Kidnap Kidx! and Narwhal. Fast, catchy songs give nods to Plumtree and even a younger Sleater Kinney. Like so many bands at their first show, Movieland suffered from lack of confidence and it was only towards the end of their set that

some louder, raunchier tracks (particularly "He Cares More If You Forget About Me," which is about one-night stands) got the girls moving with just enough riot grrl bite.

Moving from cute, angry girls to lush pop, Jay Arner and his as-yet-untitled backing group knew how to draw a crowd—more people had been turned away at the door due to capacity as the band got ready to play. This time around, Arner was in front of a distinctly '60s affair, filled with jangly guitar hooks. While I

was stranded behind several rows of heads, the group played a tight and mostly well-orchestrated set, replete with between-song banter as Arner and his keyboardist traded off guitar duties. It may be too much to ask for a second guitar, but it seemed a little silly trying to watch a six-string change hands on the small, crowded stage.

The quick break between sets let the crowd gulp down some fresh air outside the air-tight venue. I've got a confession: I'd never seen Apollo Ghosts before. Yes, I'd heard the buzz after every one of their sold out shows and I'd listened to Mount Benson when it was long-listed for the 2010 Polaris Prize, but fate had always conspired against me when it came to seeing them live. Thankfully, despite being packed like sardines the crowd responded so enthusiastically to everything Apollo Ghosts did that their set, collaboratively, was nearly perfect. Frontman Adrian Teacher skillfully blended art-rock, punk and a little introspective pop into something beautiful and beautifully entertaining. By far my favourite part of the show was the deceptively opaque lyrical content, simply delivered but full of poetic meaning, and the band blew my expectations out of the water without blowing my eardrums. Standout track "For What They Do, They Do" was lightning-quick but lovely, encased in shimmering guitar riffs and alternating smooth-sung and shouted verses. Even when songs threatened to spill over into lunacy, the band showed a marked level of restraint, choosing to end their set by enlisting the crowd to sing the chorus off a song on their upcoming LP instead of blasting everyone away in a wall of guitar rhythms. Suffice it to say, I won't be missing another Apollo Ghosts show, even if it's stuffed to the rafters.

—Fraser Dobbs

## GREENBACK HIGH / THE JOLTS / REAL PROBLEMS / CRYSTAL SWELLS

February 4 · The Railway Club

It was the conclusion to a ridiculously sunny winter's Saturday at one of Van-

couver's oldest venues, the Railway Club. It felt like summer again, packed to gills with a pile of people ready to drown their work week in noise and draft beer. What better conditions for a sweaty night of punk rock?

Crystal Swells hit the stage around ten with the three-man team doing a brief but awesome set of catchy, surf-infused post-punk. I was instantly hooked by their high-energy show, which had them cracking jokes and clearly having a good time. Aside from a few technical difficulties, the solid set finished with guitarist/vocalist Nick Price playing an outro whilst being hoisted up by the crowd and carried around on a friend's shoulders à la Ozzy and Randy Rhoads. Tons of fun and a great warm up.

Real Problems were up next, delivering their greaser-meets-punk brand of rock 'n' roll and generating the first moist pit of the night. They pummeled through a set sounding like *Supersuckers*-meets-Nashville *Pussy*, with the occasional breakdown riff and loads of wah pedal. It was also a bit of a red letter day for the band as they announced it was to be the last show for drummer Jonny Two Sticks. Thankfully, it's not the last for the band.

Up next were the Jolts, who did not disappoint in their *Ramones*/*Hellcopters*-flavoured, balls-to-the-wall rock. Turning up the heat in the already hot as hell bar, they ripped through tracks from last year's critically praised 8%, including "I Wanna Dig" and "The Dabber," as well as older tracks like "Gimmie Gasoline" and "The Bar Again." They also threw in a cover of the *Joneses*' "Pill Box" and finished the set with a rollicking sing along of the *Stones*' "It's Only Rock 'n' Roll (But I Like It)." It was a really tight set by a Vancouver staple with swagger and style to spare.

After a short breather, Jolts members Joshy Atomic and Matt Snakes went back onstage to play with Greenback High bandmates Beardo (of *Vicious Cycles*) and former D.O.A. drummer Floor Tom Jones. Despite playing to a smaller crowd, the pop-punk supergroup kept things rocking.

Influences ranged from *Against Me!* to the *Ramones* to *Stiff Little Fingers* (due in part to the fact that there is no discernible frontman and all members share vocal duties), while always maintaining a kind of '90s alt-pop groove. Their lone dedication of the night, "Bombs Away," was made out to Stephen Harper. At one point I saw two girls having a full-on makeout session before also noticing a couple almost boning near the table behind me. It was a hot night in the city for sure. Thank God, or more appropriately the devil, for rock 'n' roll.

—Coleman Ingram

## KHINGFISHER / WATERS / SHAUNN WATT

February 9 · The River Vintage

As I walked into what I imagine Neil Young's living room would look like, I arrived at the River Vintage shop on a rainy Thursday evening. Housing a calm folk/country urgency, the western textures and plaid coat-patterned walls set a defining atmosphere for the evening's acts.

Shaunn Watt (*Red Cedar* singer/bassist) was the first to set the audience under a sad spell. With well-commanded vocals, Watt's high falsetto empowered his painful lyrics. The lament in his first song, "In the light of the morning / I knew I would sacrifice you," presented a grand honesty, owing much to the tenets of country/folk tradition.

Conscious of this sorrowful tone and after playing a *Red Cedar* cover, Watt declared to the audience that he was going to try to make his set more "upbeat." A girl sitting near me responded with a rejecting, "No," and I couldn't help but agree. Thankfully, the songs that followed, "Every Golden Age" and a *Joanna Newsom* cover of "Does Not Suffice," continued the pleasant, down-beat trend; heartbreaking like the vocal styling of *Leonard Cohen* and comforting in the universality of that heartbreak.

The voice of Lindsey Hampton (performing under the moniker Waters) filled the room next, reminding me immediately of the hollow cries woven into *Bruce Springsteen's*

acoustic album *Nebraska*. Transitioning from that sound, Hampton and her accompanying guitarist Andrew Lee created a soundscape of thick reverb similar to the electro-acoustic sound of Portland's *Grouper*. The consistent tempo and angelic vocal layering in Waters' songs allowed them to roll forward as if fixed to a track. Despite a distinct similarity amongst all five songs, Waters demonstrated an appreciated ability to create both beautiful and menacing tones, giving her music the most powerful of ambient appeals.

Lastly, appearing before the audience with a classical guitar in hand, *Khingfisher* (*Hallow Moon* singer/guitarist Craig Alan Mechler) began his set singing, "Come to me my ocean breeze," in a sandy, personable voice. Pursuing a similar thematic conviction, he then performed another six songs, exerting a folk authenticity confirmed most symbolically by the twine string holding his guitar to its strap. As the audience listened intently to the poetry in his second song, "Good bye my love, hello sweet lonesome harmony," even the loveliness of his lyrics could not prepare me for what was next.

Attaching words to Villa Lobos' "Scottish Choro," *Khingfisher* sang his third song, "Speakin' Easy (Prohibition Blues)." Like a melody floating out of a Parisian cafe, Mechler's lyrics, paired with Lobos' melody, gave this song all the charm of a classic 1920's blues tune. His gentle proceedings concluded with a cover of "Georgia on My Mind," and a few of his own pieces like "Deep Blue Sailing Wind." After an urged encore, the audience, some sitting cross-legged in front of the stage, some standing framed by the merchandise, clapped and seemed pleased with the night's events. Truth is, sometimes songs about liquor and heartbreaks are just what you need to hear.

—Alex de Boer

## CHAINS OF LOVE / LOST LOVERS BRIGADE / VILLA KULLA / SLIM FATHERS

February 16 - The Biltmore Cabaret

It may have been a typical chilly and wet February night out for Vancouver, but inside the natty and nimble Biltmore basement, the mood was tender and welcoming for Chains of Love. Headlining a busy bill, and keenly aware of the buzz that's been building behind them for a year now, Chains and their musical playmates were poised to melt the winter tide.

Admittedly, my tardiness caused me to miss the first couple of acts—a shame as Slim Fathers made their live debut and Villa Kulla had previously left a lively impression on me in—I really had no one to blame but myself. But I arrived as the Lost Lovers Brigade claimed the stage and I was quickly smitten by the eclectic ensemble, who offered instant gratification. Normally a four-piece, and adding a violinist for a few numbers, their earthy post-rock-steeped-in-country zeal was playful and excited.

With a new LP, *Little Skeletons*, to hawk and with lead vocalist Elisha May Rembold channelling the grit of *Buffy Sainte-Marie* and *Patsy Cline*, the Lost Lovers Brigade are a band to keep a close watch on. Their songs of insomnia, heartbreak and shadows, occasionally in three-part harmonies (Rembold, joined by drummer Adrian Burrus and keyboardist Larissa Loyva), up the choral ante considerably. Closing their set with a shout out and dedication to *Phil Spector*, complete with a "Be My Baby" drum intro homage, the Brigade segued pitch-perfectly into Chains of Love's main attraction.

It's been exciting to watch Chains of Love grow, in a relatively short period of time, into one of the city's sans pareil performers. It wasn't that long ago that they made their live inauguration on the same stage they graced this night, and in the months since they haven't missed a move.

What's immediately apparent from this snappy six-piece is their flare for the dramatic. Vocalist Nathalia Pizaro's arresting presence and stirring,

red-hot vocals, were rife with tremor and sensitivity, and kept the band in motion. Chains of Love doesn't do anything in halves; they go all out, near-symphonic and full tilt for the duration. Any ink that's spilled on them invariably mentions the girl groups they carefully emulate; **the Ronettes**, **the Chiffons**, that whole marvellous milieu. Tracks like "Breaking My Heart" and "All the Time" certainly hold a strong **Wrecking Crew** tactility to them that's fully realized by the momentum behind their stage show. Playing songs mostly from their forthcoming release on Dine Alone Records, *Strange Grey Days*, the presence of *Phil Spector* loomed over much of their performance.

In a live context, seeing Pizzaro and guitarist/vocalist Rebecca Law Gray together, radiant and bewitching, with locks flowing to match their moving harmonies, it's easy to fall under their spell. Combined with Steve Ferreira's brash and buoyant drumming, it's a nostalgic throwback, sure, but not camp, and not the least bit pedestrian. There will always be a musical revival of some sort taking place, however, it would be a mistake to lump Chains of Love in with anything that's superseded or passé. This is one chain you'll be thrilled to be tethered to.

—Shane Scott-Travis

## VERONICA FALLS / BLEACHED

February 20th - The Media Club

Walking through downtown Vancouver on a miserable, rainy Monday brings me to the sanctuary of the Media Club. Entering this rectangular room, only the Persian rugs and gold framed mirrors leave a decorative impression. Mostly there seems to be a lot of open space to shrug at (and not enough tables or chairs). I do however quickly start to consider the intent behind this aesthetic; perhaps to provide the live acts with the freedom to impress their own personality onto the place; to let their sound clutter the walls and pattern the seats.

Lead singer/guitarist Jennifer Clavin is the first thing I notice as Los Ange-

les-based Bleached begins their set. Sporting velveteen pants and a muted orange shirt, she seemed effortlessly cool standing front and centre on stage. Accompanied by her sister Jessica, both girls strummed black and white guitars as they deliver danceable garage rock to the audience. Formerly known as *Mika Miko*, the duo, combined with their current bassist and drummer, move their music forward with a catchy consistency. Playing their well-reviewed single "Electric Chair," third in the set, Bleached demonstrates the effectiveness of letting their simple lyrics float over weaving, fuzzy guitars. Next they played the bouncy tune "Think of You," with its charming "ooh ooh" pulse, transitioning soon after into the catchy favourite, "Searching Through the Past." Ending their set with "Ain't No Friend of Mine," Jennifer's vocals demonstrate an energetic pitch control, which adds character to the band's grungy noisecape. Not relying much on instrumental buildups or melodic changes, Bleached's success comes mostly from their "less is more" edge; decorating the venue with an accessibly cool rock 'n' roll sound.

As headlining band Veronica Falls got on stage, it's immediately apparent that they're a far more complex band than the openers. That's not necessarily meant as a criticism of Bleached, but more as a comment on style. With the combined talents of Roxanne Clifford and James Hoare on vocals/guitar, Marion Herban on bass, and Patrick Doyle on drums, Veronica Falls presents a melodic ghost chase.

Their sound is an alliance of tempo shifts. It relies on the coordinated back and forth between the drums and the guitars with the collaboration of their signature girl/guy vocalizing. As their set builds, there is a noticeable clarity to each tune. Every note is audible, moving in pattern and collecting to accumulate in a larger sound.

Within their first few songs, the band established a kind of dead-pan groove, which may be considered at least partially the product of their dark lyrical content. Indeed, playing some of their hits like "Bad Feeling" and "Found Love in a Graveyard," Veronica Falls reminds everyone that their foot tapping and head bobbing is to the tune of something rather sinister. Ultimately though, they communicate an overall dreamy charm, with their pseudo surfer-chant vocals and reverb-rich guitars.

And with the show coming to a close, the encore played by Veronica Falls seemed ornate, a final coat of paint to colour this previously plain venue.

—Alex de Boer



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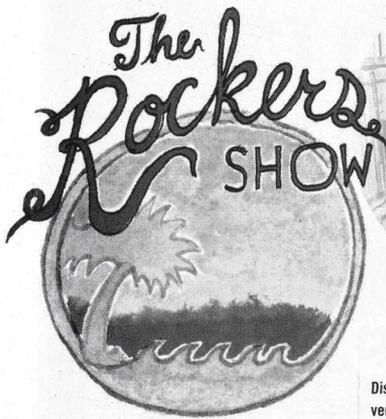
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# BILTMORE CABARET

## Biltmore MARCH CONCERT CALENDAR

*Featured Shows:*

	SUN	MON	TUE	WED	THU	FRI	SAT
APRIL 5 - THE WEDDING PRESENT WITH PINKY BIGGLES • GUESTS							
APRIL 11 - HANNA EL KHATER WITH TULANA PANTHERS • HARD DRUGS							
APRIL 27 - TENNIS WITH GUESTS							
APRIL 14 - BEAR IN HEAVEN WITH DODDORUMS • HOUSE							
	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>KITTY NIGHTS</b> NVC & COMEDY HOSTED BY THE PURRFESSOR WITH DJ TEDDY SMOOTH	<b>TEENAGE LIFESTYLE</b> WITH GAMES / PARTY / \$5.00 + SPECIAL GUESTS \$5 PER HOUR	<b>NINEKA</b> PUBLISH THE QUEST	<b>PAUL ANTHONY'S COMEDY VARIETY TALENT SHOW</b> WITH THE CHILDREN 90% DANCE PARTY	<b>THE LONELY FOREST</b> + GUESTS	<b>SIDNEY YORK + THE FORTUNATE ISLES</b>	<b>EAST VAN SOUL CLUB</b> ALLIUM, SUI, DANIE PARTY WITH DJ-SUM BOY - JONNY WAS	<b>BLACKOUT BEACH APOLLO GHOSTS</b> <b>GLORY DAYS</b> WITH AMY GAY (HUSBAND) + SINCEREY HANA + RICO UNO
	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>
<b>KITTY NIGHTS</b> NVC STYLE BURLESQUE AND COMEDY BURGUINNY BRAXX WITH DJ TEDDY SMOOTH	<b>MONGO BINGO</b> BILTMORE EDITION! HOSTED BY LIKE MEAT + THE KNIGHTS OF THE TERRIBLE \$1 FOR 1 CARD \$5 FOR 6 CARDS	<b>JAMESON'S BARTENDERS BALL</b> PRIVATE EVENT - BY INVITE ONLY -	<b>JUNIOR HIGH</b> + THE GAL PAL DIS 1% DRINK PRIZE WITH SPECIAL GUESTS!	<b>CLOUDS OF ANALOG</b> CD RELEASE PARTY RED VIENNA + VICTORIES	<b>BUCHANAN COE</b> CD RELEASE PARTY + TARRAN THE TAILOR LIFE SHOW ICE CREAM SOCIAL 50+ 40s DANCE PARTY	<b>WILLIAM FITZSIMMONS</b> + DENISON WITMER	<b>GLORY DAYS</b> ST PATRICK'S DAY PARTY + DJ GENE (RESERVE / FEAT / NOW) + RICO UNO
	<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>
<b>GIPSY MARKET</b> 5 P.M. - 11 P.M. / 5.00 25 TENDERS • DJ GENE	<b>TEENAGE LIFESTYLE</b> WITH GAMES / PARTY / \$5.00 + SPECIAL GUESTS \$5 PER HOUR	<b>ROBERT SCHWARTZMAN</b> (BOOKEND) THE RELATIONSHIP (BRIAN FELL O' WEEZER)	<b>TYLER BRYANT AND THE SHAGDOWN</b> + GUESTS	<b>PING PONG CLUB NIGHT</b> ROUND THE WORLD STYLE DANCE PARTY PROTEST FAMILIES • BALLS W/ILLUORIO FEATURING GREEN BURBURI TAPE CASSETTE DJ	<b>WHITE RABBITS</b> + GULL	<b>SHARON VAN ETTEN</b> + THE WAR ON DRUGS	<b>GLORY DAYS</b> WITH AMY GAY (HUSBAND) + SINCEREY HANA + RICO UNO
	<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>	<b>31</b>
<b>KITTY NIGHTS</b> NVC STYLE BURLESQUE AND COMEDY BURGUINNY BRAXX WITH DJ TEDDY SMOOTH	TBA	<b>BAHAMAS</b> + GUESTS	<b>ROCK FOR TIBET FUNDRAISER</b> WITH <b>SUNRISE</b> + GOOD PEOPLE	<b>DISORDER MAGAZINE FUNDRAISER</b>	<b>LADYHAWK + BAPTISTS</b>	<b>JOHN K SAMSON &amp; THE PROVINCIAL BAND</b> + SHOTGUN JIMMIE	<b>GLORY DAYS</b> WITH AMY GAY (HUSBAND) + SINCEREY HANA + RICO UNO



Sunday, 12:00 p.m. Not a soul at CTR. I was sitting in the lounge, waiting for a tentative Discorder meeting. I heard what I thought was the ghost mix emanating from the on-air studio. Suddenly, the studio's music became louder. I heard laughter and a merry Jamaican voice. I realized someone might actually be on the air. I smiled as I turned up the lounge radio. What I heard for the next three hours were positive vibes that would keep me smiling for many Sundays to come.

Fueled by the rhythm of the show's ska and reggae beats, I did some research on the awe-inspiring host. By 3 p.m., there was only one thing left to do: an interview. And even though that meeting was postponed, I didn't wait in vain, because I've now met a man who loves reggae with every inch of his soul: George "Reggae" Barrett, host of *The Rockers Show* since October, 1982.

[Interview has been condensed]

*The Rocker's Show*  
with **GEORGE BARRETT**  
intro and interview  
by **CHIRAG MAHAJAN**  
illustration  
by **MARK HALL-PATCH**  
photo  
by **CHIRAG MAHAJAN**

**Discorder:** *The Rockers Show* is among Vancouver's longest running reggae shows, second only to *The Reggae Show*, which you started in 1976 on Co-op Radio. Since then, you've received many awards for your broadcasting work. How does it feel to receive such praise from the community?

**George Barrett:** When I started *The Reggae Show*, it wasn't that popular because a lot of people didn't know reggae music. Some people even called it "reggie" [laughs]. Still, the community really enjoys what I play on both these shows. Now, many people know there are stations they can tune in to on the weekends to hear these vibes. I'm very proud of myself for starting something from scratch, like watering a plant and seeing it grow for 30 years. It feels so good to be a part of this community.

**Over the years, you've collected over 4,000 seven-inch singles, over 3,000 LPs, and over 10,000 CDs. How do you select your playlist from this massive collection?**

I have so many records. Too much! [laughs] I still get vinyls from people almost every week, especially from England. I listen to so much reggae that I am reggae. That's why people call me George "Reggae" Barrett. [laughs] I select the music when I'm at home. I sit down on Saturday night and listen and select. Some songs are good for some days, like February was black history month, so I try to pick songs for that. It takes some time to select my show, but I try to do it right, because sometimes there can be some swearing in the songs, so I have to listen carefully. On a Sunday, everybody wants it nice, warm and easy.

**Few people here know that you've met the King of Reggae. How did that happen?**

**Bob Marley!** Yes, he came here in 1978 [on the *Kaya* tour]. I left Jamaica in 1972, so when I heard that a band that we cherish over there was arriving in Vancouver, I was so excited! Bob played two sold-out shows in the same night at the same place, the Queen Elizabeth Theatre. I stayed for both shows! And when Bob was on stage singing "No Woman, No Cry," everyone had their lighters out! It was overwhelming! After the second show, I was in the dressing room with all of them: Bob, Carlton [Barrett], "Family Man" [Aston Barrett], everybody was there, chanting and talking about Jamaica. Carlton asked me, "George, what're you doing in Vancouver? There's nothing here!" And I said, "You're joking!" [laughs]. I hadn't started *The Rockers Show* yet, but they were a big influence. I played a lot of Bob Marley on-air to show how happy I was that Bob had come to town.

**What has been your most memorable broadcasting moment?**

There are several. I interviewed Burning Spear; I interviewed Joseph Hill from Culture. Another was when I received the Peter Tosh Memorial Award at the Canadian Reggae Music Awards.

**If you could only bring one album to a deserted island, which would it be?**

Bob Marley's *Catch A Fire*.

**What is your favourite CTR radio show, besides your own?**

I really like the *Friday night* shows, like *African Rhythms* with David Love Jones, and *The Basement*.

**What does the future hold for *The Rockers Show*?**

The future holds a lot, because CTR will be moving to the new studios in the new building, so I'd like to stick around for that. The community is changing, too. New vibes are coming in, because younger people now love the roots and dancehall. Even dub is rising up, and they're calling it dubstep. I like how they do it. They're using the same old dub, but they speed it up, put those effects on, they add in more bass, and then you hear "WUB-WUB-WUB-WUB." [laughs] I love it!

*The Rockers Show* airs on Sundays from 12 p.m. to 3 p.m.

# // CiTR 101.9 FM CHARTS

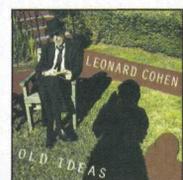
STRICTLY THE DOPEST HITZ OF FEBRUARY

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Rae Spoon*	I Can't Keep All Your Secrets	Saved By Radio	26	Bleating Hearts*+	Bleating Hearts	Independent
2	The Rain And The Sidewalk*+	Stuck	Independent	27	Various*	Bloodstains Across British Columbia	Mammoth Cave
3	A Place To Bury Strangers	Onwards To The Wall	Dead Oceans	28	Black Bananas	Rad Times Xpress IV	Drag City
4	Young Liars*+	Homesick Future	Nettwerk	29	Cloud Nothings	Attack On Memory	CarPark
5	Colourful Language*+	This is a Test	Independent	30	LOOM*	Epyllion	Independent
6	Yamantaka // Sonic Titan*	YT//ST	Psychic Handshake	31	Various*	Bloodstains Across the Prairies	Mammoth Cave
7	Elizabeth*+	Hazards, Horrors & Liabilities	Independent	32	Sissy*	March Of The Humans	Four O'Clock Sun
8	Phédre*	Phédre	Daps Records	33	Various*	Have Not Been The Same Vol. 1	Zunior
9	Grimes*	Visions	Arbutus	34	Threat Machine*	Threat Machine	Independent
10	D-Sisive*	Run With The Creeps	Urbnet	35	The Diodes*	Action/Reaction	Bongo Beat
11	Dixie's Death Pool*	The Man With Flowering Hands	Drip Audio	36	Wooden Ships	Remixes	Thrill Jockey
12	Howler	America Wake Up	Rough Trade	37	Animal Bodies*+	Kiss of the Fang	Sweating Tapes
13	Cate Le Bon	CYRK	Control Group	38	Bare Wires	Cheap Perfume	Southpaw
14	Leonard Cohen*	Old Ideas	Sony	39	Bry Webb*	Provider	Idée Fixe
15	Lost Lovers Brigade*+	Little Skeletons	Independent	40	Wintermitts*+	Oceans	Independent
16	Long Weekends*	Don't Reach Out	Noyes	41	Of Montreal	Paralytic Stalks	Polyvinyl
17	The Asteroid Galaxy Tour	Out Of Frequency	BMG	42	Imperial Teen	Feel The Sound	Merge
18	Redrick Sultan*+	Trolling for Answers	Independent	43	Gotye	Making Mirrors	Universal
19	Trailer Trash Tracys	Ester	Double Six	44	Duchess Says*	In A Fung Day!	Alien8
20	Charlotte Gainsbourg	Stage Whispers	Because Music	45	First Aid Kit	The Lion's Roar	Wichita
21	John K. Samson*	Provincial	Anti-	46	Crystal Stilts	Radiant Door	Sacred Bones
22	iVardensphere*	APOK	Metropolis	47	The Black Keys	El Camino	Nonesuch
23	Strange Boys	Live Music	Rough Trade	48	Hospitality	Hospitality	Merge
24	Portage and Main*+	Portage and Main	Independent	49	Nun Un*+	Nun Un II	Independent
25	Coeur De Pirate*	Blonde	Grosse Boite	50	Cowpuncher*	Call Me When You're Single	Independent

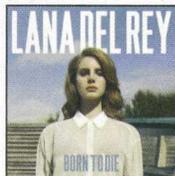
CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (\*) are Canadian and those marked (+) are local. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CiTR's music coordinator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

# Mature with Zulu

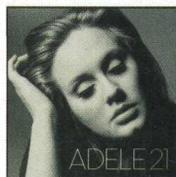
## Serious music for serious people.



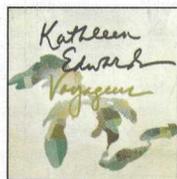
LEONARD COHEN  
Old Ideas CD/LP



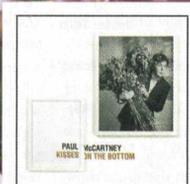
LANA DEL REY  
Born To Die CD/LP



ADELE  
21 CD/LP



KATHLEEN EDWARDS  
Voyageur CD/LP



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Kisses on The Bottom CD



GRIMES  
Visions CD



LAMBCHOP  
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