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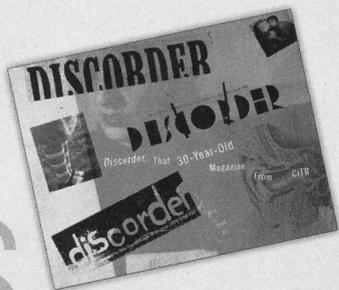
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EDITOR'S NOTE: ON TEAMWORK AND TACKY SWEATERS

The editor/art director relationship is an interesting one. It represents the struggle to balance creativity with constraints. Every month Jaz, the art director, and I, have our share of ups and downs at *Discorder*, whether it's a band I've slated to feature who just happened to break up a week before production, or an illustration submitted for a feature that had to get canned. It's funny behind the scenes sometimes.

This final issue of 2012 was a bit backwards. While contemplating the JanCember cover, nothing was really getting me jazzed. But if one thing does, it's a list: digestible bites of Best-Ofs and Worst-Ofs; the stuff that churns up banter and opinion-spouting galore, while recounting a year's worth of highs and lows. We ask for staff picks each year, so I figured we should ask for our artist's picks this year, too. Cover solution? A visual list! A photographic tribute to all the great bands and artists we've featured in the past 10 issues. Clad in ridiculous sweaters and funny head adornments, obviously.

When I launched this group portrait scheme to accompany the feature to

Jaz, the look of horror on his face was indeed discomfiting. Logistical nightmare? Yes. Impossible. No. And we did it. While some of the bands were on the road or just busy, I think we wrangled together a pretty great cross section of the talent that we covered in 2012.

Speaking of wrapping things up, the SHiNDiG finals shake down on December 4 at the Railway Club. Be sure to visit us again in February, when you'll get to read all about the winner. Another bonus is the anniversary calendar we made for *Discorder's* 30th birthday, featuring 30 covers from 30 years of this fine publication. Perfect gift? Probably. Visit discorder.ca to buy yours while they last.

And with that, 2012 is basically over. I almost can't believe it. What a year it's been, and what a year we have to look forward to. 2013, here we come.

Read on and stay rad,
Laurel Borrowman

FEATURES

06 Miami Device: If you're looking for a quick-fix to get the Don Johnson-circa-1987 look, you're in the wrong place. But if it's infectious Afro-beats you're looking for, look no further.
07 Raleigh: *Discorder* sips tea with the lovable prog-folk trio from the city we love to hate.
10 Discorder's Staff Picks 2012: We listen to, write, and talk about music all year. Why would JanCember be any different? Read what our contributors' favourites were this year, in 75 words or less.
12 Portage & Main: Twangy country intersects with catchy pop on the Vancouver-based sextet's latest, *Never Had The Time*. No animals were harmed in the writing of this article.
16 Discorder Artists' Picks 2012: Our feature bands and artists don't just make music, they listen to a lot of it, too. Read on to find out what the people you love to listen to loved listening to this year.
18 The Sunday Service: Hey look! It's the greatest improv group that ever graced the earth and/or galaxy and/or entire universe. They have medals and trophies and stuff to prove it. We think.

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COVER photo by Ryan Walter Wagner, logo illustration by Gina MacKay. How many *Discorder* feature artists does it take to pull off the JanCember cover? This many. From L to R, **Front row:** Tim the Mute (Kingfisher Bluez), Greg Pothier (Dirty Spells), Crystal Dorval (White Poppy), Ian Kinakin (White Poppy) **2nd row:** Adam Fink (Gang Signs), Ryan Betts (Dirty Spells, The New Values), Emily Bach (Dirty Spells), Jahmeel Russel (Fine Times) **3rd row:** Doug Phillips (Dirty Spells), Paul Anthony (Talent Time) **Back row:** Adam Sabla (The New Values), Tariq Hussain (Brasstronaut), Matea Sarenac (Gang Signs), Peter Ricq (Gang Signs), Kevin Doherty (Weed), Will Anderson (Weed), Jeffrey Powell (Fine Times) Want to look rock'n'roll like this for your next gathering? Hit Community Thrift & Vintage at 41 W Cordova St. They styled most of these fine folks here, and they'll style you, too (not just in holiday sweaters, guys).

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REGULARS

04 **Here's The Thing** Death & Taxes
20 **Calendar** Kurtis Wilson
22 **Program Guide**
26 **Art Project** The School of the Free Hammock
29 **Under Review**
33 **Real Live Action**
35 **On The Air** The *Discorder* Show
38 **Charts**

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DEATH & TAXES

by **BOB WOOLSEY**

On January 1, 2012 transit fares in the Lower Mainland will be going up. Before you think that you see where I'm going with this, and stop reading because you're tired of people bitching about transit prices when at most times no one checks the tickets on the bus or the Skytrain anyway, please enjoy this brief disclaimer: I ride transit every day. I actually really like the Vancouver transit system. It gets me where I need to go on a pretty consistent and dependable basis. I don't make enough money to take cabs where I need to go and not even close to enough money to think about owning a car. Thus, I rely on the city for this essential service. I'm not one of those people who like to complain about the fact that you can't get a bus late at night or that Translink is a corporate hog who wastes money like a 16-year-old Bob Woolsey at a Star Trek convention¹⁾. End of disclaimer.

The situation in Vancouver is clear: we actually need more transit infrastructure. I don't normally have to ride the bus at 8:30 a.m. or 5 p.m., but when I do, I'm reminded of how crowded a lot of our main commutes are. The Evergreen Line and other upgrades to our system are desperately needed and prohibitively expensive. This is, of course, the reason why the government subsidizes Translink through many ways; one of the largest and most noticeable is the fuel tax.

IN OUR EFFORTS TO GET DRIVERS OFF THE ROADS IN FAVOUR OF MORE ENVIRONMENTALLY FRIENDLY OPTIONS, WE'VE ACTUALLY TAKEN TRANSLINK OUT AT THE KNEES.

Last year, 24 per cent of Translink's revenue came from the extra 15 cents per litre that was tacked onto gas bills in the lower mainland. As of July 1, that rate rose to 17 cents per litre.

Before you get too dazzled with all these numbers and facts while still being distracted by the image of my 16-year-old self standing in line for an autograph from red shirt crew member number three at that Star Trek convention²⁾, think about this: while the B.C. government has been funding Translink through this fuel surcharge, the City of Vancouver has been pursuing an aggressive anti-

driving campaign in an effort to get more cars off the roads of the city in favour of bikes, pedestrians and, yes, transit. Remember that other outcry over government spending recently? Does the term "bike lane" mean anything to you?

This leads to the kicker. In our efforts to get drivers off the roads in favour of more environmentally friendly options, we've actually taken Translink out at the knees. If you couple this declining fuel

tax revenue with the projected shortfall of funding over the next three years, Translink starts to look something like Bobby Orr circa 1977³⁾.

My question is, why was anyone surprised by this?

I have a theory. While all this hoopla with the bike lanes was going on and Gregor Robertson was avidly pursuing his dream to make Vancouver the Netherlands of the Pacific Northwest, no one actually thought he might be successful. It never crossed the minds of any of the Translink executives or B.C. government officials in charge of this

fuel tax. Why? Probably because a lot of them drive cars. Again, this is just a theory.

Here's the thing about sustainability and the three Rs, and all that other environmentally friendly stuff everyone is talking about these days: we have to mean it. Like David Suzuki means it. Otherwise, what the hell are we doing? I assume the idea behind the fuel tax, at least in part, was to discourage people from driving and to try to get them to take transit instead. And no one in that meeting said, "Hey, this could be a slippery slope guys!" because no one in that meeting actually thought that anything could tear the dedicated North American commuter from their beloved car. Just like how the red shirt crew member never thought twice about going on that away mission⁴⁾.

- 1) I only actually spent about \$60 at that convention, but adjusted for inflation, that's nearly \$87.50 by today's standards.
- 2) I'm not actually that lame. I only stood in that line because my parents wouldn't let me stand in the Captain Kirk line since it was way too long and would have taken hours.
- 3) Bobby Orr had really bad knees.
- 4) The red shirt crew member always died. Always.

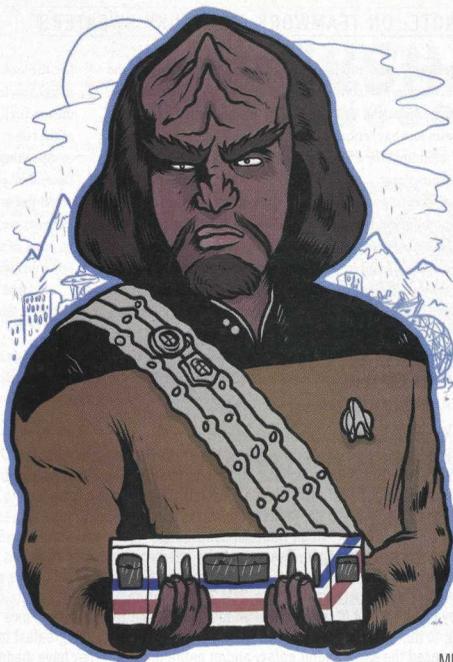


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by JAVIER BADILLO

Miami DEVIce

It is possible that Vancouver's Miami Device, after years of grinding the pavement, have learned to be as adaptable as their city's urban landscape. Move out before you get done in, seems to be the mantra of their upcoming debut album *Monopoly*.

Disorder spent an afternoon with nine of the band members at Muster Studio, an eclectic art/music space on the Downtown Eastside, discussing their name, their influences, and how they beat the odds to produce *Monopoly* in pure d.i.y. blood, sweat, and tears.

"The songs were recorded at places that don't exist anymore," says Brandon Hoffman (guitar) after the nearly two-year recording marathon. "Half of the album was recorded at my old house, which we dubbed 'Gladgnome,' until the house was demolished."

Adrian St. Louis (drums) finishes Hoffman's sentence like only a bandmate could. "So we took the recording to my old house, which we dubbed 'Graceland,' and finished the process there. I had to move out because the house had to be demolished as well," he laughs.

The result, recorded, mixed, and mastered by Hoffman, with assistance from Leathan Milne (guitar), is a 40-minute ride of punchy, pure-quality Afro-beats. This is a record that oozes love for the craft. And evictions aside, this floor-shaking group of musicians—10 in their current lineup—and their trumpet, trombone, tenor and baritone saxophones, synths, guitars, drums, congas and shekeres (the bead-wrapped wooden ball that sounds like brushing your teeth) have been forging their own brand of upbeat, original, mostly-instrumental melodies for a number of years. And with the December 4 release of *Monopoly*, Miami Device have officially arrived.

"The name [Miami Device] has nothing to do with the city," says St. Louis, the band's founding member. "There's a shaving product out there that, legend has it, shaves just enough to give men a five o'clock shadow. It's

called the Miami Device, and I've been looking for it for years without success." That was six years ago, and it would take four more to finally galvanize the current lineup, bringing a full, dynamic, and richly layered concoction of Afro-beat flavours, instrumental big-band American funk, and tropical reggae undertones, all siphoned through our Zen West Coast sensibilities. To compare Miami Device to their biggest influence, Nigerian musician, activist, and Afro-beat legend Fela Kuti is just scratching the surface. This group offers a fresh take on polyrhythms, chants, and horns.

Monopoly's fourth track, "Indian Arm," is a chilled out theme that starts with a driving reggae/funk guitar riff by Hoffman and Milne, later transporting us into familiar groove with Mike Pratt (tenor sax), Langston Raymond (trumpet), Tim Sars (baritone sax), and Kevin Tang's (trombone) perfectly harmonized brass section, while St. Louis, Syd Beagle (congas), and Justin Kennedy's (shekere) plunk together tight, lively percussion. In the end, the song opens up to a mellow, misty, and cool vibe, with a brilliant outro featuring St. Louis' splashy ride cymbal and Georges Couling's blissful organ solo. It's reminiscent of Ray Manzarek's dreamy rambles on "Riders on the Storm."

With plans to tour next year, the band's ambitions are patient, large, and long term. They briefly experienced life on the road, playing Whistler and Osoyoos in 2011 and 2012, and have shared the stage with notable international artists like Canadian rapper/songwriter k-os, Brooklyn electro-funk ensemble Chin Chin, and Chali 2Na of Jurassic 5 and Ozomatli fame. With these credits to their name, it looks like Miami Device are here to stay. And very likely with more solidarity than the changing Vancouver cityscape.

Miami Device throw their record release party on December 1 at Sideshow Studios, (5 W 2nd Avenue) with guests Whiskey Chief. Doors at 8 p.m. \$10 cover.



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ANNE EMBERLINE



It's late autumn, the air crisp and chilly as the wind rises, scattering leaves wildly, making everything burst with a strange and strangled beauty. The warm, brightly lit Googly Eyes Studio fills with laughter as I sip tea with two thirds of Calgary's delightful folk pop purveyors, Raleigh. They've been diligent and driven lately; recording and touring steadily while still finding time to gab and gambol between mixing sessions on their sophomore LP, *Sun Grenades* and *Grenadine Skies*, set for a spring 2013 release.

The captivating Clea Anais (vocals/cello/piano) underscores Raleigh's regard for western Canada. "Vancouver is the cultural hub of the west and we come here a lot. The music scene here is closely tied to Calgary's and there's always a lot going on."

"We're very much connected to the Calgary scene," adds an affable Brock Geiger (vocals/guitar/bass). "Our style of music has lent itself to participating in different niches in the Calgary community; from the bar scene to the folk festival and beyond. We're not leaders of any one scene but we've made ourselves available to many."

Anais and Geiger lead prolific musical lives beyond Raleigh (between them they play in the Dudes and Dojo Workhorse, amongst others), as does their deftly skilled drummer Matt Doherty (*Axis of Conversation*, *High Kicks*). But for working musicians to play in multiple bands is fairly common, especially in a sometimes fickle musical milieu.

"Having grown up and cut our teeth in Calgary," Anais says, "our various projects have allowed us to really get to know the artists there and it's a very supportive and fostering place. I'm happy in Calgary, but I would love to try out a larger city at some point."

This wanderlust may be what routed Raleigh to Montreal's venerated Hotel2Tango Studio—recording destination for legendary acts Arcade Fire, *Godspeed You! Black Emperor* and *Thee Silver Mt. Zion*—to record their follow-up to 2011's glowing debut, *New Times in Black and White*.

"Ultimately, we took a chance," gilds Geiger, "but it was a safe risk, for me, knowing that some of the best albums around were recorded there by Howard Bilerman, with assistance by Greg Smith."

"China Flowers," a cut off the forthcoming LP, begins with a brambly brush of guitar that gives

way posthaste to a sweetly obliging cello melody as Anais mews auspicious and hopeful. Whether live or recorded, they are their own universe with their own cosmology and gravity.

"We were quite prepared when we went into the studio," Anais says. "We had the songs ready and we knew working with Howard was going to be a lot of live, off-the-floor stuff. In our minds we had a lot of things mapped out, but we wanted to add to our sound, so we used French horn, trumpet, and a saxophone, and in that respect, it was new to us. With these elements we expanded on our trio."

"This one really takes on a new life for us," Geiger adds, happy as a kid on Christmas.

With mastering nearly complete and the band seeking label backing, music fans can expect Raleigh to be touring a lot behind this release as well.

"We plan to release it properly and support it properly," Geiger says with good grace, anticipating more live shows and time on the tour treadmill.

"I control the gears for you..." Anais sings, more pop than rock, a sort of Baroque measure that's frequently heart-piercing and precise on

"WE WERE QUITE PREPARED WHEN WE WENT INTO THE STUDIO," ANAIS SAYS. "WE HAD THE SONGS READY AND WE KNEW WORKING WITH HOWARD WAS GOING TO BE A LOT OF LIVE, OFF-THE-FLOOR STUFF."



"Inside Lines," also from *Sun Grenades* and *Grenadine Skies*. It pulls the listener in instantly with its beauty, colour, and pastoral conjuration. Cello notes pop and glow like stars—at times fleeting and giddy—as male/female harmonies, precious and fey, but potent, resonate like church bells.

"Our sound is constantly evolving," says Geiger. "In the past we described ourselves as folk, but we've gotten more interested in bigger arrangements and song structure. We joke that it's sorta prog folk," he adds with a grin. Geiger may be close in his definition, but Jethro Tull, Raleigh ain't. They're more new-fashioned and transformable than that.

"We stay away from playing stylistically in any one genre," Anaïs adds. "We're more interested in fleshing out ideas, having fun, and stretching our material into different directions. It's hard to say exactly what genre St. Vincent is or Dirty Projectors are, and while we aren't looking to duplicate what they're doing, we similarly don't want to easily fit into one classification."

Trainspotters be damned, not everything can be put aside and pigeonholed.

"I like to set up that we're a guitar/cello/drum trio," Geiger says. "Our use of these instruments nets us a larger sound. We aren't trying to fit into a blueprint, but our two albums are tied together by the instruments and the players. Sound-wise, it's matured as our band has grown. I feel we're naturally coming into our own."

Refracted through their personal lens, Raleigh inhabit a shape-shifting capacity. Doherty, a deep-pocketed drummer, helps flesh things out as he gathers momentum like a locomotive while Geiger's guitar bursts over Anaïs piano notes that drop like rain. There's something in their music that draws you near, makes you still a moment. Silent, perhaps, and observant. A Frankenstein of their own making, maybe. Made up of available parts and pieces as its palpable genius works, plays, and stirs.

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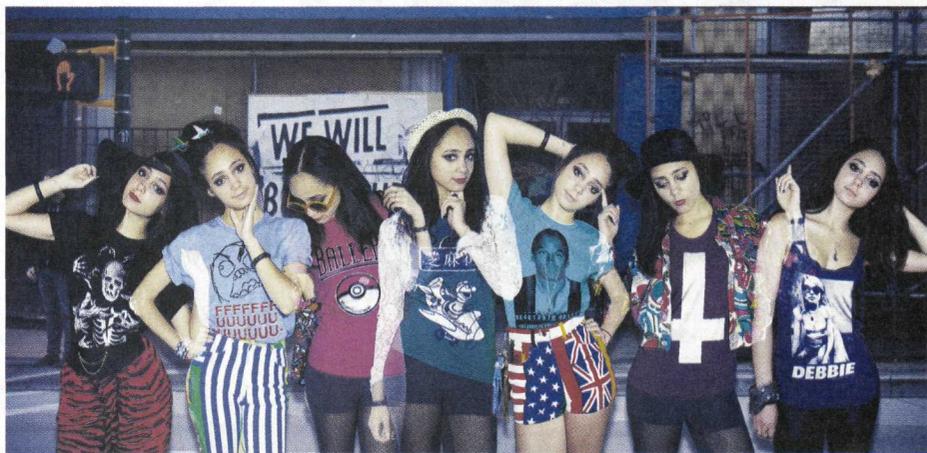


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2012

The CiTR and Disorder family know music. We write about it, we photograph it, we watch it, we sort it, we play it, and we listen to it. A lot.

If the Mayans are right and the world ends in December, at least we can go out knowing that this was a mighty high note to go out on. Here's our picks of 2012.

Jordan Ardanez, Under Review Editor

LOCAL: **The New Values, *The New Values*** A spfire of spastic, thrashy punk that pushes all the right buttons, everything on the New Values debut is propelled to the very brink of falling apart. If that wasn't enough, there's enough attention to song writing for an album's worth of catchy hooks, all covered by a patina of self-awareness and wit. The New Values show that it's possible to make energetic guitar-based music that sounds as interesting and creative as it is raw.

ANYWHERE: **Hot Chip, *In Our Heads*** This one caught me by surprise. I like dance music, and I like dancing; I am human after all, but I haven't encountered much of it this year. Maybe it was the bikinis and the beer-bike adventures that went to my head, but *In Our Heads* didn't leave my car stereo, and will forever make me think of Summer, 2012. And anything that so effortlessly makes you feel like sunshine is a winner to me.

Sarah Cordingley, Music Dept. Programmer

LOCAL: **V. Vecker Ensemble, *In the Tower*** I'm not entirely convinced that they're an "indie supergroup" as *The Straight* put it. Or even that they're some kind of avant garde ensemble of "musicians." But they do definitely pull off this lush 20 minute "composition."

ANYWHERE: **Deep Time, *Deep Time*** This might just be the catchiest, sweetest, most cat-themed thing that's ever happened to me.

Fraser Dobbs, Writer

LOCAL: **Ian William Craig, *Cloudmarks*** Not just one of my favorite local records this year, but one of my favorite records of all time, period. *Cloudmarks* is beautiful, haunting drone in the spirit of Eno's ambient series, flecked with tape-deck noise and unpredictability.

ANYWHERE: **Windy & Carl, *We Will Always Be*** Despite the horrendous first song "For Rosa," this is the definitive Kranky [records] experience. "Fainting In The Presence Of The Lord" is a gorgeous 19 minute journey into your own head.

Coleman Ingram, Writer

LOCAL: **Hoopsnake, *Knucklehead*** Straight up doom-metal from Squamish. There is obvious Sabbath worship here, which is ubiquitous with the genre, but Hoopsnake

hit all the other key elements that I love about stoner/doom on this five track outing: they have the occult sense of bands like Electric Wizard, shrieks reminiscent of Bongzilla and guttural growls like Deicide, lo-fi production like Eyehategod, but NOT the ultra-boring drone of bands like Sunn O))),

ANYWHERE: **Bloated Pig, *Made for Hell*** Calgary metal stalwarts get heavier on their third full length. Musically and lyrically darker than 2011's *Ways to an Early Grave*, *Made...* sees Bloated Pig exploring the fringes of their influences with up-tempo songs becoming faster, slower songs tuned lower, harsher vocals spitting out more cruel and disaffected words; it's just more severe in every way. So basically, it's fucking awesome.

Steve Louie,

Real Live Action Editor, Photographer

LOCAL: **Jay Arner, *Bad Friend*** I know it's not an album, but seriously this is what I've been listening to all summer and fall. I happened to be in Seattle when Jay Arner played their second show as a band at the Crocodile alongside Memoryhouse and Seapony. Wow. It also happened to be my birthday weekend. Wow.

ANYWHERE: **Holiday Crowd, *Over the Bluffs*** I listened to more seven-inches and EP's this year, but probably the most consistent album of those this year is *Over the Bluffs* just for the reason that it reminds me of beingamped to go to New York for NYC Popfest and the band actually played the festival.

Joni McKervy, Writer

LOCAL: **Capitol 6, *Pretty Lost*** These guys make me feel like this is my '70s, like we're all wearing suede vests and crocheted dresses, drinking in a saloon in the desert of California. Feels pretty good.

ANYWHERE: **Frank Ocean, *Channel Orange*** I haven't loved a whole R&B album since *Cooleyhighharmony*, so falling for *Channel Orange* was a big surprise. Beautiful and badass from beginning to end.

Duncan McHugh, Writer

LOCAL: **Peace, *The World Is Too Much With Us*** I've been a fan of Peace for a while, but the songs they're writing now are their best yet. I heard a lot of these songs during their Music Waste set in June and I was counting the days between then and the October release. The first single, "Your Hand In Mine," is my song of the year.

ANYWHERE: **John Maus, *A Collection Of Rarities And Previously Unreleased Material*** This is the year that I finally gave in and pledged allegiance to our Dark Lord John Maus. A couple of years ago, before I had gotten into his music, I heard he was playing the Waldorf on New Year's Eve and wondered why people would want to go to a show on a night with so many other things going

on. Now I know. This album collects songs from 1999 to 2010, and shows off how weird (and brilliant) Maus has been for a long time.

Cali Travis, Writer

LOCAL: **Apollo Ghosts, *Landmark*** Utterly unpretentious. The ultimate most fun you can have at a show, and at parties gets everyone sputtering, "Holy crap who is this?" And I'm like, "It's my friends, Apollo Ghosts. Duh." Except I'm sometimes nicer than that. An effing gem.

ANYWHERE: **Moonface, *With Sini!*: *Heartbreaking Bravery*** Spencer Krug is my hero. His every project turns to gold, and silk, and flames, and flowers. Moonface has been a personal and courageous endeavour, and unceasingly rewarding. This album was just that.

Shane Scott-Travis, Writer

LOCAL: **Chains of Love, *Strange Grey Days*** Wrecking Crew-style production by Felix Fung (the Phil Spector of the band) brings a wonderful *Wall of Sound* polish to these near-perfect pop confessions. Nathalia Pizzaro's pipes summon the Shangri-Las and the Ronettes with a serrated bite. Her harmonies with Rebecca Marie Law Grey are heaven-sent. This is a relevant nostalgic throwback love affair.

ANYWHERE: **First Aid Kit, *The Lion's Roar*** A lovely long player from Swedish sisters Klara and Johanna Söderberg, full of bucolic beauty that habitués of country-folk indie will quietly go berserk over. That "Emmylou" evokes the star-crossed heartache of Gram Parsons and Emmylou Harris while paying them both honest homage is one reason to cherish this record, and their honeyed-harmonies, soft as falling snow, is another. Tissues recommended.

Jordan Wade, Host of Disorder Radio, Writer

LOCAL: **Said The Whale, *Little Mountain*** It includes an eclectic mix of fast paced numbers with intelligent lyrics on "Loveless" and "Jesse, AR" and slow reflective tracks "Seasons" and "Big Wave Goodbye" complete with lots of local references to our city, our home. They even released a video series for all tracks on the album. Honorable mention goes to Vancouver's Fine Times.

ANYWHERE: **Tennis, *Young and Old*** With their nostalgic lyrics and enchanting melodies, Patrick Riley and Alaina Moore, a husband-and-wife combo from Denver, Colorado, perfected a distinctive sentimentality. Moore's smooth sweet voice is the sugar on top of this modern indie pop meets early 1960's surf rock hybrid. It's a winner from start to finish. Honorable mention goes to Australia's Tame Impala.

PORTAGE & MAIN

photos by
JONATHAN DY
lettering by
BRITTA BACCHUS

PORTAGE & MAIN

by ALEX
DE BOER

Vancouver band Portage & Main, have a familiar ring to their name. Although ostensibly titled by the windy and biting Winnipeg cross streets, the group makes bolder reference to the serene intersection of rural and urban Canada. Both with family in Portage la Prairie, Manitoba, lead singers, guitarists, and band instigators, John Sponarski and Harold Donnelly, aim to juxtapose their remote country roots with the notion of city, as represented by a main street. The idea is that when you stand at these metaphorical cross-roads, you'll find Sponarski and Donnelly's city-kid selves running in one direction, and the sweeping country sound they've come to craft running in another. Portage & Main is where they overlap.

With staggered arrival, I meet the many members of the country/pop band in their enormous East Van jam space. Amid Persian rugs and purple graffiti, Savannah Leigh Wellman (vocals), Ben Appenheimer (bass), Georges Coulling (keyboard,

vocals), Dave Gens (drums), Sponarski (lead vocals, guitar), Donnelly (lead vocals, guitar), and I sit and chat near the door, while the statuesque figures of assorted musical equipment balances our company on the opposite end of the room.

Immediately, something about Portage & Main strikes me as unusual. Searching for an official start to their timeline, they tell me that their debut show took place on March 18, 2011. The same date as the release of their first, self-titled album - not a typical sequence of events for a band.

As the story goes, old friends Sponarski and Donnelly accidentally wrote a song together while jamming one day. What began as an enjoyable incident, then evolved into a routine musical exercise. "We would get together like once a week in Harold's basement and hash out tunes," Sponarski explains. Soon enough, the pair had authored a whole collection of songs. Cataloguing them was the next step, and as Sponarski reasons, "We thought, 'Well if

...THEY WERE HEADING TO A TOUR-END SHOW IN LETHBRIDGE, AND DONNELLY DROVE THE BAND'S BUS OVER A DEAD DEER, THINKING IT WAS AN OIL SLICK ON THE ROAD.



we're going to record them, maybe we'll play them sometime, and then maybe we'll be a band."

As Sponarski and Donnelly make clear, this unique band approach is largely a reaction to being in so many bands that never put out records. "I didn't want to spend three years playing the Railway Club," says Sponarski. His disdain is not directed at the venue but rather the idea of getting stuck playing a rotation of shows attended by people who just want to drink beer. There is also the reality that audiences like to walk away with something in their hands. Having a band immediately armed with a record, website, and touring plans, helped Portage & Main attract fans right from the get-go. Sponarski sums up the band's initial and still existing attitude, "If we're going to do this, we're going to do this right."

After spending their high school days gigging in punk bands, Sponarski and Donnelly realized that country music is what comes naturally to them. Their newest album, *Never Had the Time*, is evidence of how effortlessly they are able to draw from this genre. Continuing as a progression of their first record, *Never Had the Time* is about as sincere as music comes. Produced and recorded by Couling at Deep Cove Studios, its songs are lush and heartfelt. Threaded with notes of pedal

steel guitar, the title track starts the album off with a distinct hat tip, while soft and stomping tunes like "Oona Jean" and "Sweet Darlin'" wave forward the Western introduction. According to Donnelly, "This album is an evolution. It's just us trying to get better at what we do." For an example, he cites the lovely Wellman/Sponarski duet "This Old Heart." This lament uses a delicate ripple of guitar chords to emulating the grieving tenor of heart strings played one time too many. Like Sponarski explains, "We're not trying to reinvent the wheel. It's pretty much a band that's firmly rooted in a tradition." That tradition is apparent not only in the album's five-piece-plus country instrumentation, but also in its lyrical content. Themes of personal growth, compromise, and heartbreak colour each song. Though warm and determined tunes such as "Lied to Me" and "As a Child" use the charisma of chorus and carefully timed guitar build ups to challenge their sombre subject matter.

Rolling forward with *Never Had the Time* in their rear view mirror, Portage & Main can also gaze back on the stirred dust of their past four tours. Although a group of friends, the band might be more aptly described as a family of passengers. And owing to their country sound, Canada's

prairie roads have suitably hosted some of their most memorable experiences. For example, the time they were heading to a tour-end show in Lethbridge, and Donnelly drove the band's bus over a dead deer, thinking it was an oil slick on the road. Or there was the intimate show they performed in a Yorkton, Saskatchewan coffee shop. Apparently Donnelly's attempts at stage banter went awry and he ended up saying, "I'm sure any other night of the week this place would be crawling with strippers," in front of a particularly sparse, particularly elderly audience. Experiences like these have brought both humour and camaraderie to the band's character.

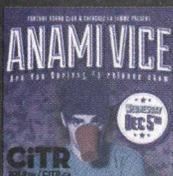
As Sponarski says, "Since the beginning of the band, it's been a real homegrown family. The people who are involved are like our best friends and the people we trust and have known for a long time. Everything is kind of like a team." Considering all that their teamwork has already accomplished, Portage & Main seems to be heading in a direction worth following.

Never Had the Time drops on January 22, 2013. Catch the album release show at the Biltmore Cabaret on January 25.

MORE INFO + TICKETS + SEE FLYERS + GUEST LIST AT
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SOUND CLUB



WEDNESDAY, DECEMBER 5
 CITR Presents
 Anami Vice "Are You Serious"
 EP Release Show w/ guests



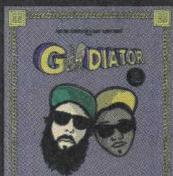
THURSDAY, DECEMBER 6
 CITR Presents
 Schiltzpopinov & School of Remix
 5 Year Anniversary
 Fort Knox Five w/ guests



WEDNESDAY, DECEMBER 12
 CITR Presents
 Argent Strand "Sailor Trash"
 Album Release Party w/ guests



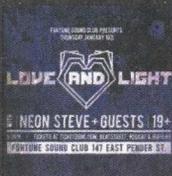
THURSDAY, DECEMBER 13
 Dirty Radio, ByStarlight
 Proper Villains, DJ Kenya



THURSDAY, DECEMBER 20
 gLAdiator, MarX
 Dr. Seiz, Okibi



MONDAY, DECEMBER 31
 NYE 2013
 Hedspin, MJE, Sailor Gerry
 Butter, Rizk w/ guests



THURSDAY, JANUARY 10
 Disorder! Presents
 Love and Light
 Neon Steve w/ guests



WEDNESDAY, JANUARY 23
 2 Live Crew
 The World Famous XXX Dancers
 My/Gay/Husband!



SUNDAY, JANUARY 27
 CITR Presents XXXYXX
 Cyril Hahn, Cam Dales
 Kline, Headspace



THURSDAY, JANUARY 31
 Disorder! Presents Kastle
 Max Ullis, Jake Dubconscious
 OKIBI, Kline

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DISORDER ARTISTS PICKS 2012

photo by
RYAN WALTER WAGNER
lettering by
ALEX HEILBRON

We at *Discorder* think we're pretty darn lucky to live in a city that's oozing with bands of all sorts. They make our ears feel really good. But you know what keeps us up at night? Wondering what the people we listen to are listening to.

Consider the mystery revealed. Read on to find out what the bands you are listening to are listening to.

Brasstronaut, May feature artists

LOCAL: **Japandroids**, *Celebration Rock* These songs really are a celebration. In fact, I don't think I've heard a song quite as anthemic as "The House That Heaven Built" in a long time.

ANYWHERE: Getting into **AC Newman's** new record, *Shut Down The Streets*. I've always loved the complexities of Newman's song structures. They're sophisticated and singable at the same time. If you care about song composition, it's fun to try and deconstruct what he's doing. If you don't, well, the songs are still highly satisfying to listen to.

Dirty Spells, April feature artists

LOCAL: **Needles/Pins**, *12.34* Punctual. Tight. Amphetamine-driven beats and disaffected lyrics. Catchy melodies. Sick garage riffs. Fucking riffastic! The ideal summer day: after-work sunbathing, pedestrian-dodging on the Seawall while biking to 3rd, or catching the sunset from Beer'n'Smokes Island. Party jams.

ANYWHERE: **Each Other**, *Heavily Spaced* Along with the Mandates and Brazilian Money, one of the sweet finds at Sled this year. Eerie melodies and driving beats that feel stuck in molasses. We think we might be playing a 45 backwards at 33. Deerhoof on Valium.

Fine Times, September feature artists

LOCAL: **Noble Oak**, *We Decline/Heaven EP* Three dreamy tunes that became a welcome addition to my nighttime

playlist. Credits to Noble Oak for evening out the mental chaos of my regular work week.

ANYWHERE: **TEEN**, *In Limbo* Lo-fi indie rock that's been buzzing in my headset ever since I saw them play at the Media Club. Each playback is a subtle reminder of how fantastic they were live and how hard I swooned at their show.

Gang Signs, September cover artists

LOCAL: **Grimes**, *Visions* We know she's technically based out of Montreal, but she's a local to us. Just a great great album. Easy second runner up, the New Values debut. Great songs! One of the few bands that is so killer live and put out a record that manages to translate that!

ANYWHERE: **Trust**, *TRST* If you've heard us and heard Trust you'd know that we would consider these guys kindred spirits. This record was a highlight of the year.

The New Values, November cover artists

LOCAL: **V. Vecker Ensemble**, *In the Tower* Psychedelic in all the right ways.

ANYWHERE: **Eagulls**, *Eagulls* Raw sounds from Leeds. You will have the song Moulting stuck in your head for days.

Nü Sensae, May cover artists

LOCAL: **White Lung**, *Sorry* Duh. The best part of the record is that it's 19 minutes. Rumor has it they are working on a 19 minute version of Pink Floyd's *The Wall*.

ANYWHERE: **Brothers Unconnected**, *Unrock the House* A two-LP live set the Brothers from Sun City Girls performed in Germany last year. It's got almost all the hits: "Soi Cowboy," "Rookobay," "Dreamland (For Dina)," "Horse Cock Phepner," and the insanely odd "Eyeball In A Quart Jar Of Snot."

Ruffled Feathers, April cover artists

LOCAL: **Jordan Klassen**, *Kindness EP* We played with Jordan in Victoria for Rifflandia and his band put on a really good show. He's in the Peak Top 3 this year and we're hoping he'll do well.

ANYWHERE: **Godspeed You! Black Emperor**, *Allelujah! Don't Bend! Ascend!* They were my favourite band when I moved to Vancouver years ago and this is their first new album in 10 years. I saw them play at the Vogue and there was a kid getting arrested for trying to sneak in multiple times, screaming, "You don't understand! I have to see this show! It's been 10 years!"

Tim the Mute, Kingfisher Blue,

September feature fellow

LOCAL: **Needles/Pins**, *12.34* What a great record! It doesn't even have to be so good, because it has "Drop It" on it and that could carry the whole thing on its own. I guess probably a few people picked that so I am gonna say the new Japandroids is awesome as well. Jesse Gander's production is a huge step up from the first album and it all just sounds so young and energetic and eager to show you how much fun it's having, which is great!

ANYWHERE: **Frank Ocean**, *Channel Orange* This is such a good record. I listened to it every day when it came out and am even coming back to it a few months later. It sounds great and it makes an excellent argument for the album format. I saw him at Coachella when he played "Thinkin Bout You" and when he hit that falsetto, it was insane. Girls were screaming and guys were throwing their hats in the air. Instant classic status!

Weed, May feature artists

LOCAL: **Cascadia**, *Conditionally* These guys are the best band in Vancouver. First time we saw them was at a weird show at the Biltmore and we were all hooked instantly. So many layers of grunge sediment with perfect pop melodies at the bottom.

ANYWHERE: **Naomi Punk**, *The Feeling* Tight homies and kind of labelmates with Weed. I get physically nervous every time I see them perform. My body swells with pride. My heart sinks, in a good way.

White Poppy, October cover artist

LOCAL: **Peace**, *The World Is Too Much With Us* Also, the Watermelon singles. But the only local album I own is the *KC Reeves* cassette by the Courtney's, which I really like. My boyfriend / bass player Ian bought it at the 420 show at 360 Glen. It came with a pot cookie that made us feel like shit.

ANYWHERE: **Samantha Glass**, *Midnight Arrival* It was released by Not Not Fun Records and the tape was sent to me by them. I listened to it over and over when I first got it. I liked it so much I got in touch with him, and we are now working on a collaborative album due out in 2013.

We'd like to give a huge thanks to Community Thrift & Vintage at 41 W Cordova for donating super styling garb to our cover shoot for this feature. From holiday sweater season to unique everyday wear, they've got you covered, and support the heck out of our community to boot.



THE SUNDAY SERVICE

...DURING THE VANCOUVER INTERNATIONAL IMPROV FESTIVAL, THE GROUP COLLECTED GUEST IMPROVISORS "LIKE KRILL THROUGH THE BRISTLE TEETH OF A WHALE."

It turns out Canada's next greatest export after Tim Horton's and asbestos is improvised comedy. Attesting to this fact are the long and storied careers of the veteran improvisers of the Sunday Service. Since 2006, the group - Emmett Hall, Aaron Read, Taz VanRassel, Caitlin Howden, Kevin Lee, and Ryan Beil - has run a weekly improv show on Sundays at the tragically spelled Kozmik Zoo on Broadway (formerly Hennessey Dining Lounge). In August they won a Canadian Comedy Award for Best Improv Troupe, an accolade of no small importance in a country apparently rife with improv activity. The group, who the UBC

Improv website calls the "final word on improv in Vancouver," garnered six CCA nominations this year, including best web clip, best podcast, best female improviser and two nominations for VanRassel and Beil for best male improviser.

"Improv is something that Canada doesn't play catch-up in with the rest of the world," says Beil, one of the Sunday Service's longest standing members. "We're on the forefront of it."

Most of the Sunday Service players first started doing improv in high school and at the Canadian Improv Games, which has provided improvising teens with an instant, nation-wide community of like-minded jokers for almost forty years. Contrast that kind of tradition with Howden's current gig teaching improv to students in Poland where, as she describes, "They only started doing improv, or even heard what improv was, about three years ago." Canada's love for spontaneous, breakneck paced improvised laughs has created a large and

photo by
KATAYOON YOUSEFBIGLOO
lettering by
AARON READ

THE SUNDAY SERVICE

by JONI MCKERVY



tight-knit network, and the foundation for some career-spanning relationships.

"That's how I met Ryan," recounts VanRassel, "through the Canadian Improv Games. He was 17, I was judging."

"Inappropriate relationship," interjects Howden.

"Very inappropriate," agrees VanRassel, without skipping a beat. "I asked him to be on a team with me at an underground improv tournament. And we've performed together ever since."

When *Disorder* asks what the difference is between an underground and mainstream improv tournament, VanRassel gives a quick shrug.

"I don't know," he says. "[The tournament] was literally in a basement."

Nearly a decade later, the Sunday Service formed as a group out of the collapse of a weekly night by the same name, which had run for a year at the now defunct Wink on East 8th Ave. Members came and went, most notably, Vancouver's improv guru Alistair Cook, who served as original host of the show at Wink; and Craig Anderson, whose move this year to Toronto has earned him the title of "seventh member on reserve." Howden, who moved to Vancouver from Toronto in 2011 and joined at the beginning of this year, is the most recent addition to the lineup.

Hall provides musical accompaniment on piano during the shows, and also produces the group's podcast, the *Sunday Service Presents: A Beautiful Podcast*. For this monthly show, the group records improvised scenes in studio (Hall's house), which becomes the raw material for a kind of chopped and screwed improv experience

that includes everything from songs to sketches and special guests. Guests on the podcast are frequently comedians and performers from, or passing through Vancouver. According to Lee, during the Vancouver International Improv Festival, the group collected guest improvisers "like krill through the bristle teeth of a whale." Recent guests have included Dave Shumka from *Stop Podcasting Yourself* and Pat Kelly from CBC's *This is That*.

Beyond being simply the best of their kind in Canada, members of the Service all enjoy accomplishments in their many pursuits beyond improv, as actors, comedians, musicians, and writers. But in a fashion perhaps classically Canadian, when talking about their success, the responses swing widely between false hubris ("I'm kind of a big time theatre actor," Beil says when prompted to talk about his work. "Sort of the best in the city.") and the kind of self-deprecation that feeds off the humour in the downside of everything. When recounting the Sunday Service's showing at the Canadian Comedy Awards, Howden reels off the list of awards they received nominations for but didn't win:

"Neither Ryan, nor Taz or myself won. And we didn't win for best podcast. And we also didn't win for best web clip... So, it was nice to win something." And, just like when they are on stage, the team starts to ratchet up the absurdity of the situation with a rapid-fire barrage of quips.

"We won the one that we wanted," Hall says in earnest.

"Yeah, and it's the biggest one, too," follows VanRassel.

"It means everything," says Beil. "The other ones mean nothing."

"It's all parts of a whole, and we won as a whole, so all the parts can go fuck themselves," Howden declares.

Through the jokes it's clear that the group is aware of their growing success, and appreciative for the recognition. It's a complicated pursuit, making something so ephemeral and site-specific as live improvisation into your business, but the Sunday Service seem aware of the hurdles they face in terms of growth potential.

"It's hard to pre-package and sell it [because] part of the magic of improv is being there live and seeing us walking a tightrope in front of you," Lee explains. "If you see it on tape, you're like, 'What else is on?'"

"It's tricky to find what that next step is, especially because we're laying the track as we're doing it," adds Hall. "Vancouver doesn't really have any format to follow in terms of having a successful career in improv."

Considering that they've got the longest running and most popular improv night in the city, and have just won an award for being the best improv group in Canada, the Sunday Service appear to be drawing a pretty decent blueprint for future improvisers to follow.

In an attempt to delve deeper into the strange and mysterious collective psyche of the Sunday Service, the group was asked to provide and answer their own interview questions. Here's what happened.

AARON:

Is that your real hair?

Yes, unfortunately.

EMMETT:

If you had to "Freaky Friday" with one other member of the group, who would it be?

Um...

CAITLIN:

I have boobs!

EMMETT:

Yeah, let's go with Caitlin Howden.

TAZ:

Where's the craziest place you ever made whoopee?

Ah, there's a berm in false creek, and that's all I'm saying.

CAITLIN:

If you were a burrito, what kind of sauce would you taste best with?

I like a chipotle lime.

TAZ:

Very white.

CAITLIN:

Okay, well, and how about some salsa – made from scratch!

KEVIN:

How do I get home from here?

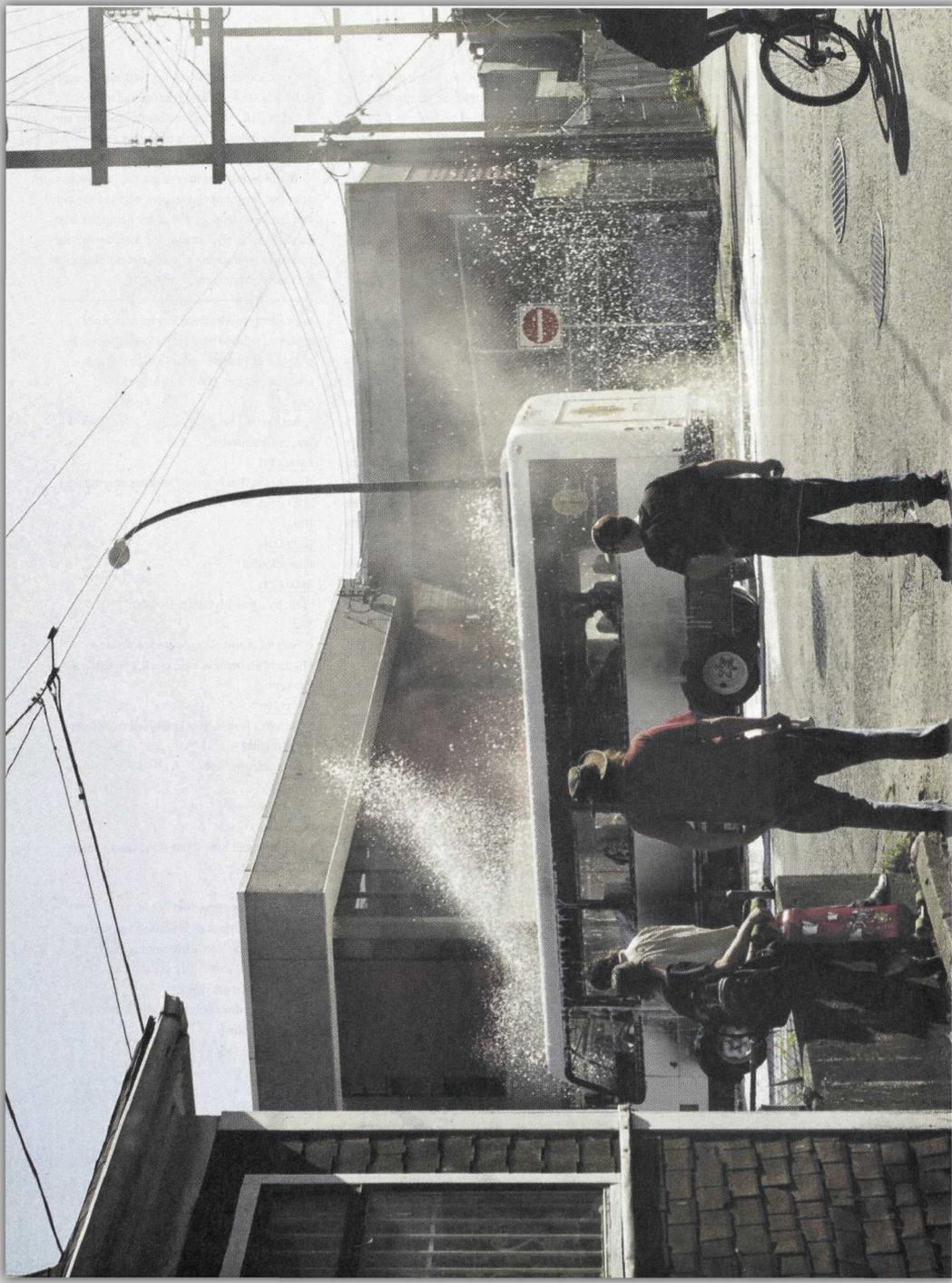
(provides circuitous directions to beneath the bleachers at the Kerrisdale skating rink)

RYAN:

Where do you get your ideas?

Not to beat a dead horse, but check out *The Voyage of the Mimi*.





SUNDAY

2 Hardcore For Hunger, Prestige,
Bridges Out To Rise as Kings,
Deception Falls, BARTON,
Childsplay, Infinite Illness,
Her Last Letter
@ Rickshaw Theatre

9

MONDAY

4 SHINDIG! The Grand Finale!
@ Railway Club

10

11 Corrosion of Conformity,
Saviours, Black Wizard,
Baptists
@ The Biltmore Cabaret

TUESDAY

5 Whitelight Wednesdays:
Barcelona Chair(LAST SHOW),
Man Your Horse, Violet Age,
Drogue
@ The Astoria

12

Whitelight Wednesdays:
Quitting, Glass Armonica,
Fake Tears
@ The Astoria

WEDNESDAY

6 Fort Knox 5, Timothy Wisdom,
Willisist, Ryan Wells
@ Fortune Sound Club
Sizzle Tee Records Xmas Show
@ Railway Club

13

David Bazan (Plays Pedro The
Lion's "Control"), With Guests
@ The Biltmore Cabaret

THURSDAY

7 King Turf, PEACE, Dead Ghosts
@ The Waldorf
Slow Learners, Scarebro,
THE ROCK BAND CALLED TIME
@ The Astoria Hotel

14

Mellowtype and Trash Talk
@ The Rickshaw
Beatroute Holiday Hustle
@ W2

FRIDAY

1

Wild Belle, Deep Sea Diver,
BESTIE
@ Electric Owl
Bison B.C., THE ROCK BAND
CALLED TIME, Erosion, Car 87
@ Rickshaw Theatre

8

NE Senses, the Jolls,
Real Problems,
Hole In my Head
@ Interurban Gallery

15

ROBAN, SMT, Mattress
@ The Biltmore Cabaret
Pink Mountaintops,
Sex Church,
Ford Pier Vengeance Trio
@ The Waldorf

16

17

18

19

20

21

22

Japandroids, Mac DelMarco
@ Rickshaw

23

24

25

26

27

28

Cosmo Baker
@ Fortune Sound Club

29

CiTR 101.9 FM PROGRAM GUIDE

DISORDER SUGGESTS LISTENING TO CiTR ONLINE AT WWW.CITR.CA EVERY DAY.

	SUN	MON	TUES	WED	THURS	FRI	SAT	
6am								6am
7	CiTR Ghost Mix	Toss God Some Donuts	Pacific Pickin' (Roots)	Tweets & Tunes		CiTR Ghost Mix	CiTR Ghost Mix	Radio Nezate (Eritrian)
8								8
9	Classical Chaos (Classical)	Breakfast With The Browns (Eclectic)	Queer FM Vancouver : Reloaded (Talk)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Friday Sunrise (Eclectic)	Alternative Radio	The Saturday Edge (Roots)
10	Shookshookta (Talk)		Sup World? (Eclectic)	Pop Drones (Eclectic)	Rocket from Russia (Punk)	Sounds of the City (Eclectic)		10
11		Ska-Ts Scenic Drive	Morning After Show (Eclectic)	Student Special Hour (Eclectic)	Relentlessly Awesome	Stereo Blues (Blues/Eclectic)		11
12		Synchronicity (Talk)			Duncan's Donuts (Eclectic)	It Ain't Easy Being Green (Eclectic)	Generation Annihilation (Punk)	12
1	The Rockers Show (Reggae)	Parts Unknown (Pop)	Mantis Cabinet	TonyProject Podcast (Talk) Democracy Now (Talk)	The EB Radio Show	Student Fill-in Slot		1
2			Mind Voyage (Eclectic)	Extraenvironmentalist (Talk)	Ink Studs (Talk)	Radio Zero (Dance)	Power Chord (Metal)	2
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	The All Canadian Farm Show	Programming Training	Butta on the Bread	Programming Training		3
4			The Leo Ramirez Show (World)	Radio Free Thinker		Thunderbird Eye	Nardwuar Presents (Nardwuar)	Code Blue (Roots)
5	Chips (Pop)	Student Fill-in Slot	News 101 (Talk)	The City	Arts Report (Talk)	Campus Lectures (Talk)	News 101 (Talk)	Simorgh
6	So Salacious (Electro/Hip Hop)	Sore Throats, Clapping Hands (Rogue Folk, Indie S/S)	Flex Your Head (Hardcore)	Arts Extra! UBC Arts On Air	Are You Aware (Eclectic)	Peanut But- ter 'n' Jams (Eclectic)	Stranded (Eclectic)	Nasha Volina (World)
7	More Than Human (Electronic/Experimental)			Sam- squantch (Eci)	Student Fill-in Slot			La Fiesta (World)
8	Rhythms (World)	Techno Progressivo	Exploding Head Movies (Cinematic)	Inside Out (Dance)	Folk Oasis (Roots)	Stereoscopic Redoubt (Experimental)	African Rhythms (World)	Student Fill-in Slot
9	Bottlegs & 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	Transcendence (Dance)	The Jazz Show (Jazz)		Sexy In Van City (Talk)				10
11			Student Fill-in Slot	Hans Von Kloss Misery Hour	Funk My Life (Soul/Dance)	Student Fill-in Slot		11
12		Canada Post-Rock (Rock)					Randophonie (Eclectic)	12
1	CiTR Ghost Mix	CiTR Ghost Mix						1
2					Aural Tentacles (Eclectic)	The Vampire's Ball (Industrial)		2
3			CiTR Ghost Mix	CiTR Ghost Mix			The Absolute Value of Insomnia (Generative)	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.

SHOOKSHOOTA

(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-yeer-bouts 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, U.S., etc.), '60s soundtracks and lounge.

SO SALACIOUS

(Hip-Hop) 6-7pm

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

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

TRANSCENDANCE

(Dance) 10pm-12am

Hosted by DJ Smiley Mike and DJ Caddyshack, Transcendance has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed. Current

influences include Sander van Doorn, Gareth Emery, Nick Senechal, Omvion, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoopi Records, Tidy Trax, Platiplus Records and Nukleuz. Email: djsmilyemike@trancendance.net. Website: www.trancendance.net.

MONDAY

TOSS GOD SOME DONUTS

(Talk & Music) 6:30-8am

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) 12-1pm

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

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 ALL CANADIAN FARM SHOW

(Pop) 3-4pm

The All Canadian Farm Show cultivates new and old indie jams from across genres and provinces. Tune in to hear the a fresh crop of CTR volunteers take you on a musical cross-country road trip!

THE LEO RAMIREZ SHOW

(World) 4-5pm

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

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.

SORETHROATS, CLIPPING HANDS

(Rogue Folk, Indie S/S) 6-7:30pm

Lying 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@sorethroatscloppingshands.com. Find us on Facebook!

EXPLODING HEAD MOVIES

(Cinematic) 7:30-9pm

Join gaj 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. Dec. 3: Today is the Birthday of the legendary pianist/composer Herbie Nichols heard here with Al McKibbon on bass and Art Blakey on drums. Dec. 10: Tonight the astounding 1965 Monterey Jazz Festival performance of the alto saxophone master John Handy and his Quintet with then-Vancouverites Don Thompson on bass and Terry Clarke on drums. Dec. 17: The latest Jazz Show of 2012 and as always the immortal Christmas Eve (1954) recording date with Miles, Monk and Bags (vibist Milt Jackson)... "The Bags' Groove Session." See you in January and best Holiday wishes from Gavin Walker and The Jazz Show! Jan 7: Two lesser known tenor saxophonists to begin the New Year: Bill Barron and Booker Ervin in tandem... "The Hot Line." Jan 14: A famous soundtrack recording by Miles Davis and Co. with guitarist John McLaughlin. "A Tribute to Jack Johnson" Jan 21: The man who transformed the musical language of Charlie Parker to the clarinet: Buddy DeFranco: "Mr. Clarinet!" Jan 28: The Duke Ellington Orchestra featuring tenor saxophone master Paul Gonsalves.

CANADA POST-ROCK

(Rock) 12-1am

Formerly on CKUJ, 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'

(Blues) 6-8am

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman. pacificpickin@yahoo.com

QUEER FM

(Vancouver: Reloaded)

(Talk) 8-10:30am

Dedicated to the gay, lesbian, bisexual and transsexual communities of Vancouver. Lots of human interest features, background on current issues and great music. queerfmradio@gmail.com

SUP WORLD?

(Eclectic) 10:30-11:30am

Fuzzy and sweet, a total treat! 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.

MANTIS CABINET

(Eclectic) 1-2pm

MIND VOYAGE

(Eclectic) 2-3pm

Mind Voyage presents cosmic tones of celestial counterpoint on CTR! Experience weekly encounters of synth, ambient, witchy and new classical items in a one-hour with DJ Tall Jamal.

PROGRAMMING TRAINING

(Radio) 3-3:30pm

RADIO FREE THINKER

(Tunes) 3:30-4:30pm

Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

DISORDER RADIOD

(Tunes) 4:30-5pm

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

THE CITY

(Talk) 5-6pm

An alternative and critical look at our changing urban space. New website: www.thecityfm.org. New twitter handle: @thecity_fm.

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

crimesandtreasures@gmail.com

WEDNESDAY

TWEETS & TUNES

(New) 6:30-8am

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

SUBURBAN JUNGLE

(Eclectic) 8-10am

Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and insanity. dj@jackvelvet.net.

POP DRONES

(Eclectic) 10-11:30am

STUDENT SPECIAL HOUR

(Eclectic) 11:30-1pm

Various members of the CTR'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
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.

SNE'WAYLH

(New) 4-5pm

In a very Coast Salish dialects, "sne'waylh" is the word for teachings or laws. The aboriginal language-learning program begins with the teachings of the skwxwł'mesh nchin (Squamish language). Originally aired on Coop Radio CTR0 100.5 FM in Vancouver, Tuesday 1-2 p.m.

ARTS REPORT

(Talk) 5-6pm

Reviews, interviews and coverage of local arts (film, theatre, dance, visual and performance art, comedy and more) by host Maegen Thomas and the Arts Reporters.

ARTS EXTRA!

(Talk) 6-6:30pm

Alternating with UBC Arts On Air. Stay tuned after the Arts Report for Arts Extra! Interviews, documentaries and artsy stuff that doesn't fit into CTR's original, arts hour.

UBC ARTS ON AIR

(Talk) 6-6:30pm

Alternating with Arts Extra!
Ira Nadel, UBC English, offers scintillating profiles and unusual interviews with members of the UBC Arts world. Tune in for programs, people and personalities in Arts.

SAMSQUANTCH'S HIDEAWAY

(Eclectic) 6:30-8pm

Alternating Wednesdays
All-Canadian music with a focus on indie-rock/pop. antibinder@hotmail.com

FOLK OASIS

(Roots) 8-10pm

Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997. folksoasis@gmail.com

SEXY IN VAN CITY

(Talk) 10-11pm

Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvanity.com/category/sexy-in-van-city-radio

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

THURSDAY

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

ROCKET FROM RUSSIA
(Punk) 10-11am
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. <http://www.weallfildowncity.blogspot.ca>

RELENTLESSLY AWESOME
11am-12pm
Vancouver's got a fever, and the only prescription is CTR's "Relentlessly Awesome." Each and every week, Jason attempts to offer adrenaline-pumping, heart-stopping, hands-over-the-eyes suspense. He is a fan of various genres, and a supporter of local music.

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

THE EB RADIO SHOW
1-2pm

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

CAMPUS LECTURES
(Talk) 5-6pm
Lectures on and around campus are recorded all throughout the year, bringing a wide array of topics and disciplines to radio.

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 CTR 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) 9-10am
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.

STEREO BLUES
(Blues/Eclectic) 11am-12pm
Every Friday host Dorothy Neufeld sinks into blues, garage and rock n' roll goodies!

IT AIN'T EASY BEING GREEN
(Eclectic) 12-1pm
CTR 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 CTR members, especially students, the opportunity to get their feet wet on the air.

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 features fresh tunes and explores the alternative musical heritage of Canada.

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

THE BASMENT
(Dance/Electronic) 9-10:30pm
The Basement is Vancouver's only bass-driven radio show, playing Ghetto, Dubstep, Drum and Bass, Ghetto Funk, Crunk, Breaks, and UK Funk, 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@gmail.com thevampiresballonctr.com

SATURDAY

RADIO NEZATE
(Eritrian) 7-8am

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! stevedegs@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. Facebook: 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

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

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

LA FIESTA
(World) 7-8pm
Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host CSpotDJ.

MORE THAN HUMAN
(Electronic/Experimental) 8-9pm
Strange and wonderful electronic sounds from the past, present, and future with host Gareth Moses. Music from parallel worlds.

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.synapticssandwich.net

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

THE ABSOLUTE VALUE OF INSOMNIA
(Generative) 2am-6am
Four solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.

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Fortune Sound Club
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cluding special events)

Fresh is Best Salsa
2972 W Broadway
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Gargoyles Tap+Grill
3357 W Broadway
10% off

Highlife Records
1317 Commercial Dr.
10% off

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clothing and shoes

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10% off

Lucky's Comics
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10% off

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

**Pacific
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1131 Howe St.
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**People's Co-op
Bookstore**
1391 Commercial Dr.
10% off

Perch
337 East Hastings
10% off

Project Space
222 E Georgia St.
10% off

Prussin Music
3607 W Broadway
10% off

Red Cat Records
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10% off

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Assembly of Text**
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ton with purchases over \$5

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Modern Girl**
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ART PROJECT

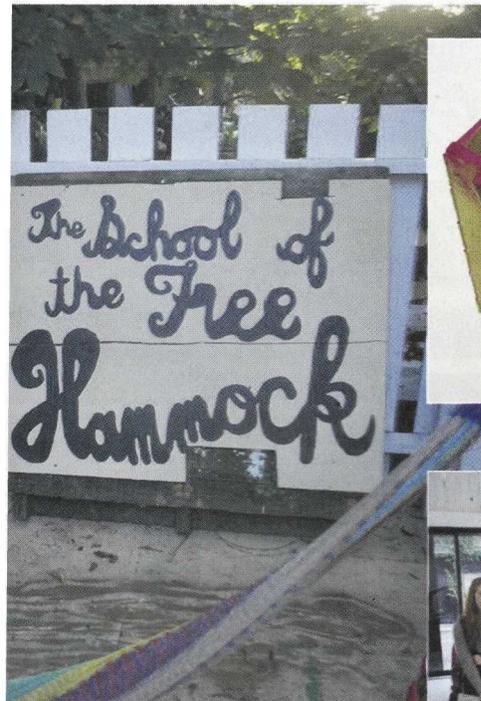
THE SCHOOL OF THE FREE HAMMOCK (Vancouver)

The School of the Free Hammock (TSOTFH) is a non-coercive mentorship, conversation, and community-based education project. Launched by Heidi Nagtegaal in 2012, TSOTFH uses Hammock Residency as a base, and partners with other spaces to provide access to materials, according to need and ingenuity. There are no limits on the number of mentors, spaces, or people you partner with. Use as many or as few as you need. Build spaces. Embody them. TSOTFH offers an alternative form of post-graduate education for fine arts and culture. → hammockresidency.com



All photos taken at Access Gallery, except above, taken at the Hammock Residency (Heidi Nagtegaal's home).





All photos courtesy Heidi Nagtegaal and Access Gallery.





"The Hammock Residency started in 2006, offering space to focus on the process of making art. I want you to read all the books you've been meaning to read, and write what you've been putting off. It is a community hub, happenstance event space and a good space to let things happen. It's the spaces between the thoughts that inform the thoughts, and ultimately the art object.

I don't have much to offer you, but what I do have, you are welcome to share. We can put on the kettle and talk it out, or I can leave you alone to do whatever you need to do. Residencies happen within my house, in East Vancouver, just off Commercial Drive. If you feel inspired to present a project that you've been working on while in the Hammock, we can host small events at the house, or host one off site via intervention, or another arts space partnership."

Heidi Nagtegaal, 2012



UNDER REVIEW JANCEMBER 2012



BOOMBOX SAINTS

FOR THE MOMENT

(Independent)

Vancouver's hip-hop scene is a bit like an under-developed child. You want the best for it, but it lacks the essential protein in its DNA it needs to make a full go at life. That's a bit cruel, but reality is harsh and it's a tough game, this rap game.

That said, Boombox Saints, who are by local standards old-hat—they've been at it since a MySpace account was still a reasonable idea—have coalesced their experience in the scene into a very decent release. Their new album *For the Moment* achieves a sound that's free of pastiche and contrivance; something unexpected and all too rare in a mainstream hip-hop album.

At their heart, Boombox Saints clearly love old-school hip-hop, and this quality manages to shine through in their apparent honesty, despite the glossier R&B elements that complement the album, often featuring subtle and effective female harmonies.

Produced with the help of DJs Hunt and Kemo, *For the Moment* sees a fully fleshed out, mature crew flowing over deep beats with an assertive vocal attack that, depending on the song, can land somewhere between Drake and Lupe Fiasco. Highlights are the extremely tight flow heard on opening track, "Whole World," and a few of the slow jams that dot *For the Moment's* 14 tracks.

As far as R&B-infused hip-hop goes, this is a release that Vancouver deserves.

—Jordan Ardanaz



DIAMOND RINGS

FREE DIMENSIONAL

(Astralwerks)

Sporting a bleach-blond mohawk, and loaded with the catchiest synth beats the '80s can inspire, Diamond Rings continues his rise to electro-pop fame with *Free Dimensional*, his second full-length release.

Leading with an extensive, smoky hook, "Everything Speaks" sets the tone. The album is all about rhythm, and John O'Regan's vocals almost serve no purpose—they simply create a persona to advance the rhythmic journey and feeling that he creates. The moment his voice chimes in, it serves as an enchanter, beckoning from a foggy lake, amidst the pulse of the rippling water and the eerie chill of a soft breeze.

This idea fills the rest of the album. The rhythm creates a universe and O'Regan's vocals create a personality within that grand foundation. Such is the case in the second track, "All The Time," where a bouncy echo sound gives me a neon-lit city street, a futuristic Milan or Paris hotspot to stand in and enjoy. And I'm content with its minimal grandeur, until O'Regan bursts through in his metallic, sparkly leather jacket and commands himself forward, supplanting his own celebrity.

This is a common theme, an aural burst of sing-speak lyrics that define the flashy dynamism of the album. We hear this in "Hand Over My Heart," "A To Z," and especially "I'm Just Me," where the chorus reaches a Karate Kid level of intensity.

All in all, Diamond Rings straddles

a fine line between mainstream dance pop and indie electro-synth, but it's a line worth straddling. It just surprises me when what I'm enjoying the most of a pop singer's album isn't the pop singer himself, but the dynamic, melodic background he's crafted.

—Evan Brow

INDIAN WARS

SONGS FROM THE NORTH

(Bachelor Records)



When the reverberations of Dave McMartin's guitar meet Brad Felotick's raspy vocals on "There And Back Again," you'd be right to assume Indian Wars are a genuine southern blues outfit. And as they've written plenty of songs about it, dress like it, and probably dream about it, the easygoing five-piece have adopted some pretty convincing personas.

Indian Wars' sophomore effort, *Songs From The North*, is an uncomplicated collection of fuzzed out country, woven with southern psychedelia and West Coast charm. These boys are able to play the part. Boldly channeling '80s Americana, Indian Wars waste no time conjuring their unique brand of carefree booze blues.

Felotick drives the album with his Springsteen swagger as Fraser With casually hammers out *Everybody Knows This is Nowhere* solos over a honky-tonk rhythm section. For these guys it's not how

much beer is in your cup, but how long before it hits the floor and you head back for another.

"Denny," the catchy tale of a mystical burnout, opens with the plainly put "Young Denny lied down on the floor / He ate a tab, then he ate two more / Said goodbye to sanity, washed away his memories / Until he wasn't Denny anymore," before diving headlong into the reassuring chorus, "Dead man walking / Everything will be OK."

Meanwhile, on "Windshield Wiper Blues," John McMartin's lazy

percussion does well to accentuate Felotick's distant drawl. Songs like "Florida" and "Who Needs A Girl Like You" best harness the whiskey-fuelled energy only found in the south, the latter being the album's definitive piece of free-wheeling Americana. On it, Felotick tells the romantic tale of a train-riding hobo who leaves his uptown girl for a carefree life on the road, complemented by

Craig Pettman's raucous harmonica and slide guitar solos.

Songs From The North is made for dancin' over a beer soaked barroom floor that clings to your feet from the stumbling audience. So prepare to drink up and get movin'!

—Robert Catherall

LIMBS OF THE STARS

HEARTWARMONGERING

(Independent)



In the rousing world of post-rock, where sometimes spacey abstractions vie for seating amidst experimental musings and pensive avant-garde

jazz, in the same sphere of crawling-builds-to-crescendo, is where you'll find Limbs of the Stars. This Vancouver trio, featuring members of Fond of Tigers, is newly minted with a debut LP that's a cool grab bag sure to strike a chord with enthusiasts of aseptic acts like Sigur Rós, Tortoise, and Godspeed You! Black Emperor.

With songs like the eight-minute instrumental ambush of "Cosby," Limbs of the Stars don't seem so much interested in creating a template for hypnotic space rock, as much as carving their own cranny in these frequented, yet fantastical, shores.

There are some haunting and high-flown flashes throughout *Heartwarmongering*, an album title that is both cheery and cryptic. Vocalist Stephen Lyons has a volatile mien, but he doesn't dominate anywhere, and seems happy to be buried in the haze a lot of the time. In "Film Song," for instance, his vocal delivery is malleable and quietly sinister, allowing the cinematic quality of the track to kindle casually. In "Heartwarmongering No. 1," Shanto Acharia's cello acts as a sort of phantasmal force and Skye Brooks' drums fill in pale and prolonged spaces, as if to score a taut and terrifying giallo picture like a delicate Dario Argento (if there is such a thing).

The stars were once thought of as a link to the mysterious past, and believers seemed certain that our fates are written there. It's easy to speculate that ideas of prophecy and consolation may well be at the haunted heart of Limbs of the Stars, allowing for references of bygone traditions to be mixed-up with brave new expressions. It's challenging music for some, perhaps, as it sprawls in many mannered directions, but for the adventurous, *Heartwarmongering* offers up some shadow-shrouded riches.

—Shane Scott-Travis

OK VANCOUVER OK ESCAPE THE COMMON PEOPLE

(Independent)

Escape the Common People is the most recent full-length release of the prolific Jeffrey Mark Johnson's project,

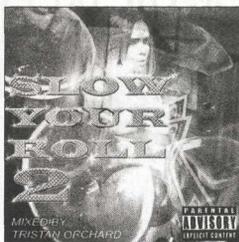
Ok Vancouver Ok. If you haven't heard this eclectic artist, *Escape* is an excellent point of entry. Its dreamy, lo-fi sound comes from having been recorded onto audio cassette with a Tascam 4-track that was a gift—according to the record sleeve—and was mixed and mastered by the Hive Creative Lab's Jesse Gander, who has also worked with an eclectic collection of artists including Japandroids, Dixie's Death Pool, Ahna, and The Pack A.D.

There are a number of reasons why this album isn't just cool, but also representative of a cultural movement. It's a prime example of the idiosyncrasies that can manifest themselves through a d.i.y. avenue free of label influence. Besides being available for digital download, there is also a run of 220 LPs, all of which have unique covers, hand-painted by Johnson himself. The absence of polished, high-def studio production gives *Escape* the personal warmth and friendly intimacy of a house show.

Furthermore, the album's message is actually sincere, but not self-righteous. This is apparent right from the first song, "Tests," in which Johnson sings, "Thank you farmers! / For saving seeds to feed you and me." The fourth track, "Nature," emphasizes this in a funky soap-box preacher manifesto about the relationship between capitalism, poverty, and the diminished availability of fresh, healthy food.

Altogether, *Escape the Common People* is a whimsical, intelligent, and enjoyable listen; it might be rough around the edges for some, but it has the soul to win over a loyal following.

—Andrew Reeves



TRISTAN ORCHARD

SLOW YOUR ROLL II

(Independent)

Vancouver's Tristan Orchard has a new mixtape out called *Slow Your Roll II*, and it certainly lives up to its name. It's a chilled-out mix that laces hip-hop and R&B acapellas of varying levels of obscurity over synth, spaced-out beats. It's pleasant enough as a backing soundtrack, but it never really does anything to grab the listener's attention.

With a name like *Slow Your Roll*, this is probably intentional. The arrangements are sparse, and the vocals are often pitched down to barbituric effect—R. Kelly opens the mix with some slow-motion flirting, and Enya brings the mix to a glacial, drawn-out close.

Orchard never gets too ambitious with his beats. He sticks to simple synths and the raw, retro-hip aesthetic of classic '80s drum machines. That sort of sound that has been quite successful for folks like Drake and Childish Gambino, but it makes this mix sound generic and derivative, particularly in a weird dubstep-like moment early on that evaporates as soon as it arrives. Orchard's beats are pleasant, sure, but never groundbreaking.

While the backing tracks complement the vocals well enough, the transitions between tunes seem to be more of an afterthought than anything else, often little more than a simple crossfade. Not that such a laid-back mix should necessarily be going for tight, beatmatched transitions or elaborate mash-ups, but it would have been nice to see a bit more effort put into

the switch from song to song.

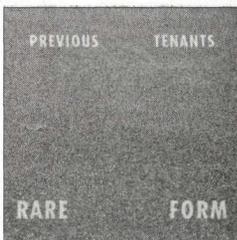
If you're looking for something to put on to provide a little relaxing background sound, this might be just what you're after. But if you're looking for something compelling to really sink your teeth into, you should consider looking elsewhere. *Slow Your Roll II* is a mixtape that achieves its stated goal, perhaps a little too well.

—Matt Meuse

PREVIOUS TENANTS

RARE FORM

(Independent)



Rare Form. It doesn't get much sweeter than this. If you're a 20-something whose personal golden age of punk rock took place during the '90s, *Previous Tenants* have a treat for you. Over its 13 songs, *Rare Form* takes cues from the MIV generation of pop-punk and hammers home an exceptional sounding record ripe with *whoa-oh-oh* chorus chants and introspective lyrics that lean on the side of being just weighty enough.

Sonically, *Rare Form* doesn't deviate too far from the tried-and-true, blending indie rock with a sound reminiscent of Dookie-era Greenday, NOFX, or Me First and the Gimme Gimmes, minus the goofy humor. What really turns *Previous Tenants*' first record into more than just a nostalgia gold mine is the crisp production and Jesse Gander's just-starting-to-strain vocal delivery. Particularly on standout track "Previous Lives," simple guitar hooks and the most basic verse-chorus-verse structure actually serve to strengthen the song's appeal. Still, *Rare Form* doesn't break the band out of any predefined moulds, and

while a certain indie rock sensibility is present throughout songs like "Headlights" or "On Pyramids," the album lacks the diversity that punk bands in the early '90s were so eager to show off with their ska, hardcore, and metal influences.

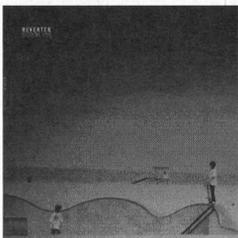
What's most impressive on *Rare Forms* is the awesome consistency, with zero dud tracks and few seconds wasted between its many riffs. Twenty years too late to cash in on the pop punk boom, Previous Tenants have, at the very least, created a blissfully tight piece of musical nostalgia.

—Fraser Dobbs

REVERTER

FUTURE YOU

(Independent)



Beautifully disjointed and exceptionally unsettled, *Future You* mixes elements of math rock and post rock to create a rather magnetic experience. Kim Glennie and Patricia Kavanaugh create intricate and unconventional guitar smatterings alongside equally complex timings by drummer Barry Higginson.

Reverter's debut record is full of everything you would expect in a nerd rock record, and some things you wouldn't; the vocals and instrumentation are an exercise in contrast. Kavanaugh's delivery ranges from a smoky cabaret vibe to a punk aesthetic similar to that of Sleater-Kinney's Corin Tucker, except in a lower register. Her wails are often in the same pitch, which leaves the question of whether Kavanaugh is capable of explosive bellows completely unanswered.

While the vocals are raw and rough, the arrangements are tight

and all of the unconventional riffs and rhythms line up like a complex, math problem. The dichotomy is not a problem, however. There's just enough melody to keep your ears tuned in and the right amount of accessible musical patterns to keep your brain from hurting. In fact, on the album's title-track and finisher, the vocals are noticeably absent and sadly missed as the track meanders on for six minutes with an improvisational feel. Still pretty cool, but different from the rest of the tracks.

Overall, *Future You* is a consistent record. The album neither contains standouts nor are there any glaring problems. The opening "Tranny Song" sets the tone and pace immediately with elaborate guitar work.

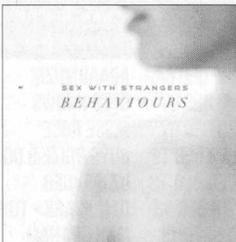
Thirty-nine minutes later, and floating between layers of post-rock noise, math rock precision and purposeful un-refinement, it's as if you are still listening to the opening track. *Future You* is pretty decent math rock, but leaves me with the urge to pull out my **Long Long Long** records.

—Slavko Bucifal

SEX WITH STRANGERS

BEHAVIOURS

(Independent)



Swapping lyrics in favour of broken hearts and uncertain relationships rather than intergalactic, space invader imagery, *Sex With Strangers'* fourth studio album *Behaviours* may be their most personal to date. But even with the more forlorn lyrics the band isn't leaving their glossy and electronic-glazed rock tunes far from the dance floor.

Behaviours is *Sex With Strangers'* first album since completing their "robot-rock trilogy." As this suggests, the previous three albums offered lots of synthesizers, futuristic filters and blatant apocalyptic lyrics. *Behaviours* still dabbles in similar themes and totes that late-eighties new wave feel, but it's far more rock-pop in comparison to its spacey synths and lyrics that have been toned down several notches.

The opening and title track, "Behaviours" is the first sign of this. The catchy number has a poppy melody with a chorus that's a cross between the Killers and U2.

The electronic, new wave vibe is at times not just toned down, but non-existent. Mellow tracks like "Blindness," which has an unexpected '60s pop groove, proves that *Sex With Strangers* can really dive into another sound without a hitch. Yet there are moments when particular songs can't help but teeter back to those overtly futuristic, robotic-punching soundscapes, which disjoint the album. "The Brave One" starts off like a cool **Depeche Mode**-inspired number, but soon sounds like the soundtrack to a Matrix sequel.

There's some new territory being explored on *Behaviours*, which is indeed intriguing. But when the themes and intense sounds of the band's previous records come pounding through, it leaves the listener a little bit at a loss for direction.

—Angela Yen

SEX CHURCH

SOMNAMBULIST

(Instant Pleasure / Psychic Handshake)

Sex Church's new 12" EP *Somnambulist* offers up three deep tracks that will pull you close, swaddle you in resounding noise, and guide you on a dark journey through a fractured dreamscape.

The rolling drums, unfaltering bass line, and droning guitars of "Hidden Hand" are entrancing, as the weighty, brooding track lurches and surges. Levon Olsen howls desperately through the cavern of sound, until its storm breaks in a slight glimmer of hope as it trails towards

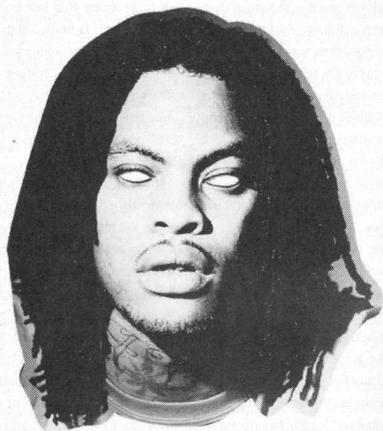
its conclusion. As though carrying on from where this last track left off, "Slipped" is immediately more buoyant. Jangling guitars are set to an lucid tempo while forlorn vocals reverberate from behind, creating a song that sounds like the Gun Club crossed with the less bleak side of *Joy Division*.

This brief flicker of light is quickly extinguished though, as everything slows to a near halt for the last eight minutes of the record. Guitars buzz and drone, and the beat drudges into a grim yet intriguing night terror entitled "Wrong Side." The wail of a saxophone periodically breaks through the cacophony, taking you to the backwoods of Louisiana to witness a voodoo ritual. The vocals are even more distant and reverberated than the previous tracks, as Olsen presides over the dark rite. As it progresses, the track becomes more and more invasive, the volume steadily increasing, slowly consuming your psyche until suddenly, with a resonating howl, the music comes to a crashing halt and you are startled back into consciousness.

Another solid release from one of Vancouver's most interesting and unpredictable bands, *Somnambulist* is sure to garner deserved acclaim and entrance a few new *Sex Church* disciples.

—Mark PaulHus





VAN CITY

RE UP

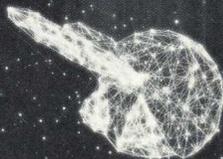


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REAL LIVE ACTION



Classic Rick & His Classic Rockers
photo by STEVE LOUIE

WRONG WAVE FESTIVAL FEATURING: SPECTRUM INTERVIEW / MERLYN CHIPMAN / STEFANA FRATILA AND RONAN NANNING-WATSON / NEU BALANCE

November 7 @ The Waldorf

Chill vibes were the centrepiece of the first night of *Wrong Wave: Art Rock Believes in Reincarnation*. The night's motto seemed to be, "Baby, it's cold outside, so let's stay cozy and work those necks." Concentrated, heartfelt head-bobbing was the name of the game. Each act blended intensity with patience.

Neu Balance, a.k.a. Sam Beach and Sebastian Davidson, had the most energetic set of the night, with hip-hop and house stretched and reshaped with a mid-point '80s-synth palate cleanser. Projected behind them was a collage of black and white blinking eyes, which gave a Lynch-like feel to the performance. The visual loop in extreme closeup referenced the creative repetition and expansive feel of the music.

The most artsy part of the set may have been the quiet human drama unfolding beside the performance: a carnation-wearing rapscaillon and—I think—one of the gentlemen from Spectrum Interview, deconstructing and reconstructing cigarettes with precision and aplomb. Rather than

distract from it, complemented the piece. And it really made me want to smoke.

Next, Stefana Fratila lent human voice to the evening, while Ronan Nanning-Watson collaborated on visuals and shakuhachi, a Japanese end-blown flute whose "soulful sound made it popular in 1980s pop music in the English-speaking world," according to Wikipedia. It looked like a giant recorder and provided subtle undertones to Fratila's mournful vocals. She's definitely matured since 2009's *Grows Up*. Lounging amongst the cords and pedals, she interrogated and repeated certain themes, expanding and contracting her own voice and clips into soundscapes. Extreme closeups of the woods and its creatures complemented the experience.

Throughout the night, on what would usually be the dance floor, attendees had been investigating the zoo of equipment, some vintage, some kluge-like, all resembling electro-acoustic workhorses. This menagerie was corralled by Spectrum Interview, an electro-acoustic quartet of improvisers by the names of David Leith, Toby Carroll, Lee Hutzulak, and Frederick Brummer. Joining them was Merlyn Chipman, who was, I then realized, the carnation-wearing rapscaillon. Chipman provided improvised visual feedback to accompany

Spectrum Interview's melodic noise. His patterns weren't mind-blowing, but visuals mixed to the music. To watch someone "play" patterns and rock out to them, was new to me.

On this night of *Wrong Wave* the art took a back seat to the rock element, but the art-student vibe was there, and it was engrossing. Having now ridden the *Wrong Wave*, I see it's a quieter, more raw, and more nebulous sibling to fests like *New Forms* and *Swarm*, and we're already anticipating its next year.

—Maegan Thomas

FUSE FEATURING: IN MEDIAS RES

November 9 @ Vancouver Art Gallery

The art scene can be an odd world to step into. God loves the artsy folk for doing what they do and understanding what makes art worth looking at. Though not immune to being moved by a gorgeously painted canvas or sculpture that speaks of faith, tradition, and experience, I find that modern contemporary art has a way of going over my head.

However, it was the duty of this writer to leave judgment at home and to step into the world of FUSE, a unique event held three Fridays of each year in which the Vancouver Art Gallery opens its doors in host to some very cool music, art installations, and

performance that you might not see at a typical gallery. With work by featured Canadian contemporary artist Ian Wallace as a backdrop, guests wandered the gallery, schmoozing, boozing, and taking in the many mediums on hand.

Performing on the main floor every hour on the hour was modern dance troupe MACHINENOISY, which was kind of strange and beautifully rendered. A woman and man, Delia Brett and Daelik respectively, dressed in red and white, pushed, pulled, and undulated around on mats, performing an almost yogic sex argument where one would pull the other into their space, writhe around them, lift them up, scream and yelp a bunch, and then separate back into circling each other. I'm sure there were many there who "got it" and appreciated every second. Though intrigued by the stories and dialogues told through bodily movement and dance, it still passed me by.

What wasn't lost on me was a performance by Vancouver experimental band *In Medias Res*, playing their movement of music titled "After the moon comes the sun and again the moon: experimental music for electric guitar, bass, and drums." Set against a backdrop of projected moving images and video overseen by video artist Sammy Chein and featuring works by contributing artists

Khan Lee, Mark Soo, Andy Dixon, Nicole Ondre, and Derya Akay, the band built it's slow burn ferocious sounds into the images, encasing them in even deeper meaning. When the evolving lotus flower-like painting wasn't mesmerizing enough, the musical drones and loops that band members Andrew Lee, Ryan Flowers, and Ash Poon, along with guests Lindsey Hampton and Shaunn Watt, projected with force and precision that had me by the collar. When the plane taxiing on a runway neared take-off as the music built to a climax, I was transfixed.

This is what I came for and it was during their set that it registered how cool this event is, despite my misgivings about hard to swallow art pieces or dance expression that made my eyes cross. We are fortunate to live in a city that facilitates this artistic freedom. In one building were many well-dressed people from all walks of life, each with their own idea of what is profound and each appreciating it in a different way. Under one roof was art, music, and dance, all of which had a unique message to bring. I'm not entirely certain how I downloaded that message, but one thing is certain: I will be back.

—Nathan Pike

BLACKBIRD BLACKBIRD / TEEN DAZE / NOBLE OAK

November 10 @ Fortune Sound Club
Seeing three young producers of warm and dreamy electronic music playing back to back was a stark contrast to the resident atmosphere of Fortune Sound Club's "Sup Fu?" Saturdays. I arrived in time to catch Noble Oak performing, nearly hidden behind the bulky DJ booth. The projected live camera helped me actually see the shy-looking man behind the moniker, Patrick Fiore, a musically productive UBC student. With just a laptop sitting on top of his keyboard, he played dreamy compositions, evoking nostalgia for fleeting summer moments and hazy sunsets at the beach with the Lions lurking in the background. Atop his swelling chords and laid-back rhythms, Fiore's reverb-driven vocals fit in with the

ambience, despite being too vague to discern any lyrics most of the time. Standing out of the dreampop haze was "Fast Track," driven by a mellow drum and bass beat in the vein of LITJ Bukem, that showcased his skill as a keyboardist.

Next was Teen Daze behind the decks, intensely grooving to some choicy nu-disco and UK bass cuts. While it may have been thrown out countless times this year, Todd Terje's "Inspector Norse" still got a not quite club-going crowd moving to its almost comically quirky beat. Jamison's short but packed set was positively surprising, showing an outgoing and upbeat side to the tastes of a musician rooted in electronic music's more mellow and introspective valleys.

Trading seamlessly with Mikey Maramag, a.k.a. Blackbird Blackbird, the show proceeded straight into a heavily summery atmosphere back into Fortune. With a setup similar to Noble Oak, the young San Francisco resident playfully manipulated his loops while loosely retaining a pop song structure. With most songs barely reaching the two-minute mark, his set took on a fast pace as he wove in and out through his hook-filled tracks. Crisp and sharp saw-synths were in heavy use, contrasting with his ethereal vocals, especially on an unexpected cover of Modest Mouse's "Float On." Later in his set, Maramag presented more guitar-based tunes from his newest release, *Boracay Planet*. The result was an easy-going hybrid of jangly garage rock and electronic dreampop, which would have been more effective if played with some actual guitars on stage. Regardless, Blackbird's talent lies in combining fragmented influences into catchy and uplifting tunes, and he did just that in closer "All." It began with a melancholic post-punk riff, and ended on a different planet to the chime of cheerful steel drums. As it came to an end, Fortune's DJs dropped Kanye's "Mercy," and Saturday night really came to a start.

—Christian Voveris

SHINDIG SEMI-FINALS #2

November 20 @ The Railway Club
Was Round Two of CTR's Shindig semi-finals too close to call? Which is more important? Musicianship, stage presence, or both? What is luck, really? These are the questions that arose. It wasn't an upset, but all three acts were so good, it was hard to tell who would win. The night kicked off with Lunch Lady, who served up a lovin' spoonful of noise rock with a side of charisma. Maybe it was because of Zoe Giles's (guitar/vocals) snarling delivery, counterbalanced by Saoirse Soley's shambling drumming and Marita Michealis's equally shambling bass work, or their sarcastic sense of humour and stage presence. Lunch Lady certainly have a couple of gimmicks up their aprons: Soley likes winking them, while Giles loves to gesticulate and emote on stage. On set-closer "I Want to be the Girl on Your Arm," Giles shrieked "I'm notjealous! / I'm notjealous!" as she contorted her face into exaggerated (and uproarious) expressions. Lunch Lady were a beast.

And if Lunch Lady were a beast, then second act, Greenback High, were a machine. The pop-punkers churned out a precise, loud set, complete with melodic riffs and energetic gang vocals. It went fast, like the groaners at the Jokes for Beer competition that followed. Considering their seasoned lineup—Rob "Beardo" Wright (bass), Matt L. Snakes (guitar), Joshy Atomic (guitar), and Floor Tom Jones (drums)—have played in Vicious Cycles, the Jolts, Von Zippers, and D.O.A., this wasn't surprising at all.

Classic Rick played last, and started on a bit of a detour. Apparently, Classic Rick was crushed by a stack of amps during a Uriah Heep concert—and so his cousin, 25 times removed, took his place. Classical Richard, wine glass in hand and wearing a powdered wig, a cravat and a pair of knee socks, ascended the stage with his similarly dressed backing band. The crowd went wild with laughter to "Opus 37 in B# Major" ("My name is Sir Richard/I work at the shit-yard/I shovel shit all day/

And at night music I play") and a rendition of "Greensleeves." Then off came Classical Richard's moustache, revealing another moustache underneath, then his 18th-century getup. It was Classic Rick himself underneath the jacket and pantaloons, jean-clad with a Sharpied sleeveless tee: "RJ/C.K." The backing band followed suit. Classic Rick and Classic Rockers, live!

Classic Rick (and Classical Richard) were Sean Antrim and friends playing for laughs ("Opus 37 in B# Major" was made just after they won the first round of SHINDIG.) The lineup included Chris Martell (Synthcake), Joseph Hirabayashi and Kevin Romain (SSRIs), Adrienne Labelle (Aunts & Uncles, MovieLand, Slight Birchling, Lost Lovers Brigade), and for this night, Julian Marrs (Marrs Pedals), who formed a cohesive backup to the comedic hijinks on stage and in the audience. Ultimately, it was Greenback High who won.

As I said, it was close.

—Chris Yee

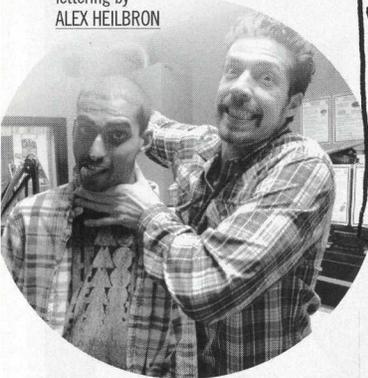
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ALEX HEILBRON



DISORDER SHOW

Over the past three issues, in honour of *Disorder's* impending thirtieth birthday, we've recalled stories of bands and events from the magazine and CTR 101.9 in *Disorder Revisited*. This month, we combine that column with *On The Air*. This month, we part with print memories and head for the airwaves with *Disorder Radio*. Jordan Wade and Chirag Mahajan—CITR, the next generation, if you will—are the current hosts of *Disorder Radio*, the much-younger on-air sibling (it just turned two!) to the monthly mag you're reading now. Sitting down in CITR's lounge, the pair brim with knowledge of the show's history, their plans for *Disorder's* upcoming anniversary, and their ambitions for the future of the show.

Disorder: What is *Disorder Radio* about?

WADE: Basically [*Disorder Radio*] is the audio representation of what you will see and read in the magazine each month. We try to break it down so we give a fair and equal amount of airplay to the features, the reviews, and RLAs (concert reviews).

CJ: The show is a way to push *Disorder* on to another medium, since we are based out of a radio station. This is the logical step to take the magazine in.

How did the show come to be?

WADE: It was the brainchild of Raien Naraghi and former program manager Spencer Lindsay. They started the show in October 2010 and ran it together until June 2011. They did the show together for

nine months at which point they both got busy with other things. Raine got busy with his own show *Sounds of the City*. He handed it off to a girl named Ana Garza.

How did you get involved?

WADE: Ana ran the show from June 2011 and then sent out an email in December looking for an assistant. I replied saying I would totally be into doing this. I always wanted to get more into independent radio. I liked the fact that this station and this show is helping to harness young local talent. Back in March she asked if I wanted to take it over, and I was like, "Sold!" I did a couple of shows on my own and I needed help with the console and luckily CJ was around. We had a good chat about [working together], exchanged some great on-air banter and the rest is history.

What sort of music did you grow up listening to?

WADE: My favorite music growing up was alternative rock but I also liked a lot of house, trance, and a lot of the oldies. Bands like the Offspring, the Red Hot Chili Peppers, and the Tragically Hip. I listened to [Toronto indie/alternative rock station] The Edge religiously.

CJ: My musical history is kind of weird. I only started listening to rock and electronic music when I moved to Vancouver in 2007. Before that, most of the stuff I listened to were CDs that my parents had, which was basically jazz, classical, and Bollywood music. When I came to Vancouver in 2007, I found out about the enormity of the Internet. That was the year I first heard "Stairway to Heaven" by Led Zeppelin.

How do you feel the radio station complements the magazine?

CJ: I think the radio station is like a collective consciousness. People who come in and out of this station are filled with stories about bands. So many people know so many different things about music in Vancouver. The show is not just an extension of the magazine but of what people are talking about around the station.

What is your favorite radio show besides your own?

WADE: I've been listening to *The City* which is right after us. I'm interested in a lot of urban planning issues. [Particularly] the fact that [the] show deals with things that are near and dear to me about Vancouver.

CJ: I love electronic music so I religiously listen to *Tranendance* on Sunday nights at 10 p.m. They've been [running the show] for about 12 years.

Disorder magazine is celebrating its 30th anniversary in February. What plans does the show have to celebrate?

CJ: I would like to talk to past writers, contributors, and photographers to get their sense of where they want the magazine to go and where they want the show to go. Ultimately it's a collective thing that we're working on. The stuff we do is nothing without the [material] the writers write. I want to delve deeper into [how] it was and where it will go.

WADE: Respect the history of the past talent that owes a debt of gratitude to *Disorder*. Potentially reaching out to [previous cover artists] and catching up with them, and finding out what a feature article or album review did for their careers. I would like to use the anniversary as an excuse to take the show to the next level.

Disorder Radio airs every Tuesday from 4:30 p.m. to 5 p.m.

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CITR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF 2012

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 604.822.8722. Her name is Sarah Cordingly. 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/.

ARTIST	ALBUM	LABEL	ARTIST	ALBUM	LABEL
1 Grimes*	Visions	Arbutus	51 Hellulaya/Cartoons*	Hellulaya/Cartoons Split	Daps
2 Capitol 6*+	Pretty Lost	Light Organ	52 Charlotte Gainsbourg	Stage Whispers	Because Music
3 Humans*+	Traps	Hybridity	53 Fist City*	Buried b/w Cryptic...	La Ti Da
4 Grass Widow	Internal Logic	HLR	54 Coeur De Pirate*	Blonde	Grosse Boite
5 Apollo Ghosts*+	Landmark	You've Changed	55 Old Man Luedecke*	Tender Is The Night	True North
6 Chains Of Love*+	Strange Grey Days	Dine Alone	56 Pow Wows*	Nightmare Soda	Get Hip
7 Beach House	Bloom	Sub Pop	57 Tennis	Young and Old	Fat Possum
8 Fine Times*+	Fine Times	Light Organ	58 Tyranahorse*+	Garbage Bears	Self-Released
9 Jay Arner*+	Bad Friend b/w Black Horse	Self-Released	59 Hunx	Hairdresser Blues	Hardly Art
10 White Lung*+	Sorry	Deranged	60 Watermelon / My Friend Wallis*+	Split 7"	Student Loan
11 Twin River*+	Rough Gold	Light Organ	61 Young Liars*+	Homesick Future	Nettwerk
12 Brasstronaut*+	Mean Sun	Unfamiliar	62 Diamond Rugs	Homicon Rugs	Partisan
13 Gang Signs*+	Gang Signs	Self-Released	63 Cousins*	The Palm At The End Of...	Saved By Vinyl
14 Chris A-Riffic*+	Bible Beats	Self-Released	64 Animal Collective	Centipede Hz	Domino
15 Phédre*	Phédre	Daps	65 Dinosaur Jr.	I Bet on Sky	Jagjaguwar
16 Los Furiros*+	Never Look Back	Self-Released	66 Trailer Trash Tracys	Ester	Double Six
17 Yamantaka // Sonic Titan*	YTI/ST	Psychic Handshake	67 Hannah Georgas*	Hannah Georgas	Dine Alone
18 Japandroids*+	Celebration Rock	Polyvinyl	68 Maqu*+	Futureghosts	Self-Released
19 Open Relationship*	Born Weird	Self-Released	69 Hot Chip	In Our Heads	Domino
20 Carolyn Mark*	The Queen of Vancouver Island	Mint	70 Peaking Lights	Lucifer	Mexican Summer
21 Calamalka*+	All the Way Up	Hybridity	71 Lost Lovers Brigade*+	Little Skeletons	Self-Released
22 Purity Ring*	Shrines	Last Gang	72 Metz*	METZ	Sub Pop
23 Teen Daze*+	All Of Us Together	Lefse	73 Redrick Sultan*+	Trolling for Answers	Self-Released
24 Weed*+	Gun Control	Cruising USA	74 The Mallard	Yes In Blood	Castleface
25 A Place To Bury Strangers	Worship	Dead Oceans	75 Various*+	Team Mint 20	Mint
26 Bend Sinister*+	On My Mind	FU-M	76 A Tribe Called Red*	A Tribe Called Red	Self-Released
27 Bleating Hearts*+	Bleating Hearts	Self-Released	77 Ladyhawk*+	No Can Do	Triple Crown
28 Caexico	Algiers	Anti-	78 Flying Lotus	Until The Quiet Comes	Warp
29 Dixie's Death Pool*+	The Man With Flowering Hands	Drip Audio	79 Doldrums*	Egypt	Arbutus
30 Howler	America Wake Up	Rough Trade	80 Ariel Pink's Haunted Graffiti	Mature Themes	4AD
31 Leonard Cohen*	Old Ideas	Sony	81 Peace*+	The World Is Too Much With Us	Suicide Squeeze
32 Hard Feelings*+	D.R.B.C.	Self-Released	82 Magic Bullets	Much Ado About	Mon Amie
33 Lower Dens	Nootropics	Ribbon	83 Juvenile Hall*+	Got Caught	Self Released
34 Elizabeth*+	Hazards, Horrors & Liabilities	Self-Released	84 B.A. Johnston*	Hi Dudes	Mammoth Cave
35 Rae Spoon*	I Can't Keep All of Our Secrets	Saved By Radio	85 Hot Panda*+	Go Outside	Mint
36 Various*+	Nardwuar The Human Serviette...	Mint	86 Cold Warps*	Slimer b/w Dream Creepin'	Fundog
37 Hermetic*+	Civilized City	Self-Released	87 Broken Water	Tempest	Hardly Art
38 Wintermitts*+	Oceans	Self-Released	88 V. Vecker Ensemble*+	In the Tower	Self-Released
39 Liars	WIXIW	Mute	89 Best Coast	The Only Place	Mexican Summer
40 Whitehorse*	The Fate Of The World Depends On...	Six Shooter	90 The Ketamines*	Spaced Out	Mammoth Cave
41 Nu Senseae*+	Sundowning	Suicide Squeeze	91 Willis Earl Beal	Acoustmatic Sorcery	XL Recordings
42 Tame Impala	Lonerism	Modular	92 Cowpuncher*	Call Me When You're Single	Self-Released
43 Needles/Pins	12:34	Mammoth Cave	93 Ry Cooder	Election Special	Nonesuch
44 White Poppy*+	I Had a Dream	Not Not Fun	94 The Deadly Hearts*	The Deadly Hearts	Transistor 66
45 The Be Good Tanyas*+	A Collection	Nettwerk	95 Black Mountain*+	Year Zero	Jagjaguwar
46 Animal Bodies*+	Kiss of the Fang	Sweating Tapes	96 Dirty Projectors	Swing Lo Magellan	Domino
47 Moon Duo	Circles	Sacred Bones	97 Crystal Swells*+	Harsinside/Sludgefreaks	Self-Released
48 Facts*+	Like A Living Being	Self-Released	98 Holograms	Holograms	Captured Tracks
49 Deerhoof	Breakup Song	Polyvinyl	99 Real Boys*+	Real Boys	Self-Released
50 The Courtney's*+	K.C. Reeves	Green Burrito	100 Slim Twig*	Sof' Side	Paper Bag



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ZULU RECORDS STAFF TOP 10s OF 2012

A list of ten of our favourite records from the past year.

JOHNNY PAYNE

Mac DeMarco – Rock and Roll Night Club
Bob Dylan – Tempest
Kendrick Lamar – Good Kid, Mad City
Tennis – Young and Old



High Drops / bumper high – split 7"
Capitol 6 – Pretty Lost
Koko – Out of the Basement and into the Yard
Neil Young – Americana
Chris Cohen – Overgrown Path
Bill Fay – Life Is People

MARK EPP

Meridian Brothers – Desesperanza
The XX – Coexist
Grimes – Visions
Beach House – Bloom
Swans – Seer
Beak> – >>
Thee Oh Sees – Putrifiers II
The Shilohs – Private Lives / English Roads 7"
Liars – WIXIW
DIIV – Oshin



NIC BRAGG

Scott Walker – Bish Bosch
Loscil – Sketches from New Brighton
Bob Dylan – Tempest
Chris Cohen – Overgrown Path
Actress – R.I.P.
Bill Fay – Life Is People
Ty Segall – Twins
Divine Fits – A Thing Called Divine Fits
The Shilohs – Private Lives / English Roads 7"
Neil Young – Psychedelic Pill



JEREMY PRICE JONES

Tamaryn – Tender New Signs
Tame Impala – Lonerism
Flying Lotus – Until the Quiet Comes
Family Band – Grace & Lies
JJ Doom – Keys to the Cuffs
White Lung – Sorry
Nu Sensae – Sundowning
Beak> – >>
John Frusciante – PBX Funicular Intaglio Zone
Thee Oh Sees – Putrifiers II



SAM BEATCH

Death Grips – The Money Store
Meridian Brothers – Desesperanza
Beak> – >>
Dirty Projectors – Swing Lo Magellan
Monochrome Set – Strange Boutique Reissue
Actress – R.I.P.
Mac DeMarco – Rock and Roll Night Club
JJ Doom – Keys to the Cuffs
Shackleton – Music for the Quiet Hour / The Drawbar Organs EP
The Cleaners From Venus – Blow Away Your Troubles Reissue



ERIN STANLEY

The Cleaners From Venus – Vol.1
The Soft Moon – Zeros
Bill Fay – Life Is People
Light Asylum – S/T
Swans – The Seer
Death Grips – Money Store
Mac DeMarco – Rock and Roll Nightclub
Lana Del Rey – Born to Die
Trust – TRST
Grimes – Visions



NOTE!! ALL STAFF TOP 10s OF 2012 ARE ON SALE 10% OFF UNTIL JANUARY 31st 2013!

OTHER ZULU NOTABLES...

Stay tuned for an announcement about **VINYL APPRECIATION NIGHT**, our 31st **ANNIVERSARY PARTY**, **HOLIDAY PLANS** and more!

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