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March 2015

THAT MAGAZINE FROM CITY.

SILVER FOX POSTERING

SUR UNE PLAGE . ART SIGNIFIED . JORDAN KOOP
PACIFIC RHYTHM . LITTLE RED SOUNDS . SEAN KAREMAKER



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APR 7 **SUICIDE GIRLS**
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With a physical location now open in Chinatown, Pacific Rhythm is the latest Vancouver record shop catering to the city's ever-growing dance crowd. Browse through tough-to-find house and techno-oriented wax and cassettes or pick up some party supplies from their in-store neighbours Snack City. It's a win-win-win situation.

SUR UNE PLAGÉ - PG.20

Legerdemain, Sur Une Plage's new release, tells stories through electronic dance beats and thoughtful lyrics. Check out what members Joshua Wells and Colin McKill have to say about entering the world of electronica for the first time, releasing *Legerdemain* through their own record label, and "The Balloon Factory."

ART SIGNIFIED - PG.24

Part promotions company, part artist management, part art creative collective, the folks at Art Signified are doing it all — and doing it well. Read on to learn about how the Art Signified tag-team got started and where they are headed next.

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LITTLE RED SOUNDS - PG.61

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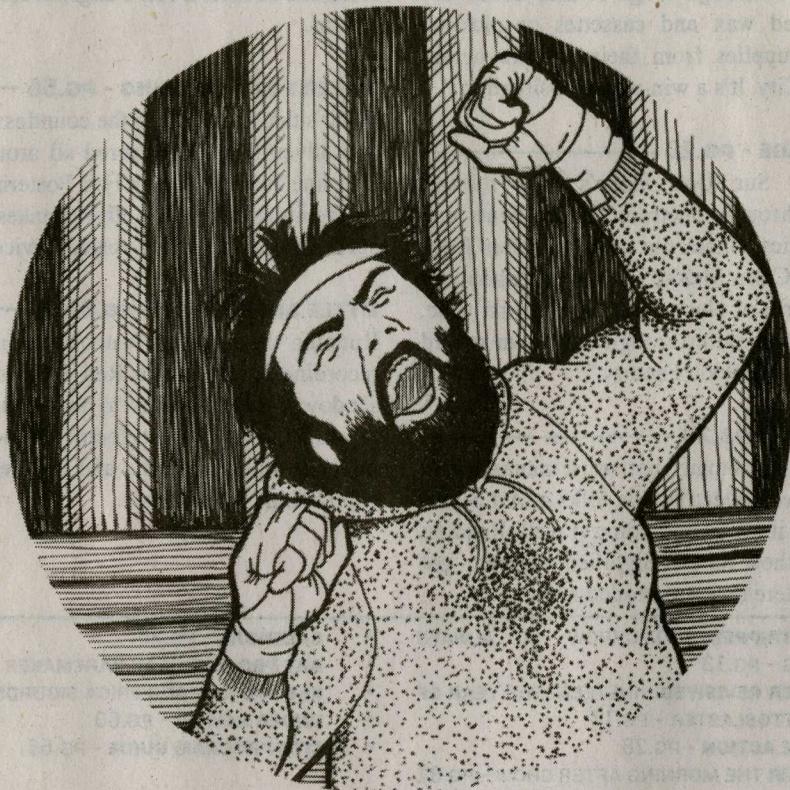
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EDITOR'S NOTE

TWO INTRODUCTIONS AND A FAREWELL

Illustration by Alison Sadler



Alright folks, we've got a lot to talk about and an ever-depleting word count to do it in, so let's get right into it.

This March 2015 issue is a special one for a couple of reasons. It marks a satisfying personal payoff for me because it's a near exhaustive realization of a goal set back in the summer. At a strategic planning meeting, *Discorder's* finest came together to talk about what we'd like to see in the next year from the magazine. We agreed that one of the things we do really well is highlight content that's hyper-local and generally emerging, but something I've had the personal desire for is pursuing stories beyond our bread-and-butter band profiles. I wanted to showcase other areas of the Vancouver music scene and

a result of this is our latest issue.

We're taking a look at areas that don't always get the same attention as the musicians performing on stage in front of you, like our cover feature on Silver Fox Postering, a local postering company with an amazing outlook on building community, or our profile on prominent recording studio Little Red Sounds and the man at the helm of it, Felix Fung. We also caught up with Noise Floor Recording's Jordan Koop and talked about his recent experience as an understudy for Steve Albini in France, as well as a piece on Pacific Rhythm's new brick and mortar location, some of our regular columns, and, just because having no band features would be ridiculous, we have a piece on electronic ambient duo Sur Une

Plage. It's a fairly unique issue and I'm immensely proud of everyone who worked so hard to make it a reality.

Now that you're familiar with what to expect in the pages to come, I guess we should address my note's titular "farewell": mine, to all of you. March 2015 will be my last issue as editor-in-chief of *Discorder*.

It's not like this editor's note is my literary equivalent to dropping the mic. I'll be staying on through next month in a supporting role but as far as having a direct, open channel to our readers, this is it.

After suffering stage-three writer's block for the last several weeks, I found myself pursuing the *Discorder* archives and gandering at previous editors' farewell notes, hoping for some inspiration or maybe a hint of what direction I should take my goodbye in. The general consensus of exiting editors seems to be the same every time: their experiences at *Discorder* were incredible (like mine have been), they enjoyed getting to know the rad staff and students at at CiTR and *Discorder* (sometimes they're *too* rad), they couldn't have been prouder of getting to watch countless writers, photographers, and illustrators develop (I know I couldn't be), and no matter how amazing all of these things were, it was time for them to move onto other things. Paraphrasing aside, I couldn't have put it better myself.

Twenty months—or just over one-and-a-half years—may not seem like a lot, but it's hard to quantify this kind of a job with increments of time. The reality is this was the kind of job that permeated every aspect of my life, ranging from being introduced at

shows as the editor and getting to hear some of my favourite albums before their release date, to getting texts from writers at 3 a.m. and checking my emails nine times a day. It's an encompassing, fast-paced, fun world to be a part of, but with my time in post-secondary nearing its twilight, it's time for me to leave this rollicking position for someone new to enjoy it.

In the meantime, until your new EIC takes over at the start of April, I feel great knowing that the magazine is in good hands: for the next month, our two section editors Alex de Boer and Robert Catherall will be co-helming the April issue as co-editors. In my time at *Discorder*, I've known both Catherall and de Boer as talented writers, supportive editors, and dear friends, and it's fitting for me to see these brilliant, capable individuals join editorial forces in my absence. Working alongside them has made a dream job somehow even better and I'll miss it probably more than I should.

In whatever capacity we may have known each other in—whether as a contributor, a reader, a friend, an online heckler, a co-worker, a collaborator, or even just someone I got to talk to at a show—thanks for having me. I'll let my friend Vonnegut lead me out via signoff, one last time.

So it goes,
Jacey Gibb
Editor-in-chief



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MATING CALLS OF FEBRUARY 2015

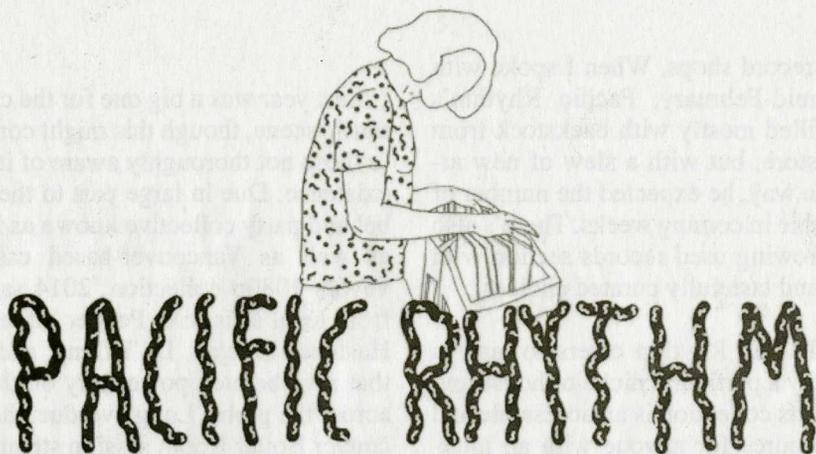
	ARTIST	ALBUM	LABEL
1	Freak Heat Waves*	Bonnie's State of Mind	(Hockey Dad)
2	Loscil++	Sea Island	(Kranky)
3	Lié++	Consent	(That's Cool)
4	Defektors++	Black Dreams	(Shake!)
5	The Cyrillic Typewriter++	Best Suit	(Jaz)
6	Animal Bodies++	The Killing Scene	(Self-Released)
7	Moss Lime*	July First	(Fixture)
8	Various*	Native North America	(Light In The Attic)
9	Skim Milk++	Skim Milk	(Self-Released)
10	Secret Pyramid++	The Silent March / Movements of Night	(Students of Decay)
11	Young Braised++	Northern Reflections	(1080p)
12	MALK++	Prehistoric	(Wiener)
13	Andy Stott	Faith in Strangers	(Modern Love)
14	Neu Balance++	Rubber Sole	(1080p)
15	Zola Jesus	Taiga	(Mute)
16	Shearing Pinx++	People	(Psychic Handshake)
17	Ian William Craig++	A Turn of Breath	(Recital)
18	Poor Form++	Demo	(Self-Released)
19	OK Vancouver OK++	Influences	(Kingfisher Bluez)
20	Leah Barley*	Close Your Eyes	(Self-Released)
21	The Poles++	Merman/The Pest	(Self-Released)
22	Subtle Lip Can*	Reflective Drime	(Drip Audio)
23	The Lad Mags*	Hypnotized / Alien Bride	(Self-Released)
24	Alex Calder*	Strange Dreams	(Self-Released)
25	Shooting Guns*	Wolfcop: OST	(Sundowning Sound Recordings)

	ARTIST	ALBUM	LABEL
26	Ariel Pink	pom pom	(4AD)
27	Johann Johannsson	The Theory of Everything OST	(Back Lot Music)
28	Underpass++	Assimilation	(Desire)
29	Energy Slime++	New Dimensional	(Mint)
30	Rec Centre++	Monster of the Week	(Self-Released)
31	Ace Martens++	Silent Days	(Self-Released)
32	Skinny Kids++	Strangers	(Kingfisher Bluez)
33	Viet Cong*	Viet Cong	(Flemish Eye)
34	Les Chaussettes++	Kate b/w Volcanoes	(Punk Fox)
35	Slim Twig*	A Hound At The Helm	(Paper Bag)
36	Sleater-Kinney	No Cities To Love	(Sub Pop)
37	Dean Blunt	Black Metal	(Rough Trade)
38	Belle And Sebastian	Girls in Peacetime Want to Dance	(Matador)
39	Earth Girls	Wrong Side of History EP	(Grave Mistake)
40	Century Palm*	Century Palm	(Mammoth Cave)
41	WTCHS*	It's not a Cross, it's a Curse	(Self-Released)
42	John Orpheus*	John Orpheus Is Dead	(Bruzen VI Gada)
43	AUSMUTEANTS	Order Of Operation	(Goner)
44	Babe Rainbow*	Music for 1 Piano, 2 Pianos, & More Pianos	(1080p)
45	Dark Orchard*	Blossom	(Self-Released)
46	Oozing Wound	Earth Suck	(Thrill Jockey)
47	Meatbodies	Meatbodies	(In The Red)
48	Annie Lou++	Tried And True	(Self-Released)
49	Still Creek Murderer++	To Shreds	(Self-Released)
50	Nicholas Krgovich++	On Sunset	(Self-Released)

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

CHARTS





PACIFIC RHYTHM TOUCHES GROUND IN CHINATOWN

*by Daniel Lins // Photography by Jaqueline Manoukian
// Illustrations by Dana Kearley*

As with the now-extinct Blockbuster or endangered bookstore, you're far more likely to see a record shop boarding up its windows than opening its doors these days — which makes it all the more exciting when a new one crops up.

Enter Pacific Rhythm in Chinatown, the freshest spot in Vancouver to pick up dance-oriented music in physical formats. The store was born in 2013 as an online hub for anyone looking to avoid the prohibitive shipping costs of ordering records from Europe, as well as a North American outlet for Vancouver-based labels. An expanding customer base led to a highly anticipated brick-and-mortar location, which had its opening party on February 8 and featuring an afternoon of music from some of the city's most respected DJs.

Based out of Snack City, a boutique convenience store just off the corner of Hastings and Gore, Pacific Rhythm is a pleasantly informal affair. Moving past coin-operated

candy machines and shelves chock-full of everything from kettle corn and bulk quinoa to Band-Aids and cat food, the vinyl stacks are cozily located in the back, across from a table covered by neatly arranged cassette tapes. Overlooking the collection from a Mac-adorned desk, like a benevolent mafia boss of house music and good vibes, is store founder Derek Duncan. When he isn't shipping orders across the continent and around the world, Duncan is also known as the remarkably busy DJ D.Deer, spinning records into early morning hours on a near-weekly basis. Equally important to the functioning of Pacific Rhythm are Dane Brown and Russell Cunningham, who along with Duncan run the organization's logistical side.

The store boasts a sophisticated selection of dance records, rarities and must-haves, and some classics but mostly new stuff. The labels represented include Beats in Space, L.I.E.S., Future Times and Peoples Potential Unlimited, among other smaller imprints that are difficult, if not impossible to find in most

Vancouver record shops. When I spoke with Derek in mid-February, Pacific Rhythm's bins were filled mostly with backstock from the online store, but with a slew of new arrivals on the way, he expected the number of titles to double in coming weeks. There's also a rapidly growing used records section with affordable and tastefully curated choices.

Though Pacific Rhythm caters to, and is frequented by a particular niche of house and techno DJs, its collection is an accessible and valuable resource for anyone with an interest in the rich world of electronic music that strays from the mainstream. It's also shaping up to be the local go-to for finding exclusive pressings at reasonable prices — as an example, I picked up White Visitation's shop-only 2014 release on L.I.E.S. for under \$20 at Pacific Rhythm, a record that currently sells on Discogs.com for prices as high as \$50 (plus international shipping).

But like an Autobot, Pacific Rhythm is more than meets the eye, playing a much bigger role in Vancouver than just as a really good local record outlet.

Last year was a big one for the city's dance music scene, though this might come as news to those not thoroughly aware of its bubbling existence. Due in large part to the record label and party collective known as Mood Hut, as well as Vancouver-based cassette purveyors 1080p collection, 2014 saw releases from local artist like Pender Street Steppers, Hashman Deejay, D. Tiffany, and Lnrdcroy that reverberated powerfully on the web and across the globe. Long overdue, the first Vancouver Boiler Room session streamed live in January of last year and 1080p was among the top imprints on several reputable websites' end-of-year favourites lists. This galvanizing surge of musical output and international attention is solidifying Vancouver's place on the map alongside London, Berlin, and New York.

Pacific Rhythm has been an important nexus in this process. They regularly throw mind-blowing and unique parties showcasing DJs and producers from Vancouver and beyond. These include Good Feelings, a series of dance events that take place on long





quickly, but was promptly removed in Japan, and is available in stores.



"BUT LIKE AN AUTOBOT, PACIFIC RHYTHM IS MORE THAN MEETS THE EYE, PLAYING A MUCH BIGGER ROLE IN VANCOUVER THAN AS JUST A REALLY GOOD LOCAL RECORD OUTLET."

weekend Sundays, and Pacific Rhythm Sessions, the sixth and most recent of which featured live performances from New York-based dark techno guru Terekke and local synth wizard Friendly Chemist.

On top of that, Pacific Rhythm is also a burgeoning record label. It only has one 12-inch in its catalogue so far, but it's a hell of a release: *Rhythms of the Pacific Volume 1* came out late last year to widespread acclaim, with tracks from Lnrdcroy (one of them an extended version of the essential "Sunrise Market"), Memory Man, and Vancouver's reigning authority on hardware and acid house, Cloudface. The record sold out quickly, but was promptly repressed in January, and is available in-store.

2015 is turning out to be a special year for anyone in Vancouver who enjoys getting sweaty on warehouse dancefloors and in studio spaces filled to the brim with human heat. Pacific Rhythm's motto, printed on the back of their official T-shirts, reads "Stay out late, it feels great!" And they've made it their mission to help you do it.

If you're looking to expand your vinyl collection — and pick up some snacks while you're at it — Pacific Rhythm is located at 441 Gore Ave. in Chinatown, and is open Tuesday to Sunday, from 11 a.m. until 7 p.m.





FILM STRIPPED

TOMORROW IS ALWAYS TOO LONG

by Selina Crammond // Illustrations by Kalena McKiewicz

Part musical, part documentary, *Tomorrow is Always Too Long* is perhaps most effectively described as a multimedia collage. Its defining visual elements include blasts of public access TV-meets-YouTube clips intertwined with silhouette animation reminiscent of Lotte Reiniger's pioneering work.

The film is also the ultimate exercise in collaboration as filmmaker Phil Collins — British video artist, not the guy from Genesis — is joined by an auspicious crew of writers, animators, indie musicians, an orchestra, and everyday Glaswegians who come together to create an endearing, bizarre homage to Glasgow, Scotland.

Are you with me now?

At its core, *Tomorrow is Always Too Long* is a musical documentary, the most understated, glorious film genre in which ordinary folks sing their story, superseding the more traditional talking head interview. Collins features a wide cross-section of brave ordinary Glaswegians in his film who surrender to song, if only for three minutes, breaking free from the drudgery of daily life.

The chosen subjects span the generations and social enclaves of Glasgow, from punk-rock parents in a birthing class to preppy teens singing in a classroom as a teacher leads them through an unmistakably pre-pubescent

dance routine. There's also a young man singing in his jail cell, as well as an elderly couple who wail as they weave themselves around a ballroom dance floor. Each musical sequence is set to Cate Le Bon's 2013 psych-pop album, *Mug Museum*. What makes these "covers" extra special is that Le Bon's songs have been rearranged and performed by the Royal Scottish National Orchestra, making for larger-than-life musical breakdowns.

Musical sequences aside, the rest of the soundtrack is scored by Mogwai's Barry Burns and Glasgow locals Golden Teacher. The often eerie, electronic soundscape these musicians create accompany shadowy animated sequences from Matthew Robins. His silhouette animation depicts pleasure-seeking creatures, both human and animal, in voyeuristic scenes humping in the forest, snorting lines in a bathroom stall, and drinking

alone at a bar. Their eyes are cut-out holes, allowing the background to shine through. There's something about this transparency, combined with the non-stop debauchery that make these creatures vulnerable, disturbed, and the most human of all.

Between the musical numbers, and interlaced with some of the raunchy animated sequences, is an imaginary TV channel. It features an assortment of sardonic vignettes with an aesthetic reminiscent of early '90s public access television. There are fake commercials for made-up products, such as "Search Me," a device that guarantees anyone wearing it will succeed in getting a groping from airport security; a game show in which contestants nonchalantly answer questions about pop culture and terrorism; and most poignant of all, a disgruntled mystic, whose 1-800 info-commercial is centered smack dab in the middle



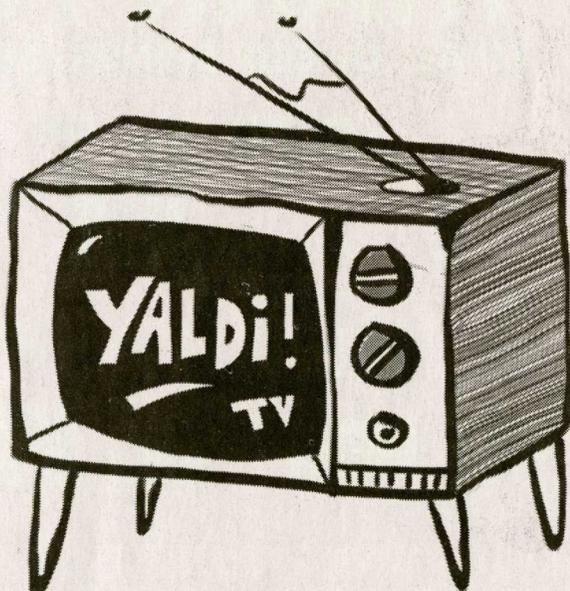
"SIMPLY DESCRIBING COLLINS' ERRATIC FILM IS HARD ENOUGH, SO TRYING TO MAKE SENSE OF IT IS ANOTHER FEAT ALTOGETHER."

of the film. In the longest single-take of the piece, she laments technology for an increasingly alienated society and longs for a time when people were genuinely connected.

But in Collins' film, it is clear that "online culture" is not the only thing to blame for isolation: the cityscape and institutions also play a considerable, disruptive role.

Simply describing Collins' erratic film is hard enough, so trying to make sense of it is another feat altogether. But what I liked most is that despite its frenetic pacing, the structure is cyclical, self-reflective, and almost soothing. While themes of alienation run wild — whether it's due to technology, institutions, or the city itself — there's a warm air

of nostalgia that breezes through each scene. Collins' wacky brand of storytelling shows that sometimes it's easier, and more satisfying, to re-create the past than it is to imagine a future. For if tomorrow is always too long, then yesterday wasn't long enough.





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DISORDER REVISITED

NINETEEN: THE YEAR OF THE GHETTOBLASTER

by Erica Leiren // Illustrations by Kim Pringle



In 1980, I convinced two of my best friends, Colleen and Marianne, we should spend the following school year studying French at Laval University in Quebec City. Once we'd all secured bursaries for living expenses, the plan became a reality.

Together, along with a French-Canadian roommate, we took over a four-bedroom dungeon/basement suite in Quebec. We all got along great and even shared most of our meals together, but one thing we didn't share was our tastes in music.

During that year, Marianne had the only means of playing our cassettes, a small tape player/recorder, which she kindly shared. We practiced our harmonies anytime the tape player was in the kitchen but if Marianne felt like getting romantic with her boyfriend (and future husband), she'd retreat to her own room where they listened to Billy Joel and Chris de Burgh. Bleh.

Despite Marianne's generosity, I was getting no time at home on the communal tape player for my own music. I'd brought along a bunch of cassettes taped off my own vinyl from home: The Pointed Sticks singles, The Subhumans, Young Canadians, Maurice & the Clichés. My roommates were polite but I could tell they hated my weird music; I needed my own machine to listen to my own tapes.

My music situation was still a problem around the time our university announced that they would be organizing a New York trip for students during reading break.

I was the only one of the roommates who signed up for the New York trip, though I'd convinced another friend Patrice that the trip couldn't be missed. And so we set out early one day mid-reading week with a busload of fellow Laval students, bound for a city we'd heard was the place for cut-rate electronics — and my holy grail, a ghetto blaster to play my own music on.

The first evening, before our hotel was ready for us to check in, we unleashed some pent up energy from the long bus ride by hitting the streets in excited groups, sightseeing as we foraged for dinner. Each succeeding crosswalk elicited increasing thrills as we recognized the names and numbers from the songs and movies we'd enjoyed our entire lives. When we came to legendary Broadway, corny though it may seem, we actually burst into the song spontaneously and skipped and danced down the street from the sheer joy and excitement of being there and being 19 and being with our friends.

I rode the subway for the first time, which was a thrill in itself. I don't remember where we went, but what sticks in my mind from the ride is how extravagantly the subways at that time were decorated — and I don't mean

officially. It was the graffiti. Graffiti was something we didn't have in Vancouver then, but we'd heard about it and here it was for real. Menacing, multi-coloured, jagged and angular, the graffiti smothered every single surface, including the ads all along the top of each car and every available in-between space.

It was most striking not for what it said — I don't recall any of the slogans or the names — but for the intent with which it was executed. The graffiti quite clearly expressed sheer wild violence and willful unbounded nihilism of a sort that I had never seen before (or since). In fact, the next time I was in New York, six years later, I was astonished to find that there was no graffiti whatsoever anymore on the subway. The city had been wiped clean by its crusading mayor and it was as though the graffiti had never been there. I was traveling with my boyfriend that time, and it was hard to convey to someone who didn't know just what it was like. The feeling of threat evoked was omnipresent on the subway as you rode. We all just sat tight and took it in. This most definitely, Dorothy, was not Kansas anymore.

At the same time as our visit, David Bowie was playing at The Booth Theatre on Broadway in *The Elephant Man*. We loved Bowie and seeing a Broadway play in New York was mandatory, so this was perfect. We learned that you could buy same-day tickets cheaply if you showed up at the box office and opted for a matinee, which was the cheapest; the plan worked and during one of our New York days, we got tickets. Being that close to Bowie was mind-blowing. It was early on in the run — he played at The Booth Theatre from late September 1980 to early January 1981 — and by the time we saw the play, he'd perfectly settled in but the performance was still fresh.

The last day was D-Day for purchasing my ghettoblaster. Our group trouped to Times Square together, then at its most squalid, ringed by peep shows and not much that reminded us of Dick Clark's New Year's Eve countdown. However, we had no other basis

for comparison, and were unconcerned by the parade of working girls and boys. I remember way-cool looking guys with huge ghettoblasters heaved up on their shoulders and blasting some unfamiliar type of talking-music, mostly rhythm to our unschooled ears. We'd never seen ghettoblasters in action before.

Cutting to the chase, a few of us scoped the electronics stores in the vicinity. Like they all were, the store where I found my baby was brightly lit and sparkled enticingly from within like some electronics Aladdin's Cave. Inside, all lined up and stacked on the full back wall behind the counter, was the treasure, an array of ghettoblasters shining in all their silvery glory. I was in a bit of a hurry because the bus was leaving soon, I decisively forked over the \$150 for my beautiful Sharp GF-5656 AM/FM Radio cassette tape recorder. It's sitting on the chair beside me, even as I write this.

Looking like some modern take on a short-wave radio, it sports a beautiful, long extendable aerial, with the biggest part of its front taken up by the speaker grill. The buttons are numerous, and give a fully satisfying sensation when punched.

That day, I carried it proudly to the bus and, with that, our mission was accomplished.

For the rest of our Laval University year, that ghettoblaster took over the prime broadcasting location on our kitchen table. I listened to Vancouver saxophonist Fraser McPherson's wonderful cassette *Live at the Planetarium* whenever I did my homework and saved my faster tunes for non-school related activities. It also played centre stage in early December at our big Christmas party that year, before exams hit — and during the soiree, I made sure to give *everyone's* music fair play.





DAVID BOWIE

JOHN
LENNON
YMCA
FRAN FOX

UNIVERSITY
QUEBEC

SUR UNE PLAGE

SLEIGHT OF HAND

by Esmée Colbourne // Photography by Tara Bigdeli
// Illustrations by Jenna Milsom

"You better go get some shoes."

Under normal circumstances, an afternoon at the Grandview Bowling lanes would seem commonplace; but on a pleasant Sunday with ambient electronic duo Sur Une Plage, it's the perfect setting for an interview.

Surrounded by pizza parties, young children, and men drinking beer, Sur Une Plage's laidback atmosphere and impressive bowling form instantly break the ice. The lane's vintage pins and homey atmosphere disintegrate any distance between interviewer and subjects — so much that I decide to save my questions for after the game, opting to focus on trying to bowl straight and not lose too hard.

Feeling a bit out of my league, I watch with Joshua Wells as his bandmate Colin McKill bowls a strike on his first try. Thought it ultimately proves to be a feat of luck rather than skill, the strike is still intimidating.

"I just want to make sure that it's noted how clutch that was," says McKill, "because that was pretty clutch. I was like, 'Oh man, maybe bowling is super easy' and then I got, like, one other strike the entire time ... [That's] the first time I've played in two years."

While bowling may not be a full-time passion for the two men, they do share the pastime of music together. Both are involved or have been involved with a myriad of recognizable Vancouver bands, including Black Mountain and Hard Drugs, but our focus for the interview is on a newer collaborative project: Sur Une Plage.

The pair's debut album, *Legerdemain* — which translates to "sleight of hand" — is a gratifying listen filled with cosmic synths, a heavy-beating bass heartbeat, and forlorn lyrics centred around tragedy. The album itself was influenced by a manifestation of music heard during childhood and the beats of



"IT'S CALLED THE BALLOON FACTORY BECAUSE THE LANDLORD SAYS THAT'S WHAT IT WAS BEFORE, BUT NO ONE BELIEVES HIM. NO ONE BELIEVES HIM FOR A SECOND THAT THERE WAS ACTUALLY A BALLOON FACTORY IN A SKETCHY BASEMENT IN EAST VANCOUVER."

hip-hop; while McKill likes the precision and beats of electronic music, and tries to "inject some sort of feeling" into robotic walls of sound, Wells is "really into the primal years of synthesized music and particularly when that collided with pop music."

The album was recorded and produced at The Balloon Factory, a studio Wells shares with his partner in the band Lightning Dust, Amber Webber. The origin story of the studio and jam space is something of a mystery: it's called The Balloon Factory because their landlord claims that's what it was before they moved in, though neither are convinced he's telling the truth.

"No one believes him for a second that there was actually a balloon factory in a sketchy basement in East Vancouver," says Wells, still in denial.

Aside from recording and producing *Legerdemain* in their own space, Sur Une Plage are enjoying the kinds of freedom that come with releasing an album independently — or rather through their own record label, Party Product.

Wells and McKill opted to release on their own label so they could have a quicker release time by not having to pitch and then become part of a release schedule. Wells has always wanted to see a record through start to finish, having experienced producing punk cassettes and seven-inches, appreciating the creative process, and having worked on LPs with other bands.

Another benefit to having their own record label is that McKill and Wells were able to control all of the marketing for their new LP.

Hard to witness and yet easy to absorb, Sur Une Plage's goal with their YouTube channel is to above all make people laugh while announcing tours and releases. Marketing isn't their first priority, so they decided to have fun with filming. Purposely awkward, with terrifying jump cuts, colour inversion, and the inclusion of Chauncey, a white 1988 Cadillac, their videos are definitely worth checking out.

In terms of other band promotion, the duo has also created a perfect link between the record's sound and its artwork. McKill explains: "The literal interpretation is it's the interior light from this 1988 white Cadillac that I stumbled across." The extreme close-up of the light creates sharp texture, not unlike some of the harder synth sounds in their music. It also shows square symmetry to the vortex of an otherwise black cover. A mutual love of vinyl, they believe that the physical act of putting a needle on a record establishes a secondary intimacy with the music, making listeners establish a relationship with the sound. As Wells puts it, "This record feels as good as it sounds."

Experimenting with wintery electronic sound and leaving behind the traditional band format, Sur Une Plage have complete control over what they do, aiming to enjoy themselves through learning and creation.

Sur Une Plage's album Legerdemain drops March 17, available through local Vancouver record stores, online, or through their Bandcamp.



ART SIGNIFIED

VANCOUVER'S PARTY PROFESSIONALS AND THEIR PUNK ROCK WORK ETHIC

by Christopher Lennox-Aasen // Photography by Severn Bowen

// Illustrations by Sharon Ko

Art Signified hit the ground running two years ago. As I walk from The Bottle Shop liquor store to Suna Studios with Mitch Ray and Taya Fraser, they tell me about the whole thing got started.

"Even before Art Signified, I was forcing myself to book a show a month," explains Ray. "I set a rule and I wasn't willing to break it. It was a good way to get into the grind of it and develop my work ethic." He punches in the code for a security door and we walk inside.

"I used to work at Iron Road (a jam space which doubled as an after-hours venue) and I wanted to bring that vibe back to life," says Fraser as we settle into some well-worn couches. "I never wanted to promote, but it just sort of happened. We kept referring bands to one another, and it hit us. Now we're busy all the time. Last year we did roughly eight shows a month."

The raging success that was their anniversary party back in January can attest to how integral to the scene they've become. The show consisted of nearly 30 bands on two stages over two nights. The duo have become known for putting on exactly this sort of creative and exciting concerts, such as their 10-band bills and their upcoming "day drunk" shows. They always have a few other ideas up their sleeves, but you'll just have to wait to hear about them — we wouldn't want to spoil the surprise.

"I think we're lucky because we've gotten to the point where we have creative licence to do all the weird shit we want, because we've been so successful," says Ray, grinning broadly. "Or maybe we're just lucky."

"We just try to make sure it's a show that we'd want to go see," adds Fraser. "We like to party and have a good time as well, and we want everyone to have the very best time they can."



Ray explains: "We want bands to be able to show up and not worry about anything. We deal with all the details. We want the crowd to have the shows they remember for years, you know? The thing is, we have a huge game plan. We know what we want to do, and that's already a full plate. There is also an abundance of stuff thrown at us, and that can double or triple the workload."

For instance, Art Signified has dived into the world of band management.

"Eric Campbell & The Dirt came to us and asked us out of the blue to manage them," says Ray. "It was a curveball, but they're talented, and we love them, so it worked out. BRASS was the natural second addition. As of right now we don't want to bring on

more ... but we're learning, maybe down the ways."

"I like working with bands that are goal-oriented, you know? We never work with bands we don't think are awesome," says Fraser. "We want to move into booking tours also."

What Art Signified, and all promoters, do is largely thankless, behind-the-scenes grunt work. However, Ray and Fraser have reached the point where people come out to their shows because they know an Art Signified show is going to be good. It's a great way for people to discover new music, and the contributions they've made to strengthening the scene are tremendous. I tell them so and they laugh, not maliciously; they just don't know what to say.

"WE WANT BANDS TO BE ABLE TO SHOW UP AND NOT WORRY ABOUT ANYTHING. WE DEAL WITH ALL THE DETAILS. WE WANT THE CROWD TO HAVE THE SHOWS THEY REMEMBER FOR YEARS."

Ray cracks a fresh beer as he muses: "The thing is, we do the little things, and when you do the little things, you always think no one notices. But the right people do, and when they do it really makes me feel that much more optimistic in general."

For a promoting company to have as good of a track record and reputation as Art Signified does is really difficult; booking punk-rock shows can be a topsy-turvy business. I ask what their closest near-miss has been and Fraser and Ray stare at each other for a moment. Fraser motions for Ray to tell the tale:

"In February of last year, we did a show with Radio Moscow, which to this day might be one of the biggest bands we've worked with. We put everything into that show. It was at [a venue that didn't have a licence]. We had to send slightly illegal border paperwork to a big band with a big booking agency. Because the show was only semi-legal, we couldn't publicly promote the show as much as I'd like. It had to be an 'ask around' sort of thing. We couldn't reveal the name of the venue on posters and whatnot. With a big band with a high guarantee, that's not an ideal situation at all."

"We also had another show going on that night already," adds Fraser, "but it was just such a big opportunity and we couldn't turn it down."

"I was texting the band, and around 8 p.m. they go quiet," says Ray between sips of beer. "After an hour, they let me know they were going through an awful search. I was thinking, 'Fuck, my money is all gone. I fucked up with one of my favourite bands and a big booking agency.' It was fucked. But they made it! They showed up halfway through Black Wizard's set and it was absolutely incredible. That really was the closest we've come to an absolute disaster."

"Instead, we made the guarantee and were still able to pay the locals. It was a fucking homerun."





REAL LIVE ACTION.

FEBRUARY

WEED / SO PITTED FEBRUARY 5 / ZULU RECORDS

To kick off their tour for the forthcoming *Running Back* LP, Weed lit up Zulu Records on February 5 with their signature muddy punk sound. Teenagers to fans in their 50s crammed the aisles of Zulu Records wearing everything from spiked bracelets and black lipstick to American Apparel hoodies and Louboutins.

Opening was Seattle band So Pitted, who snatched the attention of scattered music junkies scouring for records with their ear-splitting sound check. Their set delivered raw, metal-laden punk full of attitude. Supersonic beats and piercing sounds altered the mood from song to song as the discordant feedback kept the feeling alive. They wrapped up the set with extremely harsh reverberation and singer/guitarist/drummer Nathan Rodriguez yelling, "I'm so fucking full of hate!"

Weed then took the stage and their name-sake's smell filled the room as well. When I first saw them, what struck me was how different all of them were; the way they moved and dressed. But as they began to play their music, I saw the interconnection between them for the passion of the music they were producing. And the all ages, immensely dissimilar crowd seemed to find a common ground as they moved to the thick grunge noise that had no fixed rhythm.

The instrumentals were so overpowering that they buried Will Anderson's vocals, probably intentionally. The feedback between sets muffled the crowd's applause and cheers. Hugo Noriega moved with the music, twisting with every strum of his bass. The contagious energy from the music fueled the crowd as they began to bounce their heads while guitarist Kevin Doherty swayed in the

background, usually not facing the crowd. In the back, drummer Bobby Siadat gave an energetic and adrenalized performance. The band concluded their show after a short set of seven songs, leaving the audience in awe.

During the set, I continuously asked myself what exactly it was about this disjointed wall of noise that made it enjoyable. A couple times I even questioned if it was all a dream. Was it the blasting loud punching beat? The long screech of the guitar between songs? The scarcely heard vocals? The few guys in my peripheral vision head banging to every beat?

I honestly couldn't tell you. What I can tell you is that — through all the sloppiness and craziness — Weed's set worked.

They're not your conventional new wave Vancouver band. Their harsh sounds could scare or discomfort some people and definitely is not for everyone. But under all of the feedback and noise was something different, and throughout the gritty and intense performance the raw aspect of their music shone through, captivating everybody in the room with their individuality.—*Nathan Sing*

WEEKEND BENDER FEBRUARY 5-8 / THE ASTORIA

Well thought-out and timely scheduling drove the Astoria Weekend Bender, as it brought together a complete muddle of genres over the course of four days. Many events are dubbed a "festival" these days, but the events that truly give off that energy practice more unison in the types of acts and the recurring guests to each act. The event featured one touring group, Automelodi, making the Saturday evening a more expensive cover charge for the Astoria at \$12. The rest of the shows were just another weekend event in the Vancouver music scene.

Thursday night commenced with power-pop outfit Sightlines. The vocals were good with a clear infusion of '90s poppy adult alternative, but at points a competition for volume with the simple power punk instrumentals. They didn't really interact with the audience, which gave off an awkward yet endearing vibe. The succeeding band, Weird Candle, continued the punk theme with Kilroy Katerwol's gritty performance and vocals. "Come closer so I'm not by myself," said Katerwol as he paced all over the stage. The tempo of the industrial beats never wavered between songs as Katerwol maintained his energy for the half hour set. The evening took an upswing with an ever-entertaining show from The Pretty's. To end the night, Black Magique took the vibe down to a dark, slow, ambience that encouraged dancing with ominous vocals that unfortunately at times sounded flat.

Metal night filled the Astoria despite numerous other heavy acts ongoing in Vancouver on the Friday evening. As a History major, I was stoked on Pyramidion's ancient Egypt-themed metal. Kyle Scott stuck to the narrative for about half the time before he reverted back to a normal set. The two handed tapping technique on the guitar was a miss for Pyramidion and made their sound a bit too busy.

Ogroem's very fast grind riffs were elevated with the lack of bass. They had a theatrical performance with onesies and samples from an iPod to introduce songs. Neck of the Woods took the peak hour of the night with a well-executed entrance as Jeff Radomsky rowdily took the floor after a minute of instrumental intro. Their songs were well structured and every member had a great set of riffs that kept the set engaging. I enjoy seeing a metal vocalist that performs well, even for a stagnant audience, and Radomsky put a positive spin on his solo moshing by exclaiming, "Every time I touch you, I get excited."

Skull Vultures started at 1 a.m. for a thinned

out crowd. The dark sounding vocals worked well with the prog-influenced guitar. Jason Puder sounded like a complete monster, and his weird microphone height made him look like a headbanging dinosaur. Their sound came through the Astoria's system clearly, with tons of unique structure to their songs that experimented with various sub-genres.

Watermelon was on stage when I arrived on Saturday night, and I had difficulty hearing any clarity from their surf-y riffs. They all looked incredibly bored with their set, which translated to the audience. Having seen many shows at the Astoria, I know that the PA isn't the ideal setup for a lot of electronic artists, but when vocals are a dominant element of the music, some time spent setting the balance and volume correct would have done wonders for the synth and vocals acts. I know how the system can sound, and it really dictated how much I enjoyed the bands on Saturday.

A solo act from Seattle, Charlatan performed as people trickled in — undoubtedly to catch Montreal based Automelodi. Charlatan's use of noise-based guitar effects struck a strange balance between difficult to decipher vocals and looping electronic bass tones. He did throw a lot of sound for one person, and the combination of musical elements echoed throughout the room. The touring act, Automelodi, graced the stage quickly. His take on electronic was refreshing for a tired reviewer with an impending head-cold. His vocals were soft but audible and clear. The set up was percussion and keyboard based, giving it a sound that vaguely reminded me of Purity Ring.

After the third night, I took an educated guess that I might have been the only person to try and conquer all four nights. I was unsuccessful and succumbed to a nasty head-cold on Sunday morning, causing Sunday night to not be reviewed. It was an admirable feat, coordinating four nights of shows in a row. However, this event will not be on my radar for next year. —Erin Jardine

**FREAK HEAT WAVES / DADA PLAN /
WOOLWORM / WET FACE / FEBRUARY 7 /
THE FOX CABARET**

On the night of Friday, February 7, Victoria's Freak Heat Waves pulled together a solid lineup for a night at the Fox Cabaret to highlight the release of their latest album, *Bonnie's State of Mind*.

Having never been to the porno-theatre-turned-concert-hall or seen any of the bands before, I wasn't sure what to expect besides red lights and some vaguely rock-y sounds. The lights ended up being very red, but the sounds were far from vague.

To open, we were treated to a few songs interspersed with some witty commentary by Wetface, who played from behind a piano he painted himself. There was some heckling — Wetface will take your requests but will not play the same song twice — and someone tripping over an amp to bring a glass of water on stage. Apparently, for all its amenities, the Fox still doesn't offer an on-stage water fountain. It wasn't a long set, but by the end the floor was packed and the previously quiet cabaret was now bumping.

After a break just long enough to get the next beer, Woolworm came on stage and treated the crowd to some heavy guitar sounds, bridging the gap from Wet Face to Dada Plan pretty nicely.

Next up was Dada Plan, who brought out the biggest lineup of the night, including keyboard and congas. The latter are a rare sight in Vancouver, and as soon as they were set up I had the feeling we were in for something special. The set was good, and anyone who was previously unfamiliar is sure to remember the steady *tono seco* coming from the drums.

Finally, the time came for the main event: Freak Heat Waves. The trio made the stage seem very large, but the first song made it obvious that their sound could fill the Fox with energy to spare. In good krautrock form,

they laid down a set with throbbing, steady bass and vocals expertly treading the line between robotics and emotion, all anchored by the drummer's excellent technique. Although their stage presence was slightly subdued, the same can't be said of their energy, which obviously found its way from the stage into the crowd. In the end, even with the last bus home rapidly drawing up, the magnetism of that sound would have drawn me back to the stage for another set.—Patrick Gillin

**ARIEL PINK / JACK NAME
FEBRUARY 11 / RICKSHAW THEATRE**

On February 11 at The Rickshaw, Ariel Pink's first words to his eager crowd were, "Where's the smoke?" Whether his goal was to obscure our view or heighten the aesthetic, it was clear that the man had an eye for detail.

Before Ariel Pink's whisper of an entrance, opening act Jack Name and his two bandmates formed a triangle and faced inward with their instruments. Occasional vocals droned out of the triangle's peak. Name contributed to Ariel Pink's 2014 release, *Pom Pom*, which explained his presence, but the act seemed a bit out of place.

Then, donning glitter and animal print loungewear, aviation goggles atop his head, Ariel Pink launched into songs from his new album.

I first saw Ariel Pink's Haunted Graffiti at Malkin Bowl in 2010, opening for the Flaming Lips. Pink's 2014 release undoubtedly showcases this influence — the first half of the set was infused with bizarre fun, spilling magic and dopamine onto the people below.

Ariel Pink's fascination with post-production, evident in the album itself, carried over to the live performance. His vocals were a distortion of a distortion, amplifying the effect in the studio recording. The performance seemed to be less about hitting the right note and more about expanding the live medium.

Three songs in, Pink paid tribute to the late Kim Fowley before blasting into "Plastic Raincoats in the Pig Parade." Co-written by Fowley, the upbeat track was a productive celebration of his impact on the band.

"Put Your Number in My Phone" was a love ballad of the modern day — slimy in its subject and cynical in its delivery. Pink performed the answering machine message found on the track, which reveals that although a woman did put her number in his phone, he completely blew her off. Pink's high-pitched imitation of this woman trying to make contact was stomach-churning but accurate.

The spirit of the show was clearly divided near its midpoint. The up-tempo tracks of *Pom Pom* bled into its slower songs and other older material. Pink's vocals switched from that of a cheery cult leader to a Morrissey-like murmur. He clutched a beer and conducted

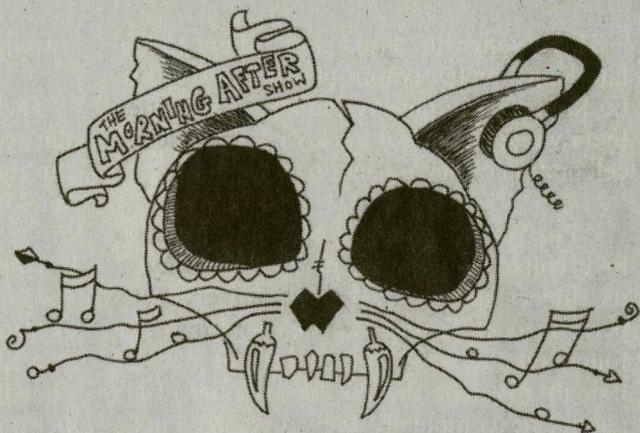
swaying fans with a drumstick.

The band's energy stayed low for most of the second half, before picking up and closing the main set with the gorgeous "Dayzed Inn Daydreams."

Drummer Don Bolles reintroduced Pink as the "Jester from Hades" before declaring that there would be no new songs in the encore. It was time for fans devoted to the band's older sound to receive their just reward. The crowd became enraptured by the big hits, and the show closed on a satisfying note.

The audience did not disperse, but milled about in front of the venue for at least 20 minutes. The band expressed that they had paid a lot to get into this country, but fortunately the deal included unlimited fans willing to give them a tour.—*Hannah Thomson*





ON THE AIR

THE MORNING AFTER SHOW

By Meredyth Cole // Photography by Addison Amitt //
Illustrations by Alisa Lazear

This interview has been edited and condensed for print

For a decade and a half now, *The Morning After Show* has been bringing you a breadth of musical flavours courtesy of the airwaves at CiTR. *Discorder* recently sat down with host Oswaldo Perez — who's been with the show for 13 of those 15 years — to learn about how things have changed since he took over the show and about their upcoming anniversary party at the Rickshaw Theatre on March 24.

WHAT DO YOU THINK HAS CHANGED IN THE 13 YEARS YOU'VE BEEN WITH THE SHOW?

The staff of CiTR has changed about three times since I've been there. I've seen a lot of shows come and go, shows that were before my show and after my show. *The Morning After Show* was originally at night and it started as more of a punk-rock show. It's more eclectic now. I still play some punk but I play mostly ska, reggae, and a lot of local indie Vancouver bands. Also the technology has changed; we have new programs in the studio, so it's easier to find music and other things.

AS SOMEONE WHO WRITES, WHAT DO YOU LIKE ABOUT DOING RADIO AS OPPOSED TO MORE TRADITIONAL, WRITTEN JOURNALISM?

Radio is on the spot, right there. If you make a mistake, there's no way of fixing the mistake. On the other side, the mistake gets forgotten really fast because you just continue with the show. With writing, you have a lot of time to go through an article or do more research and once it's published, it's there. There's no going back. Radio allows me a lot of spontaneity. I don't really prepare my shows anymore, I have a vague idea of what I'm going to play. So a lot of improvisation too, I could be playing a song and go, "Oh, I have a song that's going to go well with this" and then I just improvise and go with that.

At the beginning, I used to even have the times of the songs and everything. I used to have everything planned and now I just kind of know. It gets that way with experience; you learn to manage the time better. I also think radio is more fun than writing.



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DO YOU HAVE ANY ADVICE FOR STUDENTS WHO WANT TO START THEIR OWN RADIO SHOW?

It's easier than people think to go on the radio. At CiTR, you just need to take the training and then practice. My advice would be a lot of practice, get familiar with the equipment. We have a studio where you can practice without going on the air, but you can record.

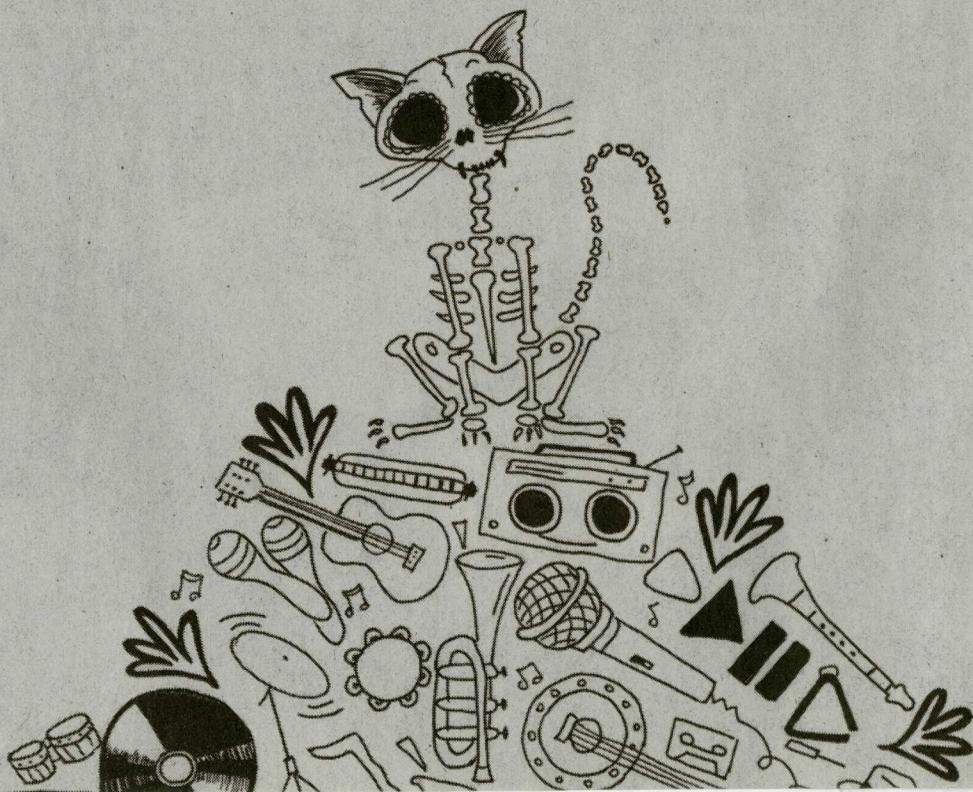
YOU'VE SAID THAT YOU FEEL THERE'S A LACK OF SUPPORT FOR THE ARTS IN VANCOUVER. ARE THERE ANY PLACES IN THE CITY THAT YOU FEEL TRY TO COUNTERACT THAT?

Yeah, there's the Pacific Cinematheque and Vancity Theatre. Those are good examples, they promote a lot in the film industry. The station, CiTR. There are a few good venues that like to support emerging bands — not necessarily well-established bands — like the Hindenburg. It's a new place supporting the local scene.

DO YOU HAVE ANY MEMORABLE MOMENTS FROM THE MORNING AFTER SHOW?

Yeah, I think one of them is when I interviewed Jon Anderson from Yes. That was a cool interview 'cause he was joking around and he speaks with the same voice as when he sings, very high-pitched. I interviewed a couple of my musical idols when I was younger, like the guys from Dead Can Dance and the Cocteau Twins. Those were pretty cool interviews, for sure.

Join The Morning After Show for their 15-year anniversary party on March 24 at the Rickshaw Theatre, where they'll be celebrating alongside Jarabe de Palo, Los Furios, and Caracas. Advance tickets are available at Horses Records, Zulu, Highlife Records, The Laughing Bean Coffee Co., Red Cat, and Neptoon Records.





VIET CONG

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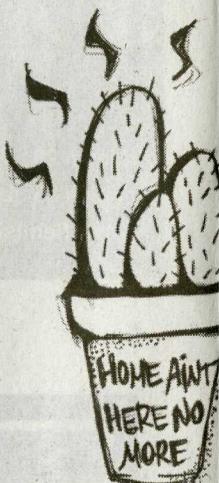
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8 The Twilight Sad @ Biltmore Cabaret	9	10 Enslaved, Yob, Ecstatic Vision, Ancients @ Rickshaw Theatre Wolf Alice @ Biltmore Cabaret	11 Sumac @ Biltmore Cabaret
15 Trash Talk, Rat King, Lee Bannon @ Korean Hall	16 Language Arts @ Railway Club	17 Tycho @ Commodore Ballroom Electric Six @ The Imperial	18 
22 walk the moon, The Griswolds @ Commodore Ballroom Anvil @ Venue	23	24 Jarabe de Palo, Los Furiros, Caracas @ Rickshaw Theatre Dirty Spells, Sean McArdle, Julia Dream @ Railway Club The White Buffalo @ Biltmore Cabaret	25 This Will Destroy You @ Electric Owl OK Go @ Commodore Ballroom
29 Guster, Kishi Bashi @ Venue	30	31	

THURS

FRI

SAT

**5
FUNDRIVE**

- kode 9, Ikonika, DJ Spinn, Taso,
Max Ulis @ Fox Cabaret
- Colby Morgan & the Catastrophes,
Moon Tan @ The Railway Club
- Sales @ Biltmore Cabaret

**6
FUNDRIVE FI-
NALE SHOW!**

**A band lottery featuring
brand new bands
with randomly-as-
signed members!**

Jon & Roy, FRANKIE, Jesse
Roper @ The Imperial

7

Archivist, Fugal, AOS, Phillip, Nancy Dru,
Reducer @ Secret Location

BRASS @ Railway Club

Kevin Devine & The Goddamn Band,
Dads @ Media Club

Kindness @ Biltmore Cabaret

12

**FUNDRIVE
FINALE!**

13
Common Courtesy
release party @ The
Hindenburg

The Boom Booms @
The Imperial

Anti-Flag @ Venue

14

Shred Kelly @ Electric Owl

Flamin' Groovies,

Bum, Rich Hope & His Evil
Doers @ Rickshaw Theatre

19

Limblifter @ Biltmore
Cabaret

20

- Kimmortal, JB the First Lady,
Janette King, Laydy Jams, Purple
Hearts Social Club @ the Wise
Hall

-The Cave Singers, Kathryn
Calder @ Rickshaw Theatre

-Skateistan Benefit: Anchoress,
Selfist, Pyramidion, Balance @
SBC Restaurant

21

Witch of the Waste, Bloom, dead hand,
No Boy @ 333

Hurray for the Riff Raff @ Electric Owl

Skateistan Benefit: Devil in the Wood-
shack, The Pretty's, Jesse LeBourdais, The
Goodtimes @ SBC Restaurant

26

Random Rab, SaQi,
AppleCat @ Rickshaw
Theatre

Bobby Bazini, Bell-
woods @ Media Club

27

Moon Duo, Craft Spells @
Biltmore Cabaret

Black Ladybugs, The
Flintettes, Keg Killers @ SBC
Restaurant

Craft Spells, The Bilinda
Butchers @ Electric Owl

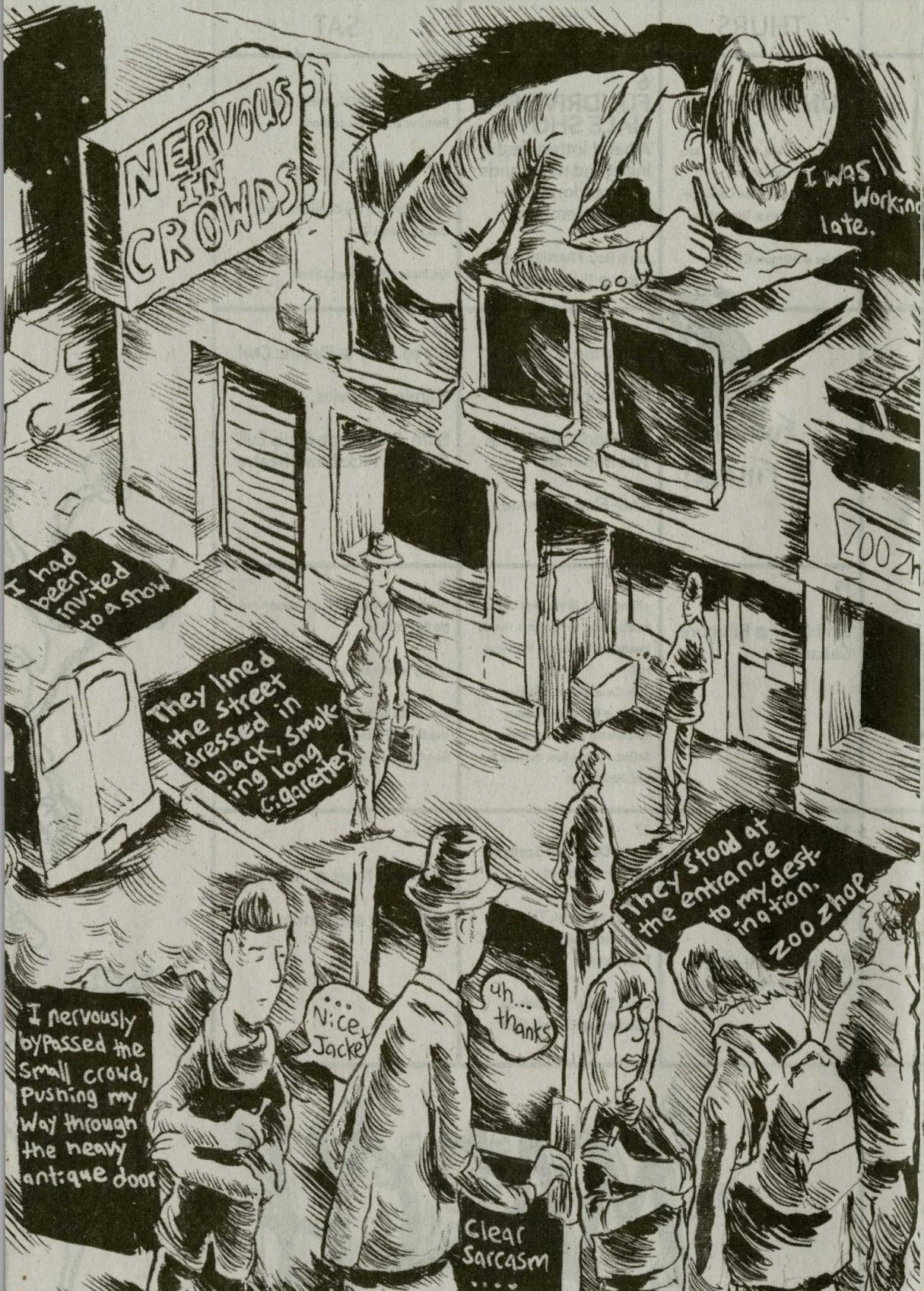
28

The Ting Tings @ Venue

Viet Cong @ Biltmore
Cabaret

MARCH





NERVOUS
IN
CROWDS

I WAS Working
late.

I had
been
invited
to a show

They lined
the street
dressed in
black, smok-
ing long
cigarettes

ZOO ZHOP

They stood at
the entrance
to my desti-
nation.
Zoo Zhop

I nervously
bypassed the
small crowd,
pushing my
way through
the heavy
antique door

...
Nice,
Jacke

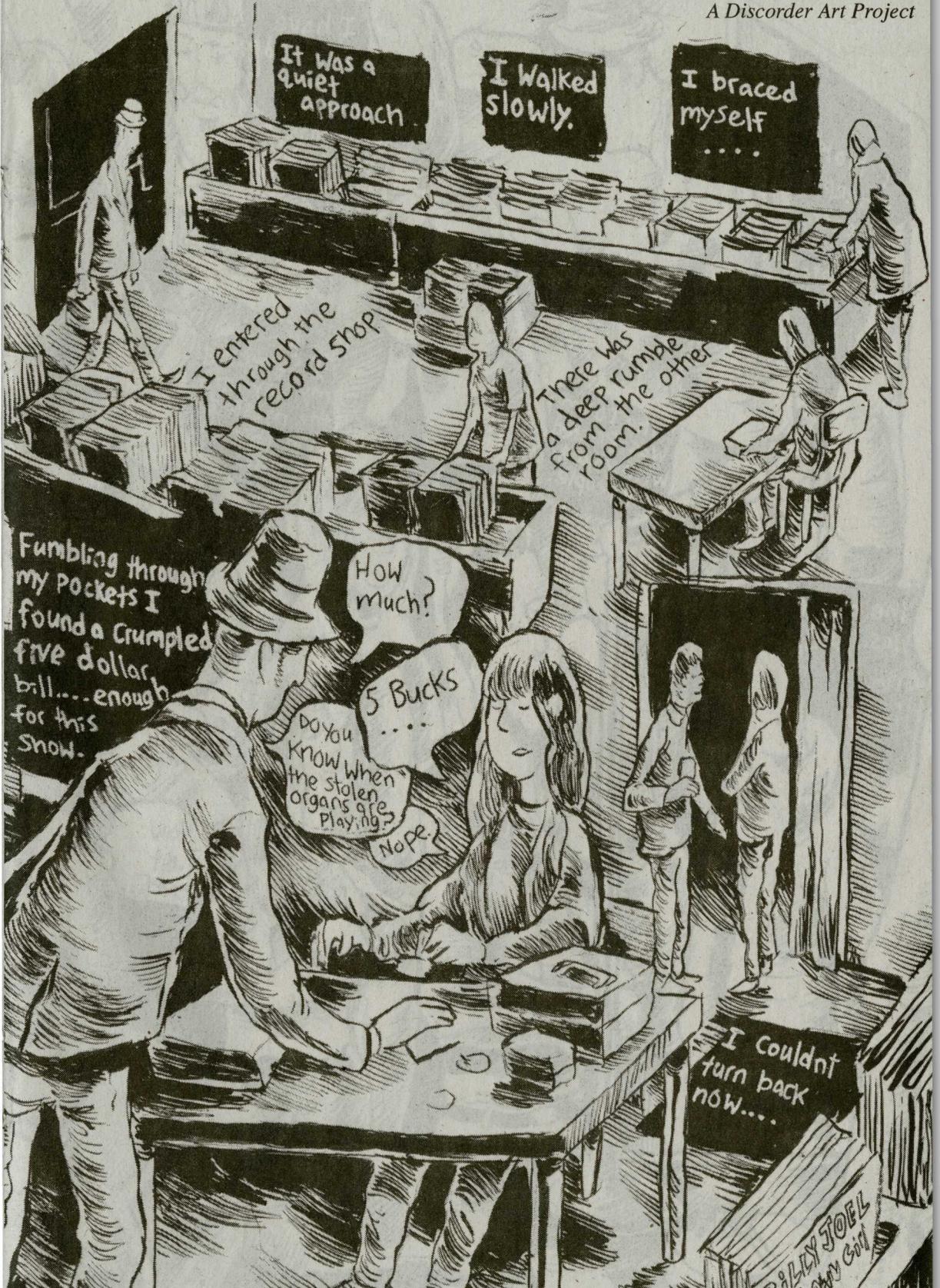
uh...
thanks

Clear
Sarcasm
...

NERVOUS IN CROWDS

SEAN KAREMAKER

A Discorder Art Project



WORDS IN CROWDS
BY SPAL LAMARCA



I took
a deep
breath
and
entered!

excuse
me~

I have
always had
trouble
with the
feelings
of being
an out-
sider

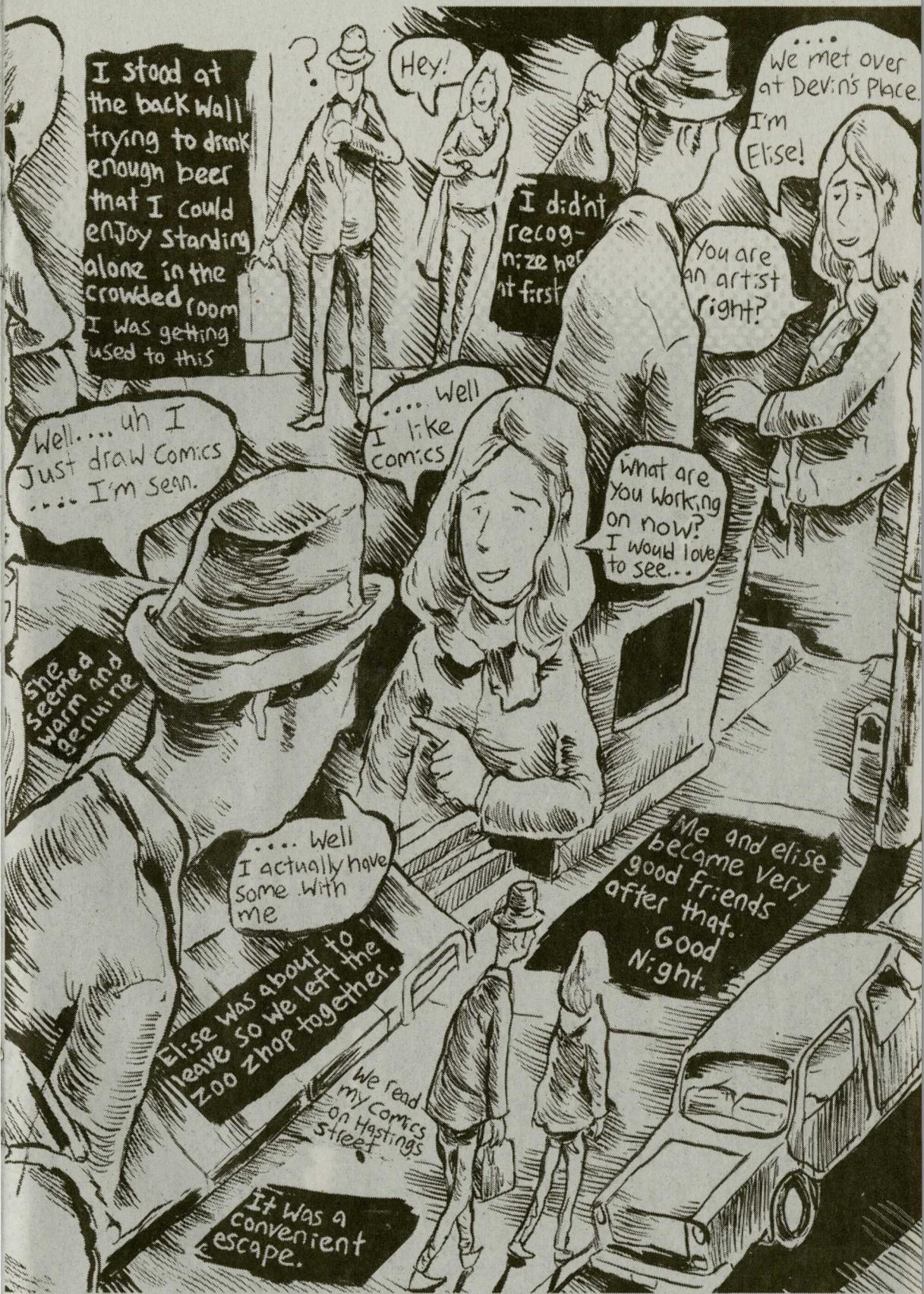
The room
was packed
with young,
hip people.

I squeezed
my way into
the masses
and found
a bar.

The music
was loud
and
fast

Do you
have any
whisky?

Naw.
Just
beer...



I stood at the back wall trying to drink enough beer that I could enjoy standing alone in the crowded room I was getting used to this

Hey!

... We met over at Devin's Place I'm Elise!

I didn't recognize her at first

You are an artist right?

Well... uh I just draw comics ... I'm Sean.

... Well I like comics

What are you working on now? I would love to see...

She seemed warm and genuine

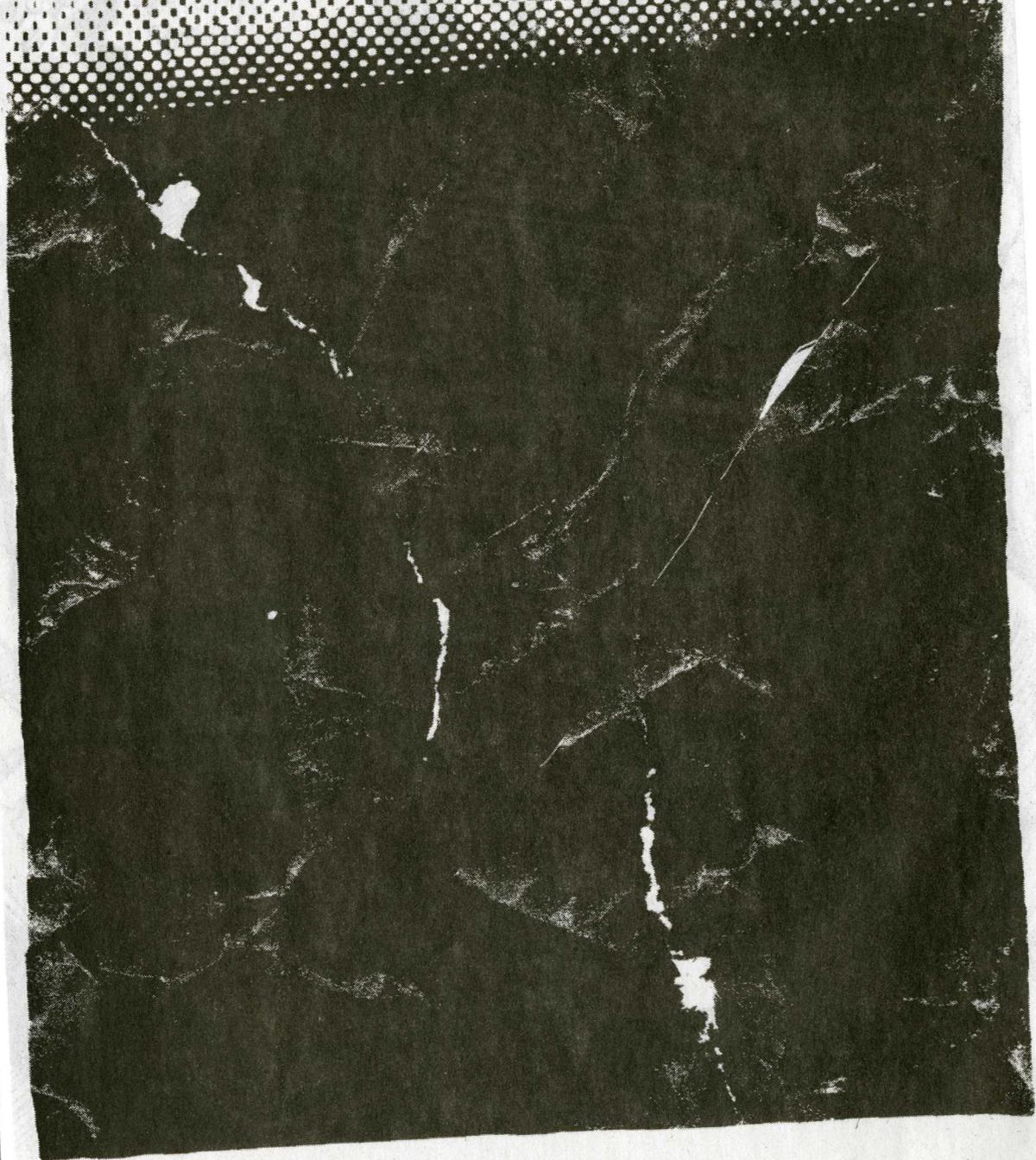
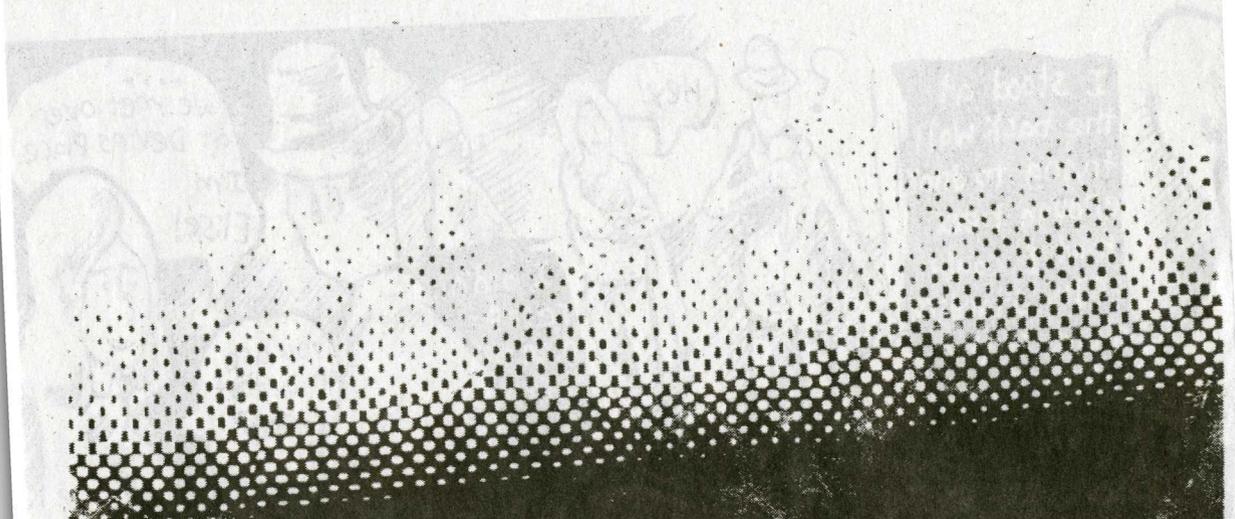
... Well I actually have some with me

Elise was about to leave so we left the Zoo Zhop together.

Me and Elise became very good friends after that. Good Night.

We read my comics on Hastings Street

It was a convenient escape.



JORDAN KOOP

DON'T TOUCH THAT DIAL... UNLESS STEVE ALBINI SAYS SO

by Robert Catherall // Illustrations by R. Castanedo

"Steve really made us feel like peers when we were in the studio. He had his hero/mentor when he was starting out and fully understood what it meant to us," Jordan Koop explains to me during an online chat. Alluding to Steve Albini's lifelong relationship with influential English recording engineer John Loder of Southern Records, Koop is now able to draw a parallel to his own relationship with Albini.

Steve Albini is a household name to most within the North American indie music circuit. Whether for his work as frontman of hard-hitting Chicago outfits Big Black and Shellac, or behind the glass on seminal Gen X works like Nirvana's *In Utero* or The Pixies' *Surfer Rosa*, Albini can count over a thousand songwriting, performance, and engineering credits to his name. Although, with a storied reputation that includes his devotion to analogue techniques and staunch recording ethos, it's likely his work as a recording engineer where most will remember him from.

Local recording engineer Jordan Koop — who, by all rights, should also be a household name to anyone who's been around the

Vancouver music community in the past 15 years — might remember him a little differently though.

"Steve was smaller than I expected. That was my first impression."

Still fresh in his mind from a week-long mentorship with Albini, Koop and 14 other participants got a rare chance to learn under the infamous Chicago engineer in a program called "Mix with the Masters." The program arranges seminars between budding producers and recording engineers at La Fabrique Studios in Southern France, where they learn recording techniques while developing personal relationships with seasoned industry veterans.

Having worked with countless local musicians — from the likes of Shearing Pinx and You Say Party! to assisting iconic local synth-punk outfit Radio Berlin with the recordings of their 2003 masterpiece, *Glass* — the British Columbian recording engineer was ecstatic to find he had been accepted to learn under the guidance of Steve Albini.

"MY INTENTION WAS TO GET OUT [OF] VANCOUVER, TRY TO BUY A HOUSE, TRY TO LIVE ON A GULF ISLAND, AND ALSO INCORPORATE THE STUDIO. IT HAD A LOT TO DO WITH MY OWN LIFESTYLE, AND THE FACT THAT MY CLIENTS ARE WILLING TO TREK OUT HERE WAS THE ICING ON THE CAKE."

"[I] was lucky enough to be accepted as one of a dozen or so people from around the world," types Koop. "He's someone whom [sic] I respect a lot as an engineer/musician/business owner."

Totalling more than 100 engineering, mixing, and mastering credits to his name, Koop's own resumé counts Mushroom Studios, FaderMaster, The Hive, and the Emergency Room (Strathcona) among his residences. Now, he finds himself quietly recording some of British Columbia's heaviest bands at the Noise Floor, his home recording studio on Gabriola Island. It's a B&B-style recording studio operated by Koop and his wife on one of British Columbia's more accessible retreats.

"My intention was to get out [of] Vancouver, try to buy a house, try to live on a gulf island, and also incorporate the studio. It had a lot to do with my own lifestyle, and the fact that my clients are willing to trek out here was the icing on the cake. Now I get to share a bit of my lifestyle with my clients and it's good for everyone," Koop explains.

After a week of intense Albini tutelage in mid-February, Koop reflects on the unique opportunity, "During the sessions with Steve it was very much master-student, but in the off hours all the participants discussed recording and mixing philosophies in addition to regular life topics." But things became rapidly more congenial: "After demonstrating our own work to Steve, I think I saw a few light bulbs go off in his head too. Not only did we learn from Steve and Greg Norman (his right hand man), but we also learned from each other."

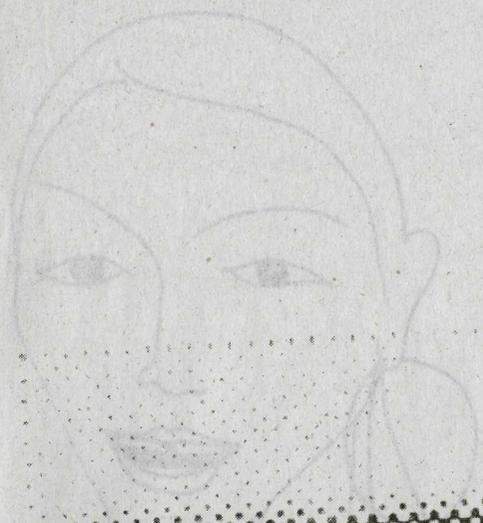
Seeing Albini implement his unique recording style left an unforgettable impression on Koop: "Watching him execute the technical requirements of an all analog session was pretty intense. His brain is operating entirely on the left side."

Having picked up a variety of new recording skills during his time in France, from knob-twiddling philosophies to drum-tuning techniques, Koop is eager to get the tape rolling again. When asked who he's most excited to get back in the studio with, he humbly replies, "I'm excited for the work waiting for me ... but if my calendar was wide open and [I] could start a new project with somebody, I would want to record the sophomore Dead Soft album, and Group Vision — I was blown away by those guys when they played recently with my band." Despite the Noise Floor's packed recording schedule for the near future, let's hope that's not just wishful thinking.

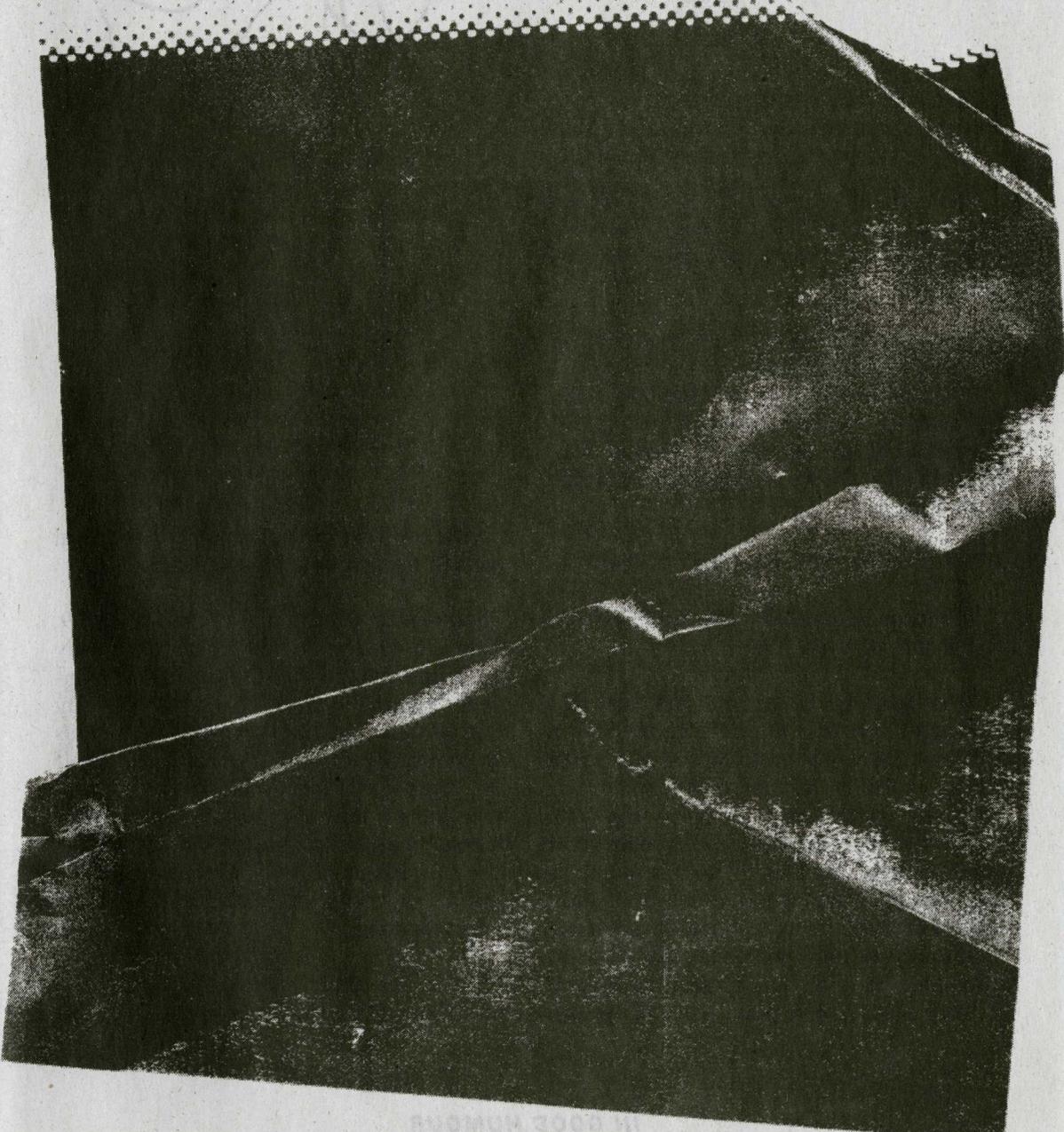
What can local music fans otherwise expect from the Noise Floor in coming months? The result is rather inviting.

"I can't afford to be a snob about who I work with ... I'll work with anyone that wants to work with me ... I do the best job I can, no matter what the project is." So if you're looking to escape the city for your next batch of recordings, Koop's relaxing locale and recently acquired expertise make the choice an obvious one.





IN GOOD HUMORS
ERICA SJURDSON
By Evan Brown



IN GOOD HUMORS

IN GOOD HUMOUR ERICA SIGURDSON

By Evan Brow // Illustrations by Jules Francisco

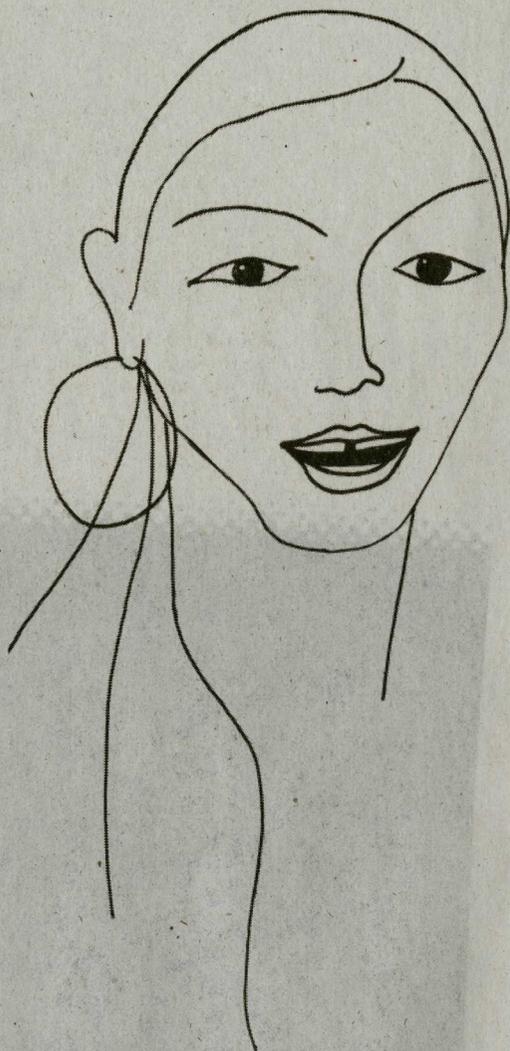
Erica Sigurdson was 25 years old and working at a bank. She had always wanted to do comedy, but it was a little secret she kept to herself.

When she was seven, Sigurdson saw her first comic on Johnny Carson. She fell in love with the idea of this person standing, talking, making the audience laugh, and getting laughs out of her dad in such a unique way. In grade nine, she told a boy about her desire to do comedy.

The boy said, "Oh, girls don't do that."

Sigurdson responded, "Oh, well you just watch. One day you'll see me on TV."

"That was the last time I had ever told anybody," says Sigurdson. "Because if you tell someone you want to be funny, it's like telling someone you want to be a model. You just open yourself up to people saying, 'Oh, you're not funny enough or pretty enough or good enough.' So I didn't tell anyone else until one day I was working in a bank and I used to do these funny newsletters — it's not hard to be the funny person at a bank — and everyone was in the lunch room laughing at it. They said, 'You're going to be the person



that we say 'We knew you when...' and then that was the first time I felt validated."

Stepping on stage for her first show in 1999, Sigurdson is now a well-seasoned comedy pro. Appearing on *The Debaters*, The Winnipeg Comedy Festival, The Halifax Comedy Festival, and *Just For Laughs* on numerous occasions, Sigurdson has established herself as a staple in Canadian stand-up comedy, despite being a little shy growing up. Coming from a religious background with little exposure to stand-up comedy, Sigurdson mainly stayed away from performance, save for a few exceptions.

"I did get up at church camp and give fake sermons," says Sigurdson. "Everyone

SIGURDSON, ON HER EXPERIENCE WITH COMEDY FESTIVALS:

“Festivals are a lot of fun. Winnipeg and Halifax and Just For Laughs are usually televised, so it’s a lot of fun but there’s also a lot of stress because you really don’t want to mess this up. But it’s all your friends. Because it’s the people you would do comedy with when you were just starting out. But once everybody becomes headliners, nobody works with each other anymore. So you go to a festival where it’s basically sleepaway camp for grown-ups who like to drink a lot and stay up till 6 a.m. And being from Vancouver — especially with the Halifax Comedy Festival, my flight is always at 5 o’clock in the morning — so I’m always leaving Halifax from the bar, getting in a car, and then flying home. It’s the worst flight home. It takes two days to recover. But it’s incredibly fun.”

thought I was going to be a preacher. That did not go as planned.”

But doing comedy was always what she wanted. Sigurdson grasped onto the idea of humour and absurdity and holding someone’s attention and being funny.

“It was the first thing in life I said I wanted to do and then really kept going with it. I’m infamous for signing up for a month of hot yoga and then never going again. I’m constantly finding new passions and then going, ‘Ugh, I’m not as passionate anymore.’ But comedy was the one thing that I stuck with. And now I’m in too deep. I can’t do anything else [laughs].”

With this persistence, Sigurdson has become very comfortable as one of Canada’s most established comics. Even the scary parts have become tame.

“The longer you’ve been doing it, having a joke not work used to be devastating when you were a new comic,” says Sigurdson. “But now you’re like, ‘Hmm, that’s not for you I guess. Whatever.’ Everybody drops a cup at work sometimes. And those jokes are just my broken wine glasses.”

And while Sigurdson occasionally “signs up for Athabasca University online to become a dental hygienist after a bad show,” she’s in comedy for the long haul, gathering

fascinating experiences such as performing a televised stand-up show for Canadian soldiers in Kandahar, Afghanistan.

"My agent called me and said, 'We have this offer for you to go to Afghanistan for the CBC.' And immediately my first instinct was fear," says Sigurdson. "But I found out that Shaun Majumder, Mark Critch, Tim Nutt, and Irwin Barker would be there too. And I said, 'Okay, I know that the CBC wouldn't put Mark Critch or Shaun Majumder in any danger. So I said, 'Okay, I'll go.' It was a 10-day trip. And everyone is so appreciative of you going there and giving live entertainment. I went in 2006, so there wasn't great Internet or access to YouTube.

"But it's weird when the whole audience has machine guns. They carry their guns everywhere they go, so they're just sitting there with guns, and you're like, 'Well this is pressure.' And it's so strange to be telling jokes about such insignificant things when these people are in Afghanistan, at war, and you know, 'Oh, this is a funny story about my cat.' But we were told that that was what they wanted. They wanted to be taken out of this and back to their regular lives. It was such

a great experience. How many people go to Afghanistan? We got bombed too. There were a couple rocket attacks. Before it was all, 'Look at what we're doing!' and after it was, 'Oh, holy shit, we're not in control of what happens here.'"

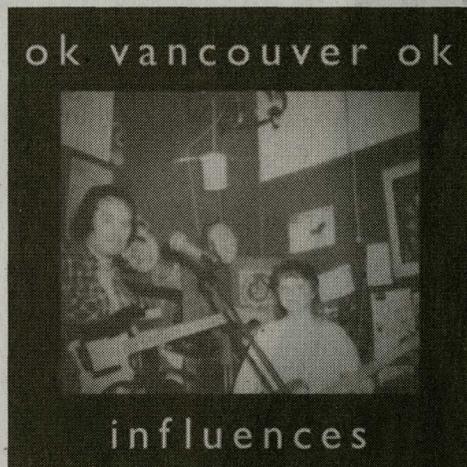
Through festivals, newsletters, and rocket attacks, Sigurdson's drive for comedy runs strong. Much like when she discovered it at seven years old, Sigurdson will continue to hold stand-up as her truest passion. Whether she's performing, debating, or writing that book she swears she's going to write one day, Erica Sigurdson's comedic mind will live on.

To learn more about Erica Sigurdson, visit her website at www.ericasigurdson.com or check out her emceeding the Comedy Mix for Phil Hanley from March 12 to 14!





= under review =



OK VANCOUVER OK

INFLUENCES

(Kingfisher Bluez)

The multi-faceted local group Ok Vancouver Ok is back with their ninth full-length release, *Influences*. Instrumentally, the album borrows sounds from bands that have inspired them in the past and lyrically builds on their own past two releases, *Escape the Common People* and *Food Shelter Water*. *Influences* features an eclectic collection of artists, including special performances by Ashley Eriksson and Eli Moore. Like much of their previously released music, *Influences* continues to explore themes of anti-capitalism, sustainability, and freedom.

Ok Vancouver Ok has produced a poetic and thought-provoking album in hopes of positively inspiring others with their forthright lyrics. While *Influences* lacks a standout track, this appears deliberate. The album, in its entirety, is a dreamy masterpiece. It takes form after a complete listen, with the bass and guitar ebbing and flowing from song-to-song,

while up-tempo beats from the drums provide an overall unique mood. Ok Vancouver Ok has succeeded in producing a smooth sound filled with hazy, raw individuality. The lyrics in *Influences* reference diverse and broad subjects such as family and life, working well with lead singer Jeff Johnson's distinct and brilliant vocals.

Influences was written shortly after Johnson and Laura House (drums) wrapped up a six-month long tour. While they were on tour, their son Henry was born, which inspired the song "Collection Of Changes." The first and last song on the album ("Building A Way" and "Changes") lyrically reflects before and after having Henry and how he has changed their lives.

Influences is a poetic and pleasurable listen; a warm indie-pop soundtrack for a night in with family and friends. The blurred tones and crisp guitar strums make for a unique listening experience that takes you into Johnson's world of inspiration and creativity.

—Nathan Sing

MALK

PREHISTORIC

(Wiener Records)

Lately, Vancouver's music appreciators have noticed a renewed interest in '60s-tinged psychedelic and surfy garage rock. *Prehistoric*, the latest EP offering from Abbotsford's MALK, is one of them. As the title may suggest, MALK's sound is indebted to this '60s era of sound, now long past, and of



this variety of retro revivalist albums, *Prehistoric* is one of the most inspired.

Keefer Pelech's recent *Discorder* feature explains how MALK recorded *Prehistoric* almost entirely live off the floor with producer Felix Fung. Fung's traditional approach could not have benefited *Prehistoric* more.

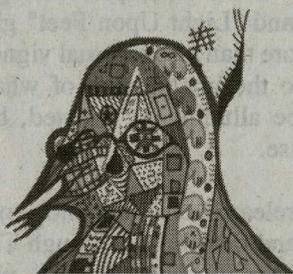
The album's emphasis on live performance is best heard in the opening and title track, which explode with surf rock's signature claustrophobic energy. Fung successfully captures MALK's vigorous performance, placing the listener right there in the room with the band. (Only it doesn't sound like a room, but more like a concrete tunnel, no greater than a couple of metres wide.) Kyle Schick's cutthroat guitar riffs sound-off like a rabid doomsday crier, roused by Fung's rich, but tasteful pall of reverb.

Though the '60s surf rock vibe is ever-present, *Prehistoric* is brushed with shades of '80s new-wave and post punk. Alex Smith's vocal delivery often conjures Fred Schneider's deadpan intensity in the B-52's. However, Smith's words forgo the absurdism, in favour of old-fashioned sincerity and whimsy. In "Each Other," he bemoans a failed relationship in the style of a lovelorn doo-wop single: "We sat around and sucked up the sky / Now all we do is make each other cry." The track's sinister guitar and synth textures, however, recast these sentiments in the same despair of The Cure's *Disintegration*.

The last track, "Satellites," is a slow-burning menace of a brooder, helmed by Miranda Maria's seductive vocal performance. While Maria's gothic crooning floats about, the song builds to a point of no return, as it finally erupts in a Morricone-meets-Vangelis cyclone, suggesting drummer Jaydee Bate-man's familiarity with Stephen Morris.

On paper, MALK may seem like any other band riding the current wave of surfy garage rock. However, one listen to *Prehistoric* will reveal a young, lively, and distinguishable band whose success is derived, not only from an articulate amalgam of influences, but also from an unrivaled sense of urgency. Supported by Fung's exceptional production, it's obvious that MALK runs much deeper, below the waves.—Max Wainwright

The Cyrillic Typewriter Best Suit



BEST SUIT

THE CYRILLIC TYPEWRITER
(JAZ Records)

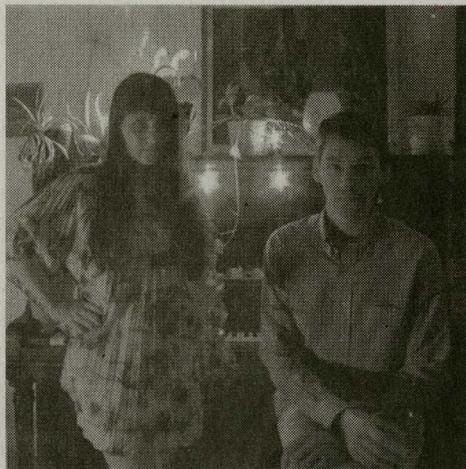
In just a few shorts years, artful indie outfit The Cyrillic Typewriter has come a long way from traditional West Coast twee to laudable endeavours into the avant-garde. Lead by Vancouver music veteran Jason Zumpano, whose name you may recognize from Destroyer and his own Zumpano project, his work as The Cyrillic Typewriter has seen him collaborate with a revolving cast of local

heavyweights on four full-length albums in as many years.

The Cyrillic Typewriter's third album, *Custodian*, arrived in late 2013 and took a number of fans by surprise with its sharp left-turn towards conceptual cinematic pop. Developed as a soundtrack to a movie that doesn't exist, *Custodian* saw Zumpano's songwriting move in a drastically different direction, and his latest outing adds a second tally to that record of conceptual, yet visually unaccompanied releases.

Given its stripped down and digitized aesthetic, it should come as no surprise that *Best Suit* also offers The Cyrillic Typewriter's shortest personnel listing to date. Though the album is performed entirely by Zumpano (keys and long-time strings) and collaborator Megan Bradfield (double bass), there's no hiding the pop sensibilities of these 13 markedly minimal creations. Dynamic and immersing, some of *Best Suit's* songs are landmark expanses, full of buzzing ethers you're bound to get lost in — the dizzying "Whirlpool" clocks in at just under eight minutes — while others like "Closing In On Both Sides" and "Light Upon Feet" give listeners little more than a conceptual vignette, leaving much to the imagination of what Zumpano could be alluding to: twisted, beautiful, or otherwise.

Self-released on Zumpano's own JAZ Records, and distributed through The Business record shop in Anacortes, WA, physical copies of *Best Suit* might be tough to track down, but it's for those who take the time that this record holds the greatest appeal. And, with processing credits going to the currently-buzzing Loscil on three of the songs, "1st Suit," "2nd Suit," and "3rd Suit," Zumpano has again proven his quiet reach within the local music community and his determination to continue down the path of conceptual pop experimentation. —Robert Catherall



ENERGY SLIME

NEW DIMENSIONAL
(Mint Records)

If you happen to have a spare 13 minutes in your life and you're looking to fill that time void with something strange to listen to, *New Dimensional* may be your perfect fit. Yes, it's incredibly short in length, and so is each of the ten songs that comprise the album. This new sound from Energy Slime is a sucker-punch to the face of eclectic pseudo-psychedelic tracks that make you want to get really weird.

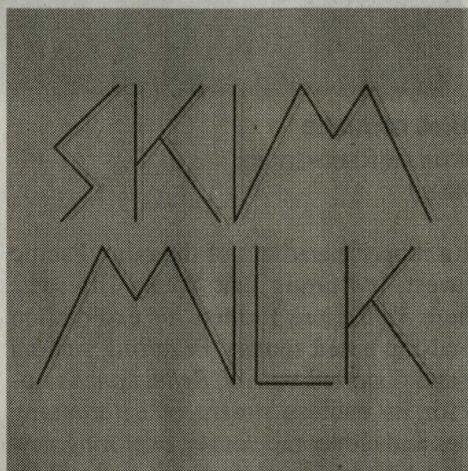
This isn't the first rodeo for frontman Jay Arner. If you've listened to his self-titled solo album, *New Dimensional* is going to sound like a chemically-soaked, kid-pop rendition of his previous work. Now joining hands with Jessica Delisle, this duo's camaraderie is evident on the album. With song titles like, "Graham Fucks The Queen" and "So Long Snakes," many of the tracks on *New Dimensional* seem like they were written based off of inside jokes between these two on an acid trip. Fantastical and fairytale-esque, this album is creative in an oddly intimate way, like the rainbow-coloured vomit from two peculiar psyches.

New Dimensional is a beautifully inclusive album that fosters an instantly personal connection with listeners. There are no pretensions — what you hear is what you get — and Energy Slime certainly doesn't flinch at

proudly showcasing their oddities. However, what the album breeds in zest, it lacks in maturity. At times, discombobulation reigns supreme over sophistication when the latter would be preferable. *New Dimensional* is sporadic, messy, and frankly, slimy. The harmonies are all over the place and there is a lack of cohesive flow. That being said, the energetic and offbeat pace of the album are what make it the candid and truthful voice that it is.

New Dimensional is truly a piece of art; a piece of colourful abstract art that you look at a million times but never truly understand, which is why you keep looking at it.

—Alex Lenz



SKIM MILK

S/T

(Self-Released)

Sam Davidson, a.k.a Skim Milk, provides a stark reminder that originality can be built from a wide variety of musical influences. This self-titled release offers a multi-faceted listening experience, pulling from a multitude of genres and sounds — jazz, experimental, electronic, and hip-hop — making it a treat for anyone looking to listen to something a little different and innovative.

Skim Milk's hooks are driven by dancing clarinet lines backed by drum samples and waves of synths, giving the album a high

degree of flow from track to track. Despite running a little on the long side, the record is cohesive, original, and fresh.

Even though *Skim Milk* has a unified sound, there are some true stand out moments. In the second track “Two Ways Out,” Skim Milk has incorporated piano lines, clarinet, and synthy drum beats into an interesting experimental mix of sounds. Similar moments pop up in “Truth and Consequence.” “Blood Sweat and Tears” is only two minutes and 31 seconds long, but is a great slow-build tune. The swell of trumpet on top of a twirling clarinet solo is an example of Davidson’s ability to combine layers of different instruments while also smoothly transitioning the record into the finale, “Heartbeat.”

Davidson’s influences range from Bach to Boards of Canada, and both are relevant and can be heard clearly in this record. Specializing in clarinet, bass clarinet, and electric wind instruments (EWIs), Davidson’s clarinet pieces can be heard far above the variety of instruments (trumpets, bass, guitar, and trombone) and musicians he pulled in to make this record. Davidson states on his website that he strived to create “the world’s first clarinet-infused hip-hop album,” and he may have achieved just that. The record’s variety of instruments spans many eras and genres, and this is what separates it from the majority of local music released in 2015.

Skim Milk offers a different, unified, and eclectic combination of sounds with this new, self-titled release. A diverse sound mix, combined with the overall feel of a classical genre provides the perfect night-in soundtrack. This is a great record to settle down to with a good book and a fresh pint. If you are looking for something different to listen to, definitely check out Skim Milk’s latest. —Julia Lehn



SECRET PYRAMID

THE SILENT MARCH

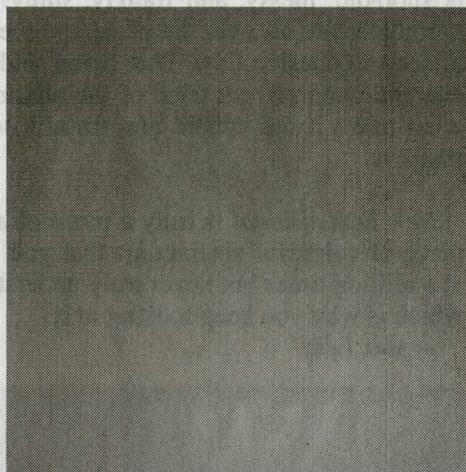
(*Students of Decay*)

Vancouver's Amir Abbey is best understood in the painstaking devotion he takes in crafting the dense and meticulously constructed records of Secret Pyramid. His rare local performances are a fantastic look into Abbey's world of micro-focused drone arrays and fuzzed-out ambient floods, but even these are only slight preparation for the all-encompassing blocks of sound that Secret Pyramid spends so much time constructing for recordings.

The Silent March, originally issued as a cassette by Nice-Up International in 2011, is finally seeing a re-pressing by veteran weird-music record label, Students of Decay. Because of Secret Pyramid's minimal online presence, any new excuse to snap up physical copies of his releases is something to be cherished, and *The Silent March* is absolutely worthy of being reissued. The album marries the patience and clarity of Stars of the Lid with the sonorous thunder of a Sunn O))) doom jam — although the seven tracks are anything but metal, *The Silent March* is produced with a similar penchant for noise, feedback, and inescapable fuzz.

Deep, sweeping chords and sounds undulate, at times swirling and pulsing, in mournful minor keys on both sides of *The Silent March*. Although the themes that dance

around the edges of the album aren't happy ones, the completely overwhelming chaos inside each song remains up to the listener to interpret. This is about as good as drone music gets. —*Fraser Dobbs*



YOUNG BRAISED

NORTHERN REFLECTIONS

(1080p)

For a rapper based out of the rainy Pacific Northwest, it's fitting that Young Braised's *Northern Reflections* furthers his exploration of cloud-rap based sounds. Featuring smooth beats and distorted vocals, *Reflections* is notable for its endless stream of entertaining samples and clever rap vocals; exploring new sounds while still feeling rooted in an older rap sound that endures throughout the album. *Reflections* succeeds most by blending dreamy beats with samples of old school rap. This fusion validates Young Braised's own rapping abilities while also showcasing his unique exploration into new areas of sound mixing.

Not many artists choose to rap over the extensive layering of beats in the way that Young Braised does. Under the moniker Young Braised, rapper Jaymes Bowman displays immense patience with his listeners, selling the long intros and outros that build and recede throughout the album without being overindulgent. "Entertainment's" slow, bass-filled build and vocal sampling nearly

hides the point, as Bowman actually begins rapping over the song. Even his verses obscure the listener's sense of consciousness. Repeated rap lines, choruses, and distortion prove to be Bowman's signature tools in producing this track's dark, dream-like allure.

The album's middle lightens up in tone significantly, becoming slightly more upbeat while not overusing its laugh-inducing, tongue-in-cheek samples. Tracks "Casse-rolle" and "Canada's Economic Action Plan" share computer-like glittery samples, while bookending the sentiments of sound with voice recordings.

Songs "Meditation" and "Middle Class Homie Quan" settle back into a darker tone for *Reflections*, with bells and synths establishing the tracks' cold tone. Sharper drum-lines and vocals by Bowman infuse these songs with a dark, contemplative sound, more commonly found on modern rap releases. Bowman, however, never takes himself too seriously in these songs, as is evident in the comedic rap phrases that are repeated jokingly throughout the album.

Indeed, it is the constant juxtaposition of Bowman's vocals and his immense collection of samples that make *Northern Reflections* sound so unique, yet so easy to listen to. Never too grating to enjoy or too slow to ignore, *Reflections* will suck you in and just as easily drift by while you listen. *Northern Reflections* holds appeal for rap lovers and electronic music enthusiasts alike.

—Kenny Drabble



Silver Fox POSTERING

WAR & PASTE: THE TRUTH BEHIND VANCOUVER'S POSTER SCENE

by Elijah Teed // Photography by Tara Dwelsdorf

In the 1980s, Vancouver witnessed a peculiar increase in visual marketing: street posters had started to become a business venture.

For one company in particular, what began as a small group of allegedly forward-thinking and non-partisan people became something egregiously misshapen. Eventually a monopoly was formed in this niche marketplace. Turf wars were rumored, threats were allegedly made, but one thing was certain: a poster mafia had been born.

Most visibly in recent years though, a pushback against the dominant force in Vancouver's poster scene has emerged. Slashed, covered over, and torn down, the independent companies have suffered to have their product remain in public view.

Near the forefront of Vancouver's independent poster scene is Silver Fox Postering, run by partners Josh Garvin and Kristl Buckland. The company is a labour of love in all senses, with the couple each putting in substantial work to acquire, organize, and plaster

thousands of posters every week. Garvin got his start in the business roughly 10 years ago, while working at a pub that was struggling to keep their ads up around town. As a way to earn some extra cash, he agreed to take on the lengthy postering process for them — and from those humble beginnings, he built a network of clientele suffering from the same problem.

"I started my own company entirely out of word of mouth," Garvin explains with satisfaction. "I don't do any real advertising. People that genuinely want their stuff to do well will come to me."

The choice to become an independent and not fall in with the poster mafia speaks to Silver Fox's almost philanthropic business model. Garvin frequently and happily posters for cheap or for free without hesitation, with him and Buckland each thrilled to be able to help the city's entangled poster and music scenes.

"I don't just worry about money because money doesn't really matter," says Garvin.

SIC BY THE BULGE!
ARY 18TH | 8PM
TICKETZONE.COM

East Van P...
WITH
DJ 3rd
Zappard.

MICHAEL FERREIRA
JP VALDES
AT THE WALDORF
1489 E HASTINGS ST
LOW BUX
LETS PARTY
@THEWALDORF

FLOR
TINE
Greet
Paradise
ARY 12TH | 2015
TICKETZONE.COM | 8PM

LIVE FAST!
PUNK MONDA
THE ASTOR
769 E HAS

WITED
IGHT AFTERHOURS

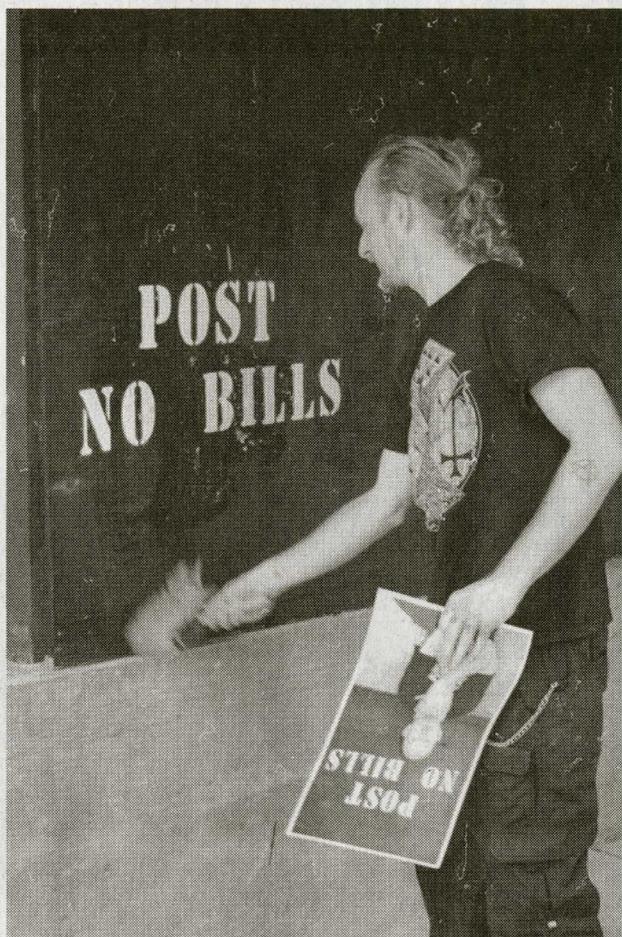
FRIDAY
ADVANCE
TICKETS

DE/AU
an
at The Humberg
23 W Cordova
February 1
2PM

ING
Crazy

hush
ANCES BY
ACTION





“Someone just might not have enough money to do their show. There’s something, I think, that’s much more satisfying and gratifying in supporting people.”

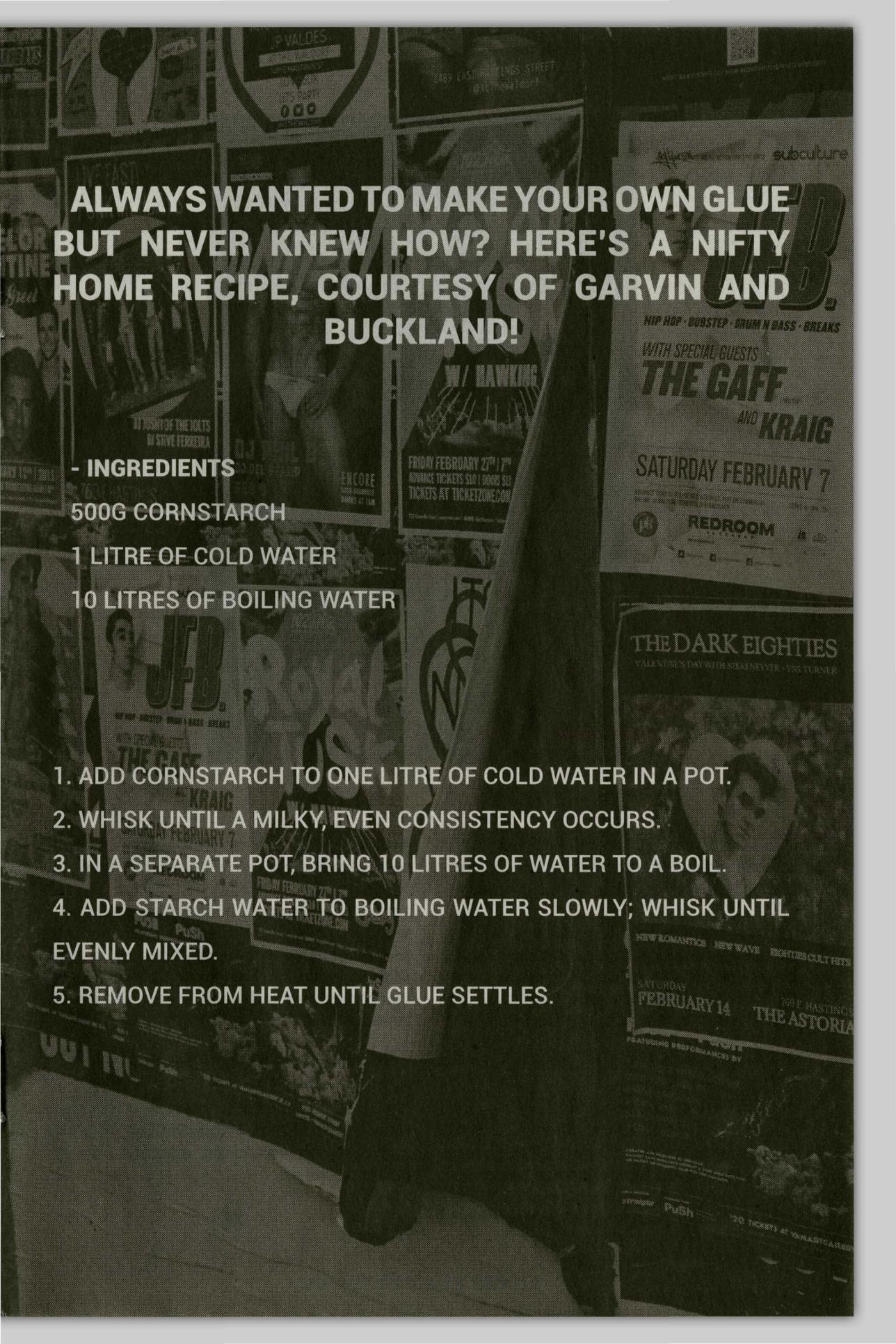
“If, in the whole world, everyone just worried about looking out for each other, no one would have to worry about looking out for himself or herself,” adds Buckland.

Garvin attests much of Silver Fox’s success to this mentality, and it’s hard to argue with. Knowing he and Buckland care about the bands to the extent that they do certainly makes working with independent contractors like them seem all the more appealing.

“I like the idea that people can have choice

and options rather than having to be forced to use one large company. I can bring complete integrity to my work and know that I’m doing it properly ... I can always make sure that whatever I’m doing is 100 per cent aligned with what I believe in.”

For Garvin, while posterizing may have started as a side job, it quickly became a full-time enterprise. On average, Buckland and Garvin estimate Silver Fox puts up 600 posters a day, six days a week in the off-season, and twice that when it’s busy. Besides cycling around town, packaging posters and making glue (their homemade recipe, the result of tireless trial and error by Buckland herself) adds additional time to the process, turning what may seem like an easy exercise into



**ALWAYS WANTED TO MAKE YOUR OWN GLUE
BUT NEVER KNEW HOW? HERE'S A NIFTY
HOME RECIPE, COURTESY OF GARVIN AND
BUCKLAND!**

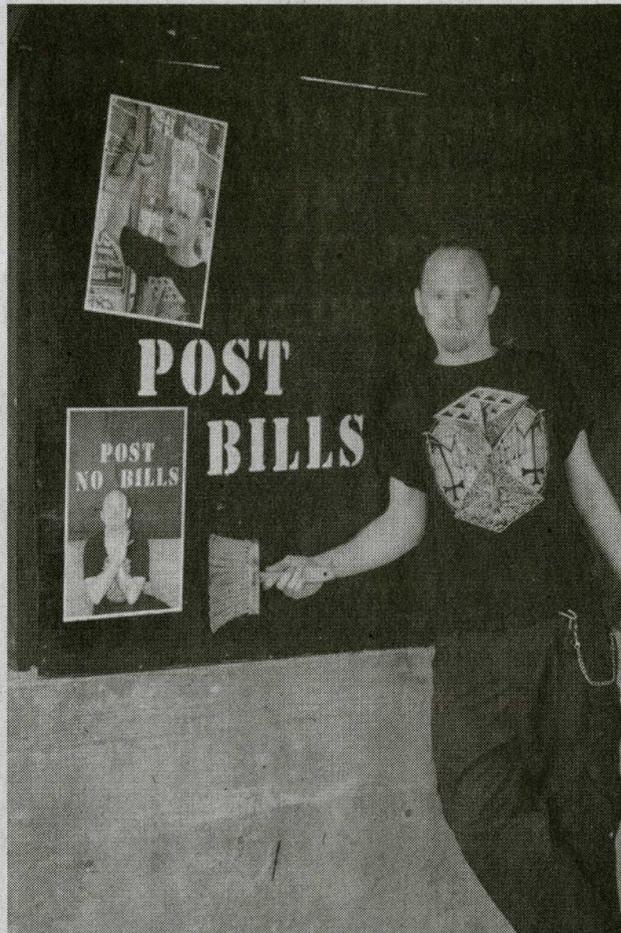
- INGREDIENTS

500G CORNSTARCH

1 LITRE OF COLD WATER

10 LITRES OF BOILING WATER

- 1. ADD CORNSTARCH TO ONE LITRE OF COLD WATER IN A POT.**
- 2. WHISK UNTIL A MILKY, EVEN CONSISTENCY OCCURS.**
- 3. IN A SEPARATE POT, BRING 10 LITRES OF WATER TO A BOIL.**
- 4. ADD STARCH WATER TO BOILING WATER SLOWLY; WHISK UNTIL EVENLY MIXED.**
- 5. REMOVE FROM HEAT UNTIL GLUE SETTLES.**



an all-day event. The workload, however, is something they're both grateful for, considering the hazards their clients are subjected to.

"Our customers will get harassed," says Buckland, with Garvin elaborating: "They'll get phone calls from the big guys ... and I think they do it because they don't know any better. It's that weird, cartoonish bully thing."

And it's not just their customers who've felt the pressure of the poster mafia. Even though business is going well, Garvin and Buckland still find the need to be careful, moving around the city and changing routes to stay as safe and anonymous as possible.

Nevertheless, despite the risks associated

with using an independent service, Garvin sees camaraderie growing in the face of adversity and is happy that Silver Fox is amongst the group of homegrown poster services responsible for change. "Over the last few years, [the community] has been getting really strong. The power that the bigger companies have is dwindling now, and it will continue to do so."

Their confidence in the cause only matched by their passion for the work, Garvin and Buckland will no doubt continue to see more success in the future with Silver Fox bringing a level of compassion and integrity to every poster plastered.



LITTLE RED SOUNDS

VANCOUVER'S BLACK ARK

*by Jasper Winch // Photography by Yuko Inoue //
Illustrations by Emma Potter*

“Produced by Felix Fung at Little Red Sounds.”

It's a sentence you see a lot these days if you're even the slightest bit involved with Vancouver's music scene. Fung's name pops up everywhere — in the linear notes of CDs, in the credits listed on Bandcamps, on the tips of people's tongues — and wherever it is, a mention of Little Red Sounds is sure to follow.

Even if you've never heard of Fung or his studio, you've undoubtedly heard something he's produced. The Pretty's, Did You Die?, The Ballantynes, Les Chaussettes, MALK, Animal Bodies, Candela Farm. The list could go on for ever — and for good reason. The music coming out of Little Red Sounds is consistently top-notch and the more they help create, the more bands want to be a part of it.

Four years after relocating Little Red Sounds to its present East Hastings location, Fung is still intent on capturing and enhancing the city's vibrant musical community. Far from just producing records, the studio stands in as a community space and a place

for musicians to explore and interact with one another.

“It's not really run like a recording studio,” notes Fung, “more of a drop-in centre.”

And, as it goes, it seems as though there are always people just dropping by. Max Sample, employee of Little Red Sounds and bassist in The Ballantynes, drops by during Fung's interview, as well as members of Did You Die? and The Pretty's, just to hang out — but it's an opportunity that Fung always seizes.

“When someone new is in the room, you hear it through them,” explains Fung. Instead of seeing drop-ins as an interruption, Fung sees them as a chance to gain new perspective. A new set of ears is always welcome at Little Red Sounds.

In a room with a drum set on one end and a mixing board on the other, the open space of the studio provides ample opportunities for action-packed and lively sessions; with the room filled with guitars, keyboards, amps, and couches, it's easy to see how bands could enjoy their time there.



"I'M AN INSTIGATOR. FUCK MEDIATING. WHAT PEOPLE NEED IN THE STUDIO IS SOMEBODY TO PUSH THEM TO THE Rock POINT HERE IT'S REALLY EXCITING."



"We create an environment for the bands' dream-selves to occupy," says Fung. Be it rock 'n' roll, country, garage, or electronic music, the studio is open to anything and ready to shift and morph into an accommodating space. "There's something cool within every genre that I want to make believe and play with it. Whatever it is, we can occupy that, reflected in how we record, how we set up the room."

No matter what's being recorded, Fung finds a way to bring a liveliness and energy to the process. "I'm trying to get people to play that one take where there's something exciting, that something happened. I'm not going to call it magic; sometimes it's not magic, it's just something that happened that's very exciting, that you can't recapture."

While Fung's recording process is in constant search of surprises and worthwhile

idiosyncrasies, most of all, Fung is looking for "something everybody can be proud of. That's very important, that everybody's character is showing through, that they're truly being themselves, and that it sounds awesome. So I'm waiting for that take where I can hear, see, and feel the people playing like a band." With nods of encouragement and agreement from the musicians around the room, it's clear that Little Red Sounds lives by those words. Music is not simply recorded there: it is created, explored, challenged, pushed to its limits, and finally captured there.

On his role in the studio, Fung attests to his active role in the recording process. He sees himself more of a producer than a recording engineer: "I'm an instigator. Fuck mediating. What people need in the studio is somebody to push them to the point where it's really exciting. We're not trying to capture a perfect take; we're trying to capture excitement."



With a steady stream of bands coming and going, recording remarkable tracks, and playing off one another in the space, Little Red Sounds is one of the most sought after recording studios in Vancouver. What elevates it from just a studio into a undoubtedly extraordinary situation is Fung's golden touch. As Richie Alexander, guitarist and vocalist of local rockers Did You Die?, explains during his drop-by, "Felix can help elevate [a band]. He's a fresh set of ears, eyes, and has the experience and know-how."

As bands file through the studio, all gaining that prestigious tag — "Produced by Felix Fung at Little Red Sounds" — Vancouver's tight-knit music community continues to embrace Little Red Sounds. And while Fung himself is no stranger to performing in bands, his heart and mind are fully at home at the studio: "I'm back to the thing that I do best, and the thing that I love, and that's making records."



CITR 101.9FM PROGRAM GUIDE

DISORDER RECOMMENDS LISTENING TO CITR ONLINE
AT CITR.CA EVERY DAY

	MON	TUE	WED	THU	FRI	SAT	SUN
6:00			CITR GHOST		CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX
7:00	CITR GHOST MIX	PACIFIC PICKIN'	MOON GROK	CITR GHOST MIX	MOON GROK	MOON GROK	
8:00					THE SECTOR		BEPI CRESPIAN PRESENTS...
9:00	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	MOONGROK	UP ON THE ROOF		CLASSICAL CHAOS
10:00						THE SATURDAY EDGE	
11:00	LANGUAGE TO LANGUAGE	ROCKET FROM RUSSIA	POP DRONES	A FACE FOR RADIO	THE SCREEN GIRLS		SHOOKSHOOK-TA
12:00	SYNCHRONICITY	MORNING AFTER SHOW	THE TERRY PROJECT PODCAST	TRANSITION STATE	THE CATS PAJAMS		
1:00			THE SHAKE-SPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION	
2:00	PARTS UNKNOWN	SHINE ON	ALL EARS	BVP RADIO	THE PERMA-NENT RAIN RADIO	ALOUD	FEMCONCEPT
3:00		STUDENT SPECIAL HOUR	EXTRAENVIRONMENTALIST	SPICE OF LIFE		RADIO ZERO	POWER CHORD
4:00	THE BURROW	RADIO FREE THINKER	KEW IT UP	ASTROTALK			
5:00	LITTLE BIT OF SOUL	VIBES & STUFF	ASIAN WAVE	SOUL SANDWICH			
6:00	THE LEO RAMIREZ SHOW	DISORDER RADIO	ARTS REPORT	SIMORGH	NEWS 101	MANTRA	CHTHONIC BOOM!
7:00	WIZE MEN	FLEX YOUR HEAD	ALPHABET SOUP	UBC ARTS ON AIR	ARE YOU AWARE	SOCIAL FOCUS	
8:00	EXPLODING HEAD MOVIES	INSIDE OUT	SAM-SQUANTCH'S HIDEAWAY	INNER SPACE	PEANUT BUTTER 'N' JAMS	STRANDED	NASHA VOLNA
9:00					THE MATT & RYAN SHOW	AFRICAN RHYTHMS	WHITE NOISE
10:00	THE JAZZ SHOW	CRIMES & TREASONS	FOLK OASIS	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	BOOTLEGS & B-SIDES
11:00		NOD ON THE LIST	SEXY IN VAN CITY	COPY/PASTE	CANADA POST ROCK		TRANCENDANCE
12:00			HANS VON KLOSS MISERY HOUR		THE MEDICINE SHOW		
1:00		G4E				RANDOPHONIC	
2:00			VAMPIRE'S BALL	AURAL TENTACLES			
3:00	CITR GHOST MIX				THE LATE NIGHT SHOW		CITR GHOST MIX
4:00		CITR GHOST MIX				THE ABSOLUTE VALUE OF INSOMNIA	
5:00			CITR GHOST MIX				
6:00							

DIFFICULT

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

CLASSICAL

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

TALK

Alphabet Soup Alternating Wednesdays 6pm
Alphabet Soup is a talk show which focuses on the writing of MFA Creative Writing students at UBC. Topics include events happening in the program and the Vancouver art scene while promoting the writers and the genre which they are working in.

Aloud Alternating Thursdays 1pm
Aloud features authors and literary critics reading, analyzing and discussing their favourite short stories. Every month we invite a prominent Vancouver-based author or critic to share one of their favourite pieces of short fiction on air. The show—one hour in length—begins with the guest reading selections from the story and ends with an engaging discussion of the work with Aloud host, David Gaertner—a UBC postdoctoral fellow with a PhD in Literature. Theme and interstitial music provided by Vancouver musician Jason Starnes with support from UBC's First Nations Studies Program. Read more at aloudliterature.tumblr.com and follow us on Twitter @Aloud_Lit.

AstroTalk THU 3pm
Space is an interesting place. Marco slices up the night sky with a new topic every week. Death Stars, Black Holes, Big Bangs, Red Giants, the Milky Way, G-Bands, Syzygy's, Pulsars, Super Stars...

The Sector FRI 8am
Discussing the world of social justice, non-profits, charities and activism. Join Ethan for in-depth interviews, examinations of nonprofit missions and causes, and discussions of everything from philanthropy to progressive politics.

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

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

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

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

Terry Project Podcast WED 11:30am
There once was a project named Terry, That wanted to make people wary, Of things going on In the world that are wrong without making it all seem too scary.

All Ears Alternating Wednesdays 1pm
(Alternating with UBC Arts On Air.) All Ears is an advice radio program targetted to the UBC community. We try to answer your questions and address topics sent via social media and over the phone. Interviews and segments relating to campus life will be featured, all in our attempt to better our community and supply positive feedback.

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

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

UBC Arts On Air Alternating Wednesdays 6pm
Ira Nadel, UBC English, offers scintillating profiles and unusual interviews with members of UBC Arts world. Tune in for programs, people and personalities in Art

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

The Social Focus Alternating Thursdays 6pm
An interview-based show about how students, past and present, have come up with creative ways to overcome social challenges in the community. Each episode will invite individuals to share their stories of success and failure, along with actionable advice on how to start an innovative initiative that serves the community. Hear from UBC students, alumni and others involved in the community!

The Matt & Ryan Show Alternating Thursdays 7:30pm
The Matt and Ryan show featuring Ryan and Matt. An hour and a half of pure fun and good music. Matt and Ryan take calls, give advice, and generally tell you what's up. The phone lines are open.

Language to Language MON 11am
Encouraging language fluency and cultural awareness.

White Noise SAT 8pm
Need some comic relief? Join Richard Blackmore for half an hour of weird and wonderful radio every week, as he delves in to the most eccentric corners of radio for your listening pleasure. Then stay tuned for the after show featuring a Q and A with the creator, actors and a guest comic every week. whitenoiseUBC@gmail.com

REGGAE

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

ROOTS / FOLK / BLUES

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

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

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

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

Code Blue SAT 3pm
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul. Email: codeblue@paulnorton.ca

SOUL / R&B

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

African Rhythms FRI 7:30pm
Website: www.africanrhythmsradio.com

HIP HOP

Nod on the List TUE 11pm
"Nod on the List is a program featuring new urban and alternative music, sounds of beats, hip hop, dancehall, bass, interviews, guest hosts and more every Tuesday at 11pm. scads_international@yahoo.com
facebook-So Salacious"

Crimes & Treasons TUE 9pm
Uncensored Hip-Hop & Trill ish. Hosted by Jamal Steeles, Trinidad Jules & DJ Relly Rels. Website: <http://crimesandtreasons.blogspot.ca>. Email: dj@crimesandtreasons.com.

Vibes & Stuff TUE 4pm
Feeling nostalgic? Vibes and Stuff has you covered bringing you some of the best 90s to early 2000s hip-hop artist all in one segment. All the way from New Jersey and New York City, DJ Bmatt and DJ Jewels will be bringing the east coast to the west coast throughout the show. We will have you reminiscing about the good ol' times with Vibes and Stuff every Wednesday afternoon from 1:00pm-2:00pm PST. E-mail: vibesandstuffhiphop@gmail.com

New Era Alternating Thursdays 7:30pm
Showcases up and coming artists who are considered "underdogs" in the music industry. The show will provide a platform for new artists who are looking to get radio play. Hip-Hop music from all over the world along with features of multi-genre artists.

EXPERIMENTAL

More Than Human SUN 7pm
Strange and wonderful electronic sounds from the past, present, and future with host Gareth Moses. Music from parallel worlds.

Pop Drones WED 10am
Unearthing the depths of contemporary cassette and vinyl underground. Ranging from DIY bedroom pop and garage rock all the way to harsh noise and, of course, drone.

Kew It Up WED 3pm
Abrasive fight-or-flight music played at hot loud volumes. unco-operative songs for things that are not alright. Punk, Noise-Rock, Post-Punk, Experimental, Industrial, Noisy, ad nauseum

LATIN AMERICAN

La Fiesta Alternating Sundays 3pm
Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host Gspot DJ.

The Leo Ramirez Show MON 5pm
The best of mix of Latin American music. Email: leoramirez@canada.com

ETHIOPIAN

Shookshookta SUN 10am
A program targeted to Ethiopian people that encourages education and personal development.

CHINESE / KOREAN

Asian Wave WED 4pm
Tune in to Asian Wave 101 to listen to some of the best music from the Chinese language and Korean music industries, as

well the latest news coming from the two entertainment powerhouses of the Asian pop scene. The latest hits from established artists, rookies only just debuted, independent artists and classic songs from both industries, can all be heard on Asian Wave 101, as well as commentary, talk and artist spotlights of unsigned Canadian talent. Only on CTR 101.9 FM.

RUSSIAN

Nasha Volna SAT 6pm
News, arts, entertainment and music for the Russian community, local and abroad. Website: nashavolna.ca.

INDIAN

Rhythmsindia Alternating Sundays 8pm
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.

PERSIAN

Simorgh THU 5pm
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.

SACRED

Mantra SAT 5pm
An eclectic mix of electronic and acoustic beats and layers, chants and medicine song. Exploring the diversity of the worlds sacred sounds – traditional, contemporary and futuristic. Email: mantraradioshow@gmail.com

DANCE / ELECTRONIC

Copy/Paste THU 11pm
If it makes you move your feet (or nod your head), it'll be heard on copy/paste. Tune in every week for a full hour DJ mix by Autonomy, running the gamut from cloud rap to new jack techno and everything in between.

Techno Progressivo Alternating Sundays 8pm
A mix of the latest house music, tech-house, prog-house and techno.

Trancement SUN 10pm
Hosted by DJ Smiley Mike and DJ Caddyshack, Trancement has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's

remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platipus Records and Nukleuz. Email: djsmileymike@trancement.net. Website: www.trancement.net.

Inside Out TUE 8pm

Radio Zero FRI 2pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood, and whatever else.
Website: www.radiozero.com[

Synaptic Sandwich SAT 9pm
If you like everything from electro/techno/trance/8-bit music/retro '80s, this is the show for you! Website: synapticsandwich.net

The Late Night Show FRI 1230am
The Late Night Show features music from the underground Jungle and Drum & Bass scene, which progresses to Industrial, Noise and Alternative No Beat into the early morning. Following the music, we then play TZM broadcasts, beginning at 6 a.m.

Inner Space Alternating Wednesdays 6:30pm
Dedicated to underground electronic music, both experimental and dance-oriented. Live DJ sets and guests throughout.

Bootlegs & B-Sides SUN 9pm
Hosted by Doe Ran, tune in for the finest remixes from soul to dubstep and ghetto funk to electro swing. Nominated finalist for 'Canadian college radio show of the year 2012' Pioneer DJ Stylus Awards. Soundcloud.com/doe-ran and search "Doe-Ran" on Facebook.

ROCK / POP / INDIE

Canada Post-Rock FRI 10pm
Formerly on CKXU, Canada-Post Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" in front of.

Crescendo SUN 6pm
Starting with some serene chill tracks at the beginning and building to the INSANEST FACE MELTERS OF ALL TIMEEE, Crescendo will take you on a musical magic carpet ride that you couldn't imagine in your wildest dreams. Besides overselling his show, Jed will play an eclectic set list that builds throughout the hour and features both old classics, and all the greatest new tracks that the hipsters think they know about before anyone else does.

Dave Radio with Radio Dave FRI 12pm
Your noon-hour guide to what's happening in Music and Theatre in Vancouver. Lots of tunes and talk.

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

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

Spice of Life THU 2pm
The spice extends life. The spice expands consciousness. The Spice of Life brings you a variety of Post-Rock, Shoegaze, Math Rock and anything that else that progresses. Join host Ben Life as he meanders whimsically through whatever comes to mind on the walk to CITR.

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

Parts Unknown MON 1pm
An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

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

The Burrow MON 3pm
Noise Rock, Alternative, Post-Rock, with a nice blend of old 'classics' and newer releases. Interviews and live performances

The Permanent Rain Radio Alternating Thursdays 1pm
Music-based, pop culture-spanning program with a focus on the local scene. Join co-hosts Chloe and Natalie for an hour of lighthearted twin talk and rad tunes from a variety of artists who have been featured on our website. What website? thepermanentrainpress.com

ECLECTIC

Transition State THU 11am
High quality music with a special guest interview from the Pharmaceutical Sciences. Frank discussions and music that can save the world

Shine On TUE 1pm
An eclectic mix of the latest, greatest tunes from the Vancouver underground and beyond, connected through a different theme each week. Join your host Shea every Tuesday for a groovy musical experience!

Soul Sandwich THU 4pm
A myriad of your favourite music tastes all cooked into one show. From Hip Hop to Indie rock to African jams, Ola will play through a whirlwind of different genres, each sandwiched between another. This perfect layering of yummy goodness will blow your

mind. AND, it beats subway.

The Shakespeare Show WED 12pm
Dan Shakespeare is here with music for your ear. Kick back with gems of the previous years.

Up on the Roof FRI 9am
Friday Mornings got you down? Climb Up On the Roof and wake up with Robin and Jake! Weekly segments include improvised crime-noir radio dramas, trivia contents, on-air calls to Jake's older brother and MORE! We'll be spinning old classics, new favourites, and lots of ultra-fresh local bands!

Breakfast With The Browns MON 8am
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.
Email: breakfastwiththebrowns@hotmail.com.

Chthonic Boom! SUN 5pm
A show dedicated to playing psychedelic music from parts of the spectrum (rock, pop, electronic) as well as garage and noise rock.

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

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

Suburban Jungle WED 8am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity.
Email: dj@jackvelvet.net.

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

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

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

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

FemConcept FRI 1pm
Entirely Femcon music as well as spoken word content relevant to women's issues (interviews with campus groups such as the

Women's Center, SASC, etc.). Musical genres include indie-rock, electronic, punk, with an emphasis on local and Canadian Artists.

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

The Medicine Show FRI 11PM
"A variety show, featuring musicians, poets and entertainment industry guests whose material is considered to be therapeutic. We encourage and promote independent original, local live music and art.

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

Stranded FRI 6pm
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.

The Vampire's Ball WED 1am
Eclectic audio alchemy; the soundtrack for your transmutation. Rock, weird stuff, dark stuff, and whatever's banging around in the mind of maQLu this week. thevampiresball@gmail.com thevampiresballoncitr.com

Wize Men MON 6pm
Join your hosts Dan and Austin for an exuberant adventure filled with drama, suspense, action, romance and most importantly wisdom. Our musical tastes span across genres and each week there is a new theme!

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

Student Special Hour TUES 2pm
Students play music.

BVP Radio Alternating Wednesdays 1pm
BVPradio is Blank Vinyl Project's radio show companion on C1TR. It features musicians from UBC and its surrounding community. Interviews, performances live on air, and advice to developing bands.

A Face for Radio THU 10am
A show about music with interludes about nothing. From Punk to Indie Rock and beyond.

CINEMATIC

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

JAZZ

The Jazz Show MON 9pm
Vancouver's longest running prime-time Jazz program. Hosted by Gavin Walker. Features begin after the theme and spoken intro at 9pm. March 2: A special Jazz Feature on the music of Miles Davis from all eras for the special Fundrive Edition of The Jazz Show.

March 9: Tonight we celebrate the 85th Birthday of innovator and Jazz revolutionary, alto saxophonist/composer Ornette Coleman. "The Ornette Coleman Trio at The Golden Circle".

March 16: The late "poet of the piano" Tommy Flanagan would have been 85 today so we celebrate his anniversary with an amazing trio date called "The Tommy Flanagan Trio Overseas" with bassist Wilbur Little and the dynamic Elvin Jones on drums.

March 23: "Johnny Griffin's Studio Jazz Party". One of the bosses of Modern Jazz tenor saxophone, Mr. Griffin hosts a Jazz party with a fine quintet blowin' up a storm!

March 30: One of the finest organizations to ever grace the stage of the now closed Cory Weeds' Cellar Jazz Club was drummer Louis Hayes' "Cannonball Adderley Legacy Band". With Mr. Hayes: alto saxophone master Vincent Herring and power trumpeter Jeremy Pelt. A major tribute!

Little Bit of Soul MON 4pm
Little Bit of Soul plays, primarily, old recordings of jazz, swing, big band, blues, oldies and motown.

DRAMA / POETRY

Skald's Hall FRI 9pm
Skald's Hall entertains with the spoken word via story readings, poetry recitals, and drama. Established and upcoming artists join host Brian MacDonald. Interested in performing on air? Contact us on Twitter: @Skalds_Hall.

SPORTS

Thunderbird Eye THU 3:30pm
Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

PUNK

Rocket from Russia TUES 10:30am
Hello hello hello! I interview bands and play new, international and local punk rock music. Great Success! P.S. Broadcasted in brokenish English. Hosted by Russian Tim. Website: <http://>

rocketfromrussia.tumblr.com. Email: rocketfrom russiacitr@gmail.com. Facebook: https://www.facebook.comRocketFromRussia. Twitter: http://twitter.com/tima_tzar.

Generation Annihilation SAT 12pm
 On the air since 2002, playing old and new punk on the non-commercial side of the spectrum. Hosts: Aaron Brown, Jeff "The Foat" Kraft. Website: generationannihilation.com. Facebook: facebook.com/generationannihilation..

LOUD

Power Chord SAT 1pm
 Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff, Marcia, and Andy.

Flex Your Head TUE 6pm
 Punk rock and hardcore since 1989. Bands and guests from around the world.

GENERATIVE

The Absolute Value of Insomnia SAT 2am
 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.



SUPERCRUSH
 Second 7" of 90s inspired fuzz pop from Mark Palm (Black Breath, Go It Alone, Modern Charms) and Aaron O'Neil (ON, Lights Out). First 100 copies on blue vinyl, available through mailorder only. Black vinyl version available now at your favourite Vancouver record shop.

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- The Music Service & **RESOURCES** Directory
- The Vancouver **POSTER** Gallery & **ARCHIVE**
- The **AUDIO, VIDEO & PHOTO** Galleries
- The Vancouver **VENUE** Finder
- & soon, the **ARTICLES** system



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