

D I S  
C O R  
D E R

APRIL 2015

THAT MAGAZINE  
FROM CTR.

# SUMAC

SARAH DAVACHI | OLGA ABELEVA | WEED  
SNIT | VANCOUVER ESPECIALLY | & MORE

## UPCOMING SHOWS

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**APR 4** **ANDREW JACKSON JIHAD** THE SMITH STREET BAND, JEFF ROSENSTOCK, CHUMPED

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**APR 8** **WISHBONE ASH**  
THREE WOLF MOON

**APR 10** **VANCOUVER WACKEN METAL BATTLE FINALS**

**APR 11** **THE REAL MCKENZIES**  
THE ISOTOPES, A TOTAL DISAPPOINTMENT

**APR 12** **STRUNG OUT**  
MASKED INTRUDER, LA ARMADA

**APR 14** **ELECTRIC WIZARD (SOLD OUT!)**  
SATAN'S SATYRS

**APR 17** **NOTHING IS HEAVY 3 YEAR ANNIVERSARY**  
DAY 1: SACRIFICE, ANCIENTS, & MORE

**APR 18** **NOTHING IS HEAVY 3 YEAR ANNIVERSARY**  
DAY 2: GORGUTS, TYRANTS BLOOD, & MORE

**APR 24** **BARELY ALIVE**  
DUBSTEP

**APR 26** **AGENT ORANGE**  
IN THE WHALE, THE SHIT TALKERS

**MAY 2** **BOB SUMNER (THE SUMNER BROTHERS)**  
**ELLIOT C WAY (THE WILD NORTH)**

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## RECORD STORE DAY - PG.22

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## VANCOUVER ESPECIALLY - PG.25

Modeled after the infamous "Vancouver Special" housing design of the post-WWII era, Vancouver artist Ken Lum teams up with Semi-Public gallery to exhibit a Vancouver Special house that is one third its normal size, reflecting an exponential rise in housing costs and gentrification around the city.

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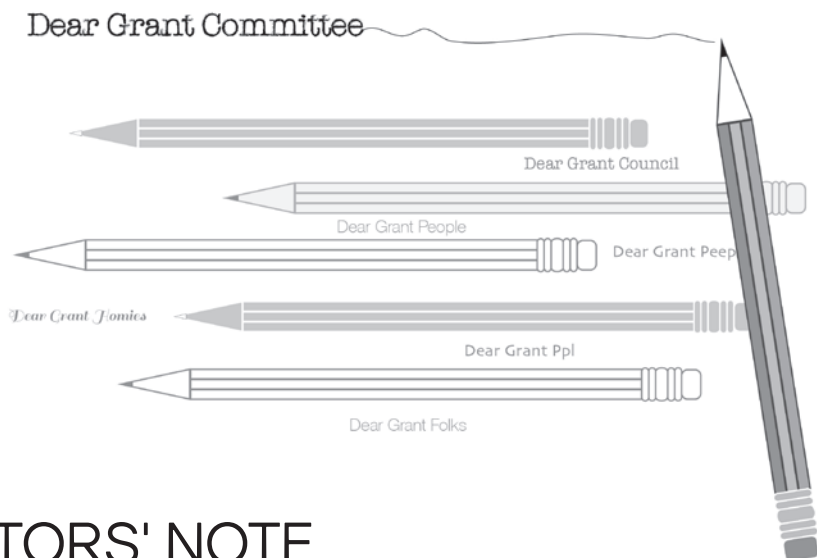
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## EDITORS' NOTE

*Illustration by Ming Wong*

Hey, I'm Rob! *And I'm Alex!*

Together we make up the *Discorder* editorial masthead, including Under Review Editor, Real Live Action Editor, and, for April at least, co-Editors-In-Chief!

I just gotta say it one last time: Our past Editor-In-Chief was great. *We'll miss you Jacey!*

The both of us have been here, standing by, and the local music community has never let us down in giving either of our pens much to write about, or, more accurately, keyboards to prattle on about. Whether as writers or editors, both of us have been here, examining what we've been given with a critical, often admiring eye.

So, now we've got one issue. How to make a splash in an era when print media is pushing up origami daisies?

To give you an idea: we're interested in the intersection of art, culture, and criticism. What does that mean? Well, we'll be

showcasing what the present Vancouver arts and music scene has to offer and we're going to show you what's awesome and, in rare cases, what we think might not be so awesome.

*Ok, so how is that really different?*

In our search to determine whether criticism is a reaction to creation, or vice-versa, we have sought out the role of art in criticism and criticism in art. All of this, of course, taking place through the lens of our favourite medium: music.

This issue is an extension of the changing cultural landscape that comes with an evolving artistic community that thrives not only on its internal community, but also from external criticism.

How do we gain access to this knowledge, and, an even greater question, who controls the dissemination of it? Where is music criticism headed, and why should we care?

As you might expect, we're using this



magazine as a shared voice. So, sometimes we may not agree (and you'll know it) and other times we'll be gripped in pig-headed enthusiasm (and that will be obvious too), but most of all we're showcasing an extension of our ideas and ongoing discourses, not regurgitating press releases. So we hope you enjoy!

*Building on what Rob has said, I would like to segue into an anecdote:*

*I recently spoke with a musician whose band was reviewed in Discorder last summer. The band was written about in our Real Live Action section, and not so flatteringly either. The review wasn't by any means brutal, but it was critical. It critiqued the band's rhythm section as being inadequate.*

*Knowing both the writer and the musician, I got both sides of the story. The musician explained that the review was hurtful, and served to undercut his confidence, hindering future performances.*

*He explained that in a small music community, where artists are trying to gain the courage to take risks, it serves no one to have unsupportive music critics. At first this made sense to me. Being creative is a process of screwing up, a back and forth between mediocrity and pushing beyond that. Essentially, being an artist is learning to be vulnerable, and that lesson is much more easily absorbed in an atmosphere of encouragement.*

*I then discussed this with the writer. He articulated that he wasn't going to sugar-coat things because they might hurt someone's feelings; that if everyone were to only give positive reviews, it would be pretty challenging for artists to advance creatively.*

*And so we arrive at the trivial nature of cultural criticism: Discorder is a publication supporting Vancouver's local arts and culture, both with an open mind and with the inevitability of forming personal relationships within the community.*

*To give full disclosure, Discorder has writers who review their friend's shows or albums. We have writers covering shows because they think the band is trendy and so do all of their friends. We have writers who are stunned by unassuming talent, and implored to write about it. We also have writers who come across music they genuinely don't enjoy.*

*I agree that it doesn't help to kick someone when they're down. It might not make them play better at their next show, or at the show after that. But if someone wants to venture out as an artist, they need to be prepared not just for criticism, but for the fact that in the world of music criticism—a world where often, writers and musicians aren't getting paid, a world where writers are covering their friends, or are influenced by the opinions of those they think are cool or uncool—there is no objective criticism, just as there is no objectively good or bad art.*

*Sometimes you're going to get a writer who is walking into your set with few preconceived opinions, and other times, it's your friend who believes you're amazing even when you hit the wrong notes.*

*Discorder is a thoughtful compilation of arts journalism by writers who are willing to give up their time to showcase Vancouver's creative class. I hope that those writing, reading, and being written about, can see that we are all here to make art happen.*

*As this month's co-Editor-in-Chief, we have enjoyed continuing this tradition and we wish you an engaging read in this admittedly subjective magazine.*

*As always,*

*Robert Catherall & Alex de Boer*



# IN MEMORIAM

## REMEMBERING TODD SERIOUS

by Sam Tudor // Photo courtesy of Alli Brown



This March, Canada's punk scene lost one of its loudest voices. Todd Serious, lead singer of long time Vancouver punk band, the Rebel Spell. For many, he was an introduction to both radical politics and social justice, proving they didn't have to be two different things. The Rebel Spell's most recent album was personal, political, and widely regarded as one of the best punk records to come out of BC in a long time. Jonny Bones, host of CJSF's *Rad Radio* put it best when he said, "A lot of punk musicians fuel their music with hate. Todd's words were powerful, but they always had hope in them. They didn't always come from a place of aggression, but rather a unique sort of love."

Todd and I were both raised in the small town of Williams Lake and knew a lot of the same people. Earlier this March, Todd had finished organizing a full tour for one of my friends. Planning tours is a lot of work, and in this case, Todd wouldn't get paid, wouldn't get much glory, and he wasn't in it for any sort of down the road trade-off.

Todd liked my friend's music. That was it. He liked my friend's music and he believed in it so he worked hard to share it. It's too bad that this type of selflessness is surprising, but in an industry where people can get hung up on the weird idea of "climbing ladders," doing something exclusively to support someone else is a precious rarity.

Although Facebook may be a surreal place to grieve, it has been a powerful visual representation of all the people who really, really cared about Todd. On the day we heard the news, hundreds of people from across the country landed on Todd's page to remember and thank him for everything he had done, both on a personal level and for his contributions to the BC music scene as a whole. It would be very difficult to overstate the influence and importance of Todd to people who care about his music. He simultaneously "gave the least fucks" and was one of the kindest, most intelligent people in Canadian punk. He will be deeply missed.

# STRICTLY THE BEST NATIONAL ANTHEMS OF MARCH 2015

	ARTIST	ALBUM	LABEL
1	Freak Heat Waves*	Bonnie's State of Mind	Hockey Dad
2	Humans++	Noontide	Hybridity Music
3	Viet Cong*	Viet Cong	Flemish Eye
4	Anamai*	Sallows	Buzz Records
5	Shred Kelly*	Sing To The Night	Self-Released
6	Sleater-Kinney	No Cities To Love	Sub Pop
7	The Crowbots++	Days Run Away	Self-Released
8	Fashionism++	Smash the State (With Your Face)	Hosehead
9	Ibeyi	Ibeyi	XL Recordings
10	Eternal Tapestry	Wild Strawberries	Thrill Jockey
11	Sur Une Plage++	Legerdemain	Self-Released
12	Still Creek Murder++	To Shreds	Self-Released
13	First Base*	You've Got A Hold On Me	Hosehead
14	Whitehorse*	Leave No Bridge Unburned	Six Shooter
15	Weed++	Thousand Pounds b/w Turet	Lefse
16	Girlpool	Girlpool	Wichita
17	Sarah Davachi++	Baron's Court	Students of Decay
18	Wendy Atkinson++	The Last Fret	Smarten Up
19	Six Organs Of Admittance	Hexadic	Drag City
20	Shearing Pinx++	People	Psychic Handshake
21	Poor Form++	Demo	Self-Released
22	Baptists++	Bloodmines	Southern Lord
23	Purity Ring*	Another Eternity	Last Gang
24	Twerps	Range Anxiety	Merge
25	Twin River++	Should the light go out	Light Organ

	ARTIST	ALBUM	LABEL
26	Sonny and the Sunsets	Talent Night At The Ashram	Polyvinyl
27	Michael Feuerstack*	The Forgettable Truth	Forward Music Group
28	Lié++	Consent	That's Cool
29	SAVVIE++	Night Eyes	Tiny Kingdom
30	Notta Comet*	Success with Houseplants	Self-Released
31	Moon Duo	Shadow Of The Sun	Sacred Bones
32	THEESatisfaction	EarthEE	Sub Pop
33	Isotopes++	Nuclear Strikezone	Stomp
34	Line Traps*	Line Traps	Self-Released
35	Dawn Pemberton++	Say Somethin'	Do Right! Music
36	B.A. Johnston*	Shit Sucks	Mammoth Cave
37	Chastity Belt	Time to Go Home	Hardly Art
38	Invisible Familiars	Disturbing Wildlife	Other Music
39	Energy Slime++	New Dimensional	Mint
40	Defektors++	Black Dreams	Shake!
41	Moss Lime*	July First	Fixture
42	Anna Webber++	Simple	Skirl
43	Samantha Savage Smith*	Fine Lines	Pipe & Hat
44	A Place To Bury Strangers	Transfixiation	Dead Oceans
45	Belle And Sebastian	Girls In Peacetime Want to Dance	Matador
46	Pow Wows*	Broken Curses	Get Hip
47	The Church	Further Deeper	Unorthodox
48	The Pop Group	Citizen Zombie	Freaks R Us
49	Colleen Green	I Want To Grow Up	Hardly Art
50	Les Chausettes++	Kate b/w Volcanoes	Punk Fox

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

**CHARTS**



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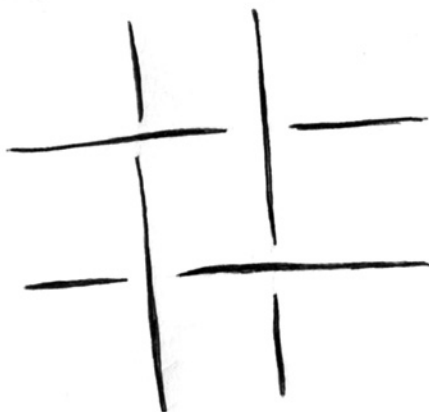


# HOMEGROWN LABELS

## GENERO

by Kristian Voveris // Photography by Yuko Inoue

// Illustrations courtesy of Juli Majer



Género ['xɛ.ne.rɔ] - Genre, gender, to generate, and textile.

The multiplicity of meanings behind the Spanish namesake of the record label run by Soledad Muñoz, serves well to characterize its versatile functions. Releasing tapes by female artists is one of these functions, with a discography that so far includes releases by D. Tiffany and Regularfantasy. Muñoz's curation has also been behind the Sounds at Sunset series of outdoor events featuring unique performances using sound and visual media. However, what sets this label apart and simultaneously gives it a coherent identity is the vocal commitment, made by Muñoz and the artists in the label, to consciously provide an outlet for difference that goes beyond the gender binary.

Complex, yet welcoming and approachable, Género's direction is not unlike the presence of Muñoz herself. A Chilean-Canadian artist specialized in textile art, her work and areas of study range wide into fields of experimental sound, film, and skateboarding.

Given her background, the metaphor of textile in both the name and the label's logo makes a lot of sense:

"I like the metaphor of the woven structure, because it's interlaced. You cannot have a woven structure without a lot of thread. A thread by itself is just a thread, but you get this whole textile from threads interacting with each other."

This unique totality results from different elements working together symbiotically and is what Muñoz seeks to bring to the Sounds at Sunset series, which has been happening at a gallery on Clark Drive named Sunset Terrace since the summer of 2014. Muñoz feels most at home in this practice, which has previously featured film screenings, installations, and experimental sound performances. The list of past sound sculptors at the gatherings includes Chad Thiessen of Aquarian Foundation, Daniel Rincon, and Muñoz's partner Jaymes Bowman better known by his alter-ego Young Braised.





As people began exploring the use of machines to make previously unheard of sounds, electronic music quickly became something of a boys club. In both underground and mainstream contexts, attention given to male artists has been disproportionately overwhelming. Speaking to me about how this phenomena continues to occur – despite some of the most pioneering work in the genre having been done by women – Muñoz mentions artists like Laurie Anderson, or the BBC Radiophonic Workshop’s Delia Derbyshire and Daphne Oram.

As women suffer in a patriarchal culture, the narrow variety of music being produced reflects their suffering. Muñoz explains, “I feel like the standardization of music is very easy when it’s mainly one gender and one race doing it. So then, when you give a voice to difference, it’s like, oh, you can do that with those same instruments!”

Starting an initiative that is openly and vocally feminist is bound to spark criticism and

discussion. Some forms of feminism come off as propagating a binary in gender that is already unnecessarily restrictive. Others may be worried about a feminist tag being used much in the same way the gluten-free tag has come to be marketed to a specific culture or lifestyle.

In recounting the kinds of conversations she has had with people about Genero, Muñoz seems very happy to be generating these questions and discussions in the first place. “When I started the project, a lot of people would question me being very straight up and calling it a feminist initiative, and I feel like feminism doesn’t refer only to gender.”

Citing feminist philosophers and activists like Bell Hooks, Judith Butler, and Martha Rosler, Muñoz made the argument that you can’t talk about feminism without talking about race and addressing discrimination faced by anyone who is in any way different. With this broader sense of feminism in mind, she sums up her point of view with a mantra:

“Being feminist should not be a binary, it should be a natural state of being.”

The way that Muñoz sees the state of inequality shifting is not by creating conclusions, but through listening to different perspectives. This, in effect, is the conceptual purpose of Genero: to provide different perspectives to listen to through sound; a motive that Muñoz thinks is especially direct and emotionally affective.

Shedding the “for women, by women only” perspective, Muñoz views Genero as a social project. Genero has been openly interacting with the arts community in Vancouver, and in return has been met with reciprocity, understanding, and support. In telling me about how Richard MacFarlane, the big daddy behind 1080p Collection, approached her to offer help with producing tapes, Muñoz tried to describe his immense sense of self-consciousness about coming off as being patronizing in any way, which was only surpassed by his genuine desire to help.

Daniel Rincon, who is responsible for booking talent for the Fox Cabaret, has also been crucial in providing spaces for Genero to feature its artists. So has Chad Murray, curator of the Free Association multi-room

takeover of Fortune Sound Club happening in April 2, which will highlight a selection of Vancouver’s creatives. Featured beside locally and internationally established labels, Pacific Rhythm and 1080p, Genero will be hosting sets at this April 2 event, with performances by House DJ Jayda G and Montreal-based experimental artist, RAMZI.

The year ahead for Genero is teeming with activity, and the eclectic list of planned releases includes the hardware-based techno abstractions of Minimal Violence (Ashlee Luk and Lida Pawliuk,) as well as Francesca Belcourt’s smooth and crystalline sense of R&B, produced with a helping hand from Patrick Holland (a.k.a. Project Pablo). “I just want a lot of women to play music,” Muñoz tells me, and the stream of releases on Genero works towards that goal.

When asked what she has in mind for the more long-term future, Muñoz gives a clear sense of what she wants: “Equality is what I want, and it’s a life-long thing.” While she concedes Genero might not reach that goal on its own, it is certainly doing its part.



# TEXTUALLY ACTIVE

## THE WRITE STUFF: ADVICE ON CANADIAN GRANT WRITING

by Brody Rokstad // Photography by Marissa Hooi

// Illustrations by Connor McCabe



Getting music grants in Canada is a tricky business. It can be a real struggle for artists to actually receive the funding provided by the government and affiliated government bodies. Rebecca Apostoli is well aware of this fact, and with her new book “The Canadian Grant Writing Guide for Musicians” she hopes to help artists address the matter. A performer herself, Apostoli has held positions with such organizations as Live Nation Canada, Access to Music Foundation, and the Music BC Industry Association, before becoming the founder and CEO of Music Grants Canada.

Music Grants Canada is both a funding and artist development agency, providing grant writing services designed to help artists get

the funding they’re looking for. The mission statement on [musicgrantscanada.com](http://musicgrantscanada.com) reads: “Music Grants Canada was founded in fall 2013 to support, sustain, and advocate for independent music artists and companies in Canada, and to address critical gaps in education, resources, and support for the music industry.” Apostoli is clearly passionate about her work and articulate in delivering her message: “It should speak for itself. No one else has really written the book before. It’s written for a specific audience...independent artists, small business owners, and small labels who want to get funding but have no idea how to. I think it’s really important that artists are empowered with the tools and become educated so that they can be more supported at self-managing.”



The music grant system in Canada has long been seen as structurally flawed, and with the demise of Mammoth Cave Records out of Toronto getting headlines in the media lately, the grant system in Canada has again come under fire. Serious allegations of nepotism, lack of accountability, conflicts of interest, and lack of transparency in their criteria are but some of the criticisms being lobbied at the system.

Paul Lawton, the former owner of the small label, has given voice to commonly held perceptions of the system as opaque and serving a small number of established artists within the industry, instead of assisting a wide range of artists at a grassroots level. Apostoli agrees that there are improvements that need to be made to the process. "A small number of successful indie labels have the tools to apply for and receive the lion's share of the funding. Partially because the eligibility criteria and the jurying criteria is set up to cater to those artists that have achieved a certain level of success."

Apostoli sympathizes with many of the arguments being made by critics. "They do have a responsibility to the community that they're supposed to be serving to distribute the funds in a judicious and democratic manner and to be transparent about how they're going about that. I definitely agree that the criticisms lobbied at them do have merit. I definitely see both sides of it."

The other side of the story that Apostoli alludes to is the way in which artists submit proposals to the various bodies of the music grant system. On a first hand basis, she frequently sees a lack of basic knowledge of the grant process in artists' submissions, and sees this as a part of the reason why artists struggle to receive grants. "Canada doesn't have the same ecosystem of patronage as somewhere like the United States, which has wealthy individuals that want to invest the money. Here in Canada we hand it off to an organized body to administer patronage, which can be a lot more bureaucratic, and can seem a lot more mysterious to an artist. They

often have no idea how that process works, where the money is coming from, or who gets it.” She commonly comes across proposals that have not been adequately researched, and that have weaknesses in their business plans. “They need to be well researched. They should know that you have looked at what projects have been previously funded, so that you know it fits into that organization’s mandate and you’ve actually applied to the correct program. Also, having a thoroughly researched marketing plan is important, because it shows that bands are attentive to the industry.”

A certain level of business acumen is required on the part of the artists, and Apostoli sees this as something that is often absent in their submitted grant proposals. As an artist, she’s well positioned to help proponents better understand the proposal process because she’s been there herself. “Being an artist myself, I too was inexperienced when I was younger until I was sort of forced into working in professional atmospheres to kind of get my act together to start planning things. This book and the launching of my company has


definitely been a big learning experience for me, in learning how to market my own business, do advertising, and publish a book. So I can see that really influencing how I’m going to be coaching artists.”

So whether you believe that the problem is systemic or that responsibility lies with the artists themselves (or a combination of both) the information in Apostoli’s book is helpful in understanding how to write a great proposal, and for better or worse that’s something that all artists need to know how to do.

Especially coming from someone who has been on both sides of the process, you can bet that she knows what she’s talking about. Hopefully her book will have an impact on getting more funding to artists who need it. We would all be better off for it.







"MUSIC'S ALWAYS SUBJECTIVE, IT'S AN EXPERIENCE....  
BUT I TRY TO BE AS RESPONSIVE TO THE NEUTRAL ASPECT:  
FREQUENCY RELATIONSHIPS OR TEXTURES THAT ALLOW  
PEOPLE TO FEEL SOMETHING — I DON'T CARE WHAT THEY  
FEEL ... BUT I'M TRYING TO USE SOUND TO MAKE PEOPLE  
LOOK INWARDS."



# sarah davachi

*by Jon Kew // Illustrations by Emma Potter // Photography by Jon Vincent*

"It feels like if you were listening to a song, and just paused it at one second and took whatever frequency or texture and drew it out and listened to individual sounds," Sarah Davachi tells me. "It's a way of slowing down music and focusing on specific things you don't normally hear." Describing her music, Davachi describes stasis.

Only settling in Vancouver two years back, there's a disjunct between this stasis and the past half-decade of Davachi's life, which has been defined by transience and movement.

Since earning an MFA from Mills College in 2012, Davachi has been composing, writing, performing, and working. She has sat as an artist-in-residence in Rotterdam, Amsterdam, and Banff. It goes on. When I ask about this dislocation, Davachi is, as always, thoughtful — speaking frankly but without didacticism. She imagines an eventual coherence to her trajectory.

*Baron's Court*, Davachi's full-length debut, is rich with drones which explore textural expansion while also expressing an interest

in acoustic instrumentation and the analog thrum of classic synthesizer equipment. She stresses that there's no hermeneutic puzzle to be unlocked in the album, or any of her music: "I have noticed I need to be more careful about how to title things. People read into titles."

If not a literal narrative, the music offers a worthwhile outlook towards sound and elsewhere: stabilization informs the music and emerges from it. Davachi compares it to meditation: "Tuning out for a bit, regaining your stability, and then you can go back out and do crazy things." It sheds light without being allegorical: "Even though there's a lot of [me] moving around, it feels like a singular trajectory. [The music] is similar conceptually in that it feels like a singular event coming together over a long period of time."

This isn't about thundering teleology. It's a sensing out of things, down-to-earth in multiple senses. "I'm not trying to evoke anything, I'm not trying to take you on a journey somewhere;" she points, with a jocular voice, towards the cosmic connotations of her genre.

Davachi's work is more Solaris than 2001, always returning to the human element. Escapism based in "escaping from the external to go inwards."

Davachi also defers analog elitism. That her work is informed by that kind of gear is more pragmatic than fetish: "I have an interest in obsolete technologies ... it's not a historical thing ... I use them because they work really well for the type of music that I do." In one of the few times during our conversation, Davachi becomes technical, espousing the exploration of psychoacoustic variance and combination tones only available when using analog discrepancy.

Back to trajectory; Davachi is currently in a position to stabilize. She's grown into Vancouver. Her work as an archivist for the National Music Centre can be done a province away. *Baron's Court* has just been released.

But things are moving faster: this is the first year she's had to defer offers due to their abundance.

"My problem has always been that I'm interested in too many things."

Though Davachi began playing piano at 6, she gave it up for much of her teenage years, only to re-engage with music in college. But the 20th century electronic music Davachi was studying was stifling, implying an "unspoken pressure" to make music sounding similar. It wasn't until the flexibility of Mills College that the sound/music demarcation became obsolete. Now things can be awkward. "People often tiptoe around it — 'oh, you're [making] noise stuff' — you can call it music, it's ok!"

She recalls when music became the obvious route: "The reason I picked music ... I took a calligraphy class and it was so messy. I was always washing my hands, had to wear my bad clothes, I had to wear a ventilator mask — I hated it ... I just loved how clean music was." She also mentions an appreciation for electronic being performed in total

darkness, or dislocations of artist and stage — methods that emphasize the sound over the performer. There seems to be a distilled focus and freedom from obstruction that Davachi possesses in music.

When I press the subject of possible conceptual directions in the future, Davachi returns to her preference for sensation. "It would be on an aesthetic level rather than this will represent that idea. I think about it in terms of colours ... It's always relating to something, just not in a literal way."

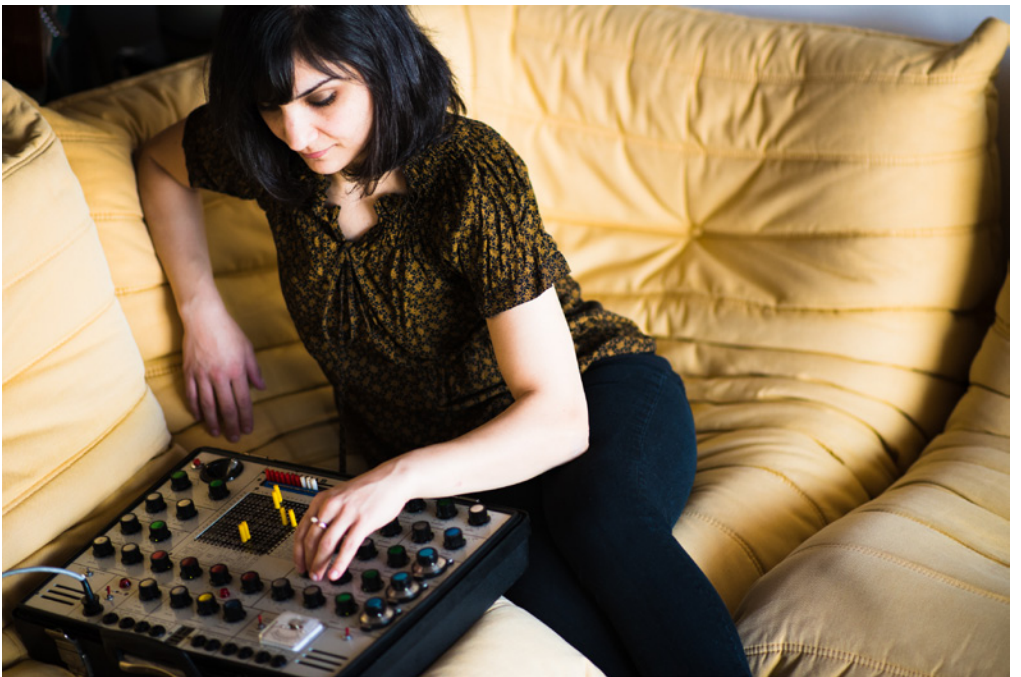
The training that does inform Davachi's music, returns to sensitivity towards sound as an open space rather than a podium: "Music's always subjective, it's an experience.... But I try to be as responsive to the neutral aspect: frequency relationships or textures that allow people to feel something — I don't care what they feel ... but I'm trying to use sound to make people look inwards."

Currently serving as a VFS guest lecturer, a percolating interest in soundtrack composition came up during our conversation. Additionally, Davachi will at some point return to school and pursue a PhD. More albums are coming, too.

Vancouver has been receptive. Since her arrival she has played in Music Waste, Big Joy, and done multiple shows with close collaborator Richard Smith. The debut of Davachi / Smith was the first set of the first show of New Forms 2014, the festival's first year at the Science World: a nice inaugural moment in that Expo 86 signifier of Vancouver.

When Vancouver comes up, Davachi expresses the hope that she'll be able to do what she's doing here for as long as it is feasible. That said, until Davachi is called elsewhere, and so long as she continues to do what she wants to do given the circumstances — performing, writing, composing, in a word: exploration — we can likely expect a growing source of knowledge and contemplation.





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# RECORD STORE DAY





## **A HIPSTER'S BLACK FRIDAY**

*by Jon Hernandez // Illustrations by Brandon Cotter*

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**"THE DAY IS IMPORTANT AS A WAY TO REMEMBER THAT STORES LIKE US EXIST. IT STARTED OUT AS A GOOD THING, [BUT] THERE'S A SIDE OF IT THAT'S BECOME CORPORATE."**

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It's that magical time of year again where the music aficionados of Vancouver get to storm the city's record stores in search of great deals, live shows, and that golden vinyl that's been evading them for so many years. But more importantly, it's a chance to celebrate the great revival: the resurgence of the independent record store, and the unique culture that comes with it.

What most vinyl collectors will agree on is the record store atmosphere: music you've never heard spinning off the speakers, walls of pretty album covers that keep you occupied for hours, and a person behind the counter that knows way more about music than you do. In short, walking into these shops and picking up an album is a lot more fun than downloading anything online. And providing this experience is something that many record retailers across the city take pride in.

"We're trying to really celebrate the art, the artistic aspect of record collecting," says Daniel Geddes, musician and co-founder of Horses Records, one of Vancouver's newest vinyl shops. "We see records as the best way to listen to and collect music, and that's one facet of our interest in art in general. The

store is a celebration of intellect and creativity."

Geddes and his store take the philosophy of Record Store Day and live it each day. But that doesn't prevent him from recognizing the importance of the yearly event, despite his own reservations.

"The day is important as a way to remember that stores like us exist. It started out as a good thing, [but] there's a side of it that's become corporate," says Geddes. "There is a side to it that I think is kind of like Black Friday, which I'm a little bit resistant to."

Geddes' concerns come at the heels of the great vinyl resurgence into the mainstream consumer consciousness. And the numbers don't lie: according to the latest Nielsen music data report, in 2014 alone, Canadians purchased over 400,000 vinyl records — a 71 per cent increase from 2013.

Record Store Day is a byproduct of the vinyl resurgence and has literally become a global phenomenon. It started out in the US back in 2008, and has since expanded to become an international event. Cities across

the globe participate in the festivities, but for small retailers like Horses, there can be an added stress to keep up with the Joneses.

“For a small and new place like us, there’s a certain amount of pressure, which feels a little bit weird because [Record Store Day] started to benefit places like us,” adds Geddes.

This April will mark Horses’ first venture into the annual festivities, but the retailer isn’t holding back. They’re bringing in a variety of special releases, offering a 20 per cent discount on their records, and showcasing a breadth of local bands, including Geddes’ own Peace. Regardless of his reservations, Geddes recognizes the importance of Record Store Day as an opportunity to not only raise awareness for his business, but for the local music scene that he is very much a part of.

Catching live shows across the city is perhaps the best aspect the yearly event has to offer. Horses will bring the party to East Hastings, while on Main Street, you can expect the city’s heavyweights to be swinging full force.

Neptoon Records will be carrying on its annual legacy of putting on a legitimate music festival.

“I think we just go a little crazy,” says Ben Frith, owner and manager of Neptoon. “We really try and make it a full day of entertainment and a full day of fun.”

And the fun won’t stop at Neptoon.

“Between us and Red Cat, we’re so close to each other people just end up going back and forth all day,” adds Frith. “It works out pretty damn well.”

People might view Neptoon and Red Cat as rivals, but on Record Store Day they’ll be the A and B sides to the same LP: great places to go to catch live music in a city that sometimes gets a bad rap for being no fun. Part of the beauty of Record Store Day is the chance to give live music to the city’s youth.

“If you’re a kid, there’s not a lot of music you can go and see, it’s kind of sad,” adds Frith. “I think it’s really cool to have lots of good local music featured that a lot of people wouldn’t have the opportunity to see.”

With live music in mind, Frith won’t be too concerned about sales on April 18. Rather, he’ll have his hands full managing the spectacle. In addition to an in-store signing headlined by the legendary Eric Burdon, he’ll have upwards of 10 bands performing on his stage.

Organizing the event has taken months, and the lead-up will have Frith working well into the night. But one thing’s for certain: Frith will be happy when the madness is all over.

“I cannot wait,” he says.







## CULTURE VS. COMMODITY

*by Anise Makvandi // Illustrations by Erin Taniguchi*

In the 2015 “Demographia International Housing Affordability Survey,” Vancouver was placed as the world’s second most unaffordable city to live in, after Hong Kong; with the flux of the city’s inhabitants migrating to areas, which have affordable and maintainable living accommodations, in defiance of Vancouver’s soaring housing prices. Places such as Montreal, Berlin, and most recently, Detroit, have become artistic and cultural hubs, drawing in those who are searching for a city where they can afford to live, and still be surrounded by a progressively thriving creative community.

Ken Lum, an internationally renowned artist and Vancouver native, has centered his latest exhibition, *Vancouver Especially*, within this theme of encumbrance caused by unaffordable housing in one of the wealthiest cities in the world.

Located at 271 Union Street, the piece is a miniature version of a “Vancouver Special;” a term native to Vancouverites, carrying a connotation of a small dwelling that costs more to live in than what it is worth. The phrase derives from the Second World War. As immigrants flocked into Vancouver,

the city devised housing units that maximized capacity and use within a small lot of land. In 1973, the cost of purchasing one of these houses was \$45,000, which was Lum’s production budget, funded and exhibited by Semi-Public, an extension of gallery 221A.

Originally this exhibit, which maintains white stucco and brick as its notorious characteristics, surrounded by iron fencing, was too small when it was scaled to its property value in 1973—thus, it was enlarged 8-fold by Lum. Still, it is not adequate enough in size to shelter a single person, let alone a family.

*Vancouver Especially* encompasses the crux of living conditions and affordable housing within the city of Vancouver. Not only does it point out the drastic rise in residential property costs—with a Vancouver Special now on the market for \$1.7 million—but it also makes reference to the cultural negation the city faces when areas, such as Strathcona and Chinatown (the neighbourhood housing the piece), face increasing gentrification.

With Vancouver’s consistent influx of wealth, those with lower incomes are being driven into the fringes, leaving most of the

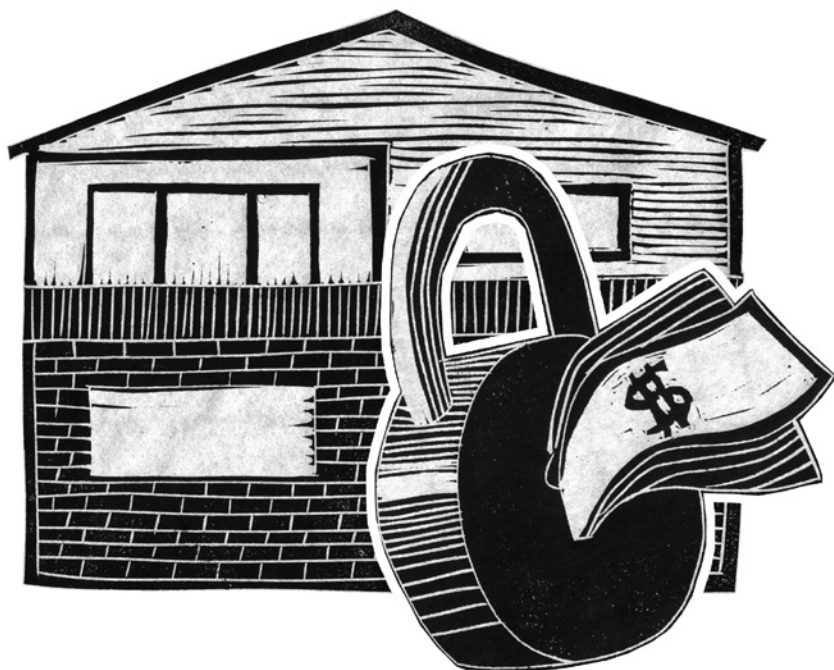
city's cultural appreciation and growth in the hands of the wealthy. Culture is no longer synonymous with the appreciation of art, architecture, literature, and the like. Instead, its equivalence is met with the latest model car, or the largest condominium that is being mortgaged.

Vancouver is wrought with potential, and as a young city, it is currently molding itself into the space it will become in the future. For a place to prosper artistically and culturally, as a whole, it is pertinent for its inhabitants to be able to afford living accommodations. How else can we propel culture? How else can we progress in creating alternative ideas? How else can we continue to afford to live here?

For one, it is vital that we preserve the areas and establishments that have been pinnacle landmarks for the city. Residential areas such as Hastings Sunrise, Strathcona, and Chinatown, have to be thoughtfully maintained, instead of remodeled into modern high rises. The site-specificity of Lum's work, located on a small plot of concrete in between two

existing buildings, is an exemplary depiction of prime spaces which become vertically transformed to maximize on square footage, thus increasing capacity and profit. There is irony in Lum's work, positioning the iconic mass produced home of the 1970's in an area that is now saturated with flash, in the pan-condo development—our modern day Vancouver Special.

Of course, in order for a city to progress and flourish, it is important that it sees growth. Progress is necessary, but it is a question of how we move forward. What comes into play is the ancient comparison of quality versus quantity. Is it imperative for a city to impose its glass structure, or to focus on growth as a community, a culture, and cumulatively, a movement? Longevity is defined as a span of existence; the content of a space in time, defines its vigor. It's up to us to decide if we want to look back upon Vancouver as having had a glass-encased shelf life, or if we want to have a view of Keefer Street, underneath a patchy overhang that lets in drops of rain from time to time.





# ON THE AIR

## FEMCONCEPT

by Catherine Lee // Photography by Tara Bigdeli

// Illustrations by Dana Kearley

Since September of last year, Femconcept has been riding the airwaves of CiTR every Friday from 1 to 2 p.m. to bring you fresh female-generated content. *Discorder* recently sat down with the hosts, Eleanor Wearing and Erica Dolman, to talk about how Femconcept got its start, where it's going, and what its aims are.

### HOW DID FEMCONCEPT GET STARTED?

**WEARING:** We actually met doing drama in high school.

**DOLMAN:** In grade nine, when we were, whatever, 14? We've been friends for a long time, throughout the days of Okanagan, Vernon. We moved here in 2011 to start school, and we're in our fourth years right now. We started Femconcept in September 2014. Eleanor started Femconcept and I joined.

**WEARING:** I got the ball rolling. We performed together for most of our friendship, so we always talked about how sweet it would be for us to have a show together and just how fun it would be. I'd been here for a while without having a show and wanting one. There are like 90 shows on air ... you want to come up with something that is a bit different from what other people are doing, you know, to give people a reason to listen. So I was coordinating the programming for International Women's Day two years ago and realized, in trying to find content — female content or Femcon — that so much of the music I had listened to, basically for my whole life, was not Femcon ... So then, when we were thinking about getting a show, we saw that there was only one other show at CiTR that was entirely Femcon. Out of 90 shows, it felt like that wasn't enough, so Femconcept was born out of that.

### WHAT IS FEMCON?

**DOLMAN:** Two of four categories have to be fulfilled. Someone who identifies as female has to perform in the band, produce the music, write or compose the lyrics, and then write or compose the music. People often think that Femcon is all girl bands, or primarily women in the band with maybe like one man or whatever, but actually it is essentially about having a woman recognize her agency as a performer.

**WEARING:** I also see it as a way to answer the fact that historically, women in the performance industry and the music industry were used as spectacles, or as puppets, [rather] than as contributors of meaningful art.

### HOW DOES CITR SUPPORT FEMCON AND FEMCONCEPT?

**WEARING:** CiTR is one of the only campus stations across the country that recommends programmers play a certain percentage of Femcon. People here are really into the idea of us doing an entirely Femcon show; it's promoted at the station as something that people believe in.

### HOW DO YOU PICK YOUR MUSIC ON FEMCONCEPT?

**WEARING:** We try to play a lot of local stuff, especially from people who have shows coming up, because it just helps to give attention to local musicians who need it and get people out to shows in local venues.

**DOLMAN:** That's one of our goals when we're picking music. We could just do international music, but that's not really CiTR's





vision. So there's definitely an incentive to seek out local music and Femcon within that music. From what we've gathered so far, Vancouver has a pretty good gender equality ... Well, maybe I can't say that, but there are females in the bands. I feel like a lot of bands I see in the city have females playing, so that's really cool.

**ARE THERE ANY ISSUES YOU ARE PARTICULARLY INTERESTED IN OR PUSHING FOR?**

**DOLMAN:** As our show evolves, our lenses regarding intersectional issues and marginalized groups keep expanding. So as we move along with our show, I feel that it's reflected in our show ... We've become more aware of diversity, and we try to play not only a lot of Femcon but also content from all races and ethnicities and not just white people.

**DO YOU HAVE ANY MEMORABLE MOMENTS FROM FEMCONCEPT?**

**WEARING:** We had Robynn Iwata come on our show. She is a member of a band from the '90s called Cub, one of the first bands to

be signed to Mint Records, a Vancouver label founded by people who actually met at CiTR. I read a book about Mint Records [Fresh At Twenty] last year, and if you had told me that Iwata would be on our radio show this year, I would not have believed you. Iwata came on our show and talked to us about her life, things from music to her experiences as a CiTR alumnus, her involvement with *Disorder*, and so on. She was really excited about what we were doing. That was really cool.

*Whether you're into women who rock or interested in pressing gender issues in the arts, tune in to CiTR every Friday between 1 and 2 p.m. to hear Wearing and Dolman spin stories of empowerment.*



# REAL LIVE ACTION.

MARCH 2015

## QUIET CITY #16

MARCH 13 / SKYLIGHT GALLERY

The spring equinox on March 20 marks the first day of our hemisphere's ascent from ice, snow, and cold, but in Vancouver where no snow fell nor ice appeared, it was easy to mistake the Friday the 13th Quiet City showcase for a symbol of ending hibernations. Featuring drone and experimental acts Ruhlmann & Clément, Phonal, Holy Hum, and Chicago-based Coppice, the evening hosted by Skylight Gallery was as good an awakening as any astronomical event.

It seems that most "underground" venues in Vancouver these days are in fact presented above a flight of stairs, and Skylight was no exception. Although it failed to live up to its name with curtained-off windows and no glass visible on the roof, its central location on Pender's Chinatown made it an interesting hub of activity as nearby nightclub and nightlife energies mingled. Inside the white-walled venue, the intensities were softly subdued by ambient DJ sets and dull purple lighting.

One of the best features of Quiet City (of which this was the 16th edition) is curator/organizer Constantine Katsiris and his emphasis on intimate listening. His introduction of each artist were poignant and concise and set up clearly the expectations of the audience to listen, contemplate, and absorb.

The first act, Ruhlmann & Clément, necessitated these qualities as they sat perched behind heaps of synthesizers and electronics. Their set was a combination of primal hums and digital swells, at times patient and sparing with the sounds they produced, and at others almost giddily assembling asymmetric tones on top of one another. The most asocial of the performers, the duo's set was just as


captivating with eyes shut and head dreaming as with the audience's full focus on them behind their instruments.

IN MEDIAS RES' Andrew Lee has taken many fascinating turns between that band's art-rock songwriting and his performance as Holy Hum at Skylight. Lee has talked at length about his decision to move away from classically-structured songs and his progressive focus on experimental and drone music. While Holy Hum has been a project that has involved a swirling cast of members alongside Lee in the past, for Quiet City he played a contemplative and intimate set alone, behind a pedal steel and innumerable guitar pedals.

Part of Holy Hum's immense appeal is how open Lee makes the experimentation to his audience. Despite his drones being technically impressive from an electronics perspective, it was easy to observe exactly where each sound originated from on the pedal steel in front of him. Using a variety of slides and steel tubes to evoke long, symphonic chords or arpeggio melodies, it was impossible for the crowd to keep their eyes off Lee's demure showmanship and intense, intimate focus.

After a short intermission, Quiet City resumed with Chicago's Coppice, whose show at Skylight Gallery marked the first day of their west coast tour with Ruhlmann & Clément. Their avant-garde performance relied heavily on a small pump organ and its creaky bellows. The pair of Noé Cuéllar & Joseph Kramer introduced themselves by asking the crowd to gather stage-center to enjoy what they called a "hard stereo" set. As the harmonium archaically grasped for notes, the sounds were digitally captured and tampered with before splitting to each of the stage-side speakers, creating a sound that was at





once jarring and comforting. Similar to the works of Montreal-based Set Fire To Flames and their approach to recording *Telegraphs In Negative/Mouths Trapped In Static* in a largely unfiltered farmyard barn, here the appeal in Coppice was hearing the minute details of the laboured organ being captured, amplified, and willingly explored.

Closer Phil Thomson's project Phonal was a satisfying and energetic finish to the evening. Digital in nature, his compositions relied on rhythm and defined beats and patterns, a first for the night of musicians. Somewhere between fellow Vancouverite Luscil, and Cliff Martinez' soundtrack work on 2002's *Solaris*, his set felt nearly relaxing alongside his contemporaries. The breadth of music covered in a single evening was almost difficult to process fully at the time. Katsiris' dedication to curating and promoting the best in experimental music is only getting better—and now that the 16th session has brought about the coming of spring, I can't wait to see what's next.—*Fraser Dobbs*

**DAN MANGAN + BLACKSMITH / HAYDEN  
/ASTRAL SWANS / MARCH 13 / THE  
VOGUE**

On Friday, March 13 at the Vogue Theatre, Dan Mangan + Blacksmith played the first of two homecoming shows, performing with a fresh surge of lifeblood flowing through every note and pristine hook they delivered.

This intensity is not unheard of for Mangan and crew. In the past several years he has aligned himself with some of the city's finest musicians, but the much needed break they took from touring and the recording of their January release *Club Meds* has really seen a spike in their delivery.

Warming the stage was Astral Swans from Calgary, who, by this point in the tour, wasn't completely over his head as far as venue size and crowd is concerned, but was still a fresh face whose psychedelic rockabilly-like pop is refining as he goes. However, his debut

record *All My Favorite Singers Are Willie Nelson* gets major points for having an entertaining title and "Beginning of the End" is a really great track.

Certainly not sporting any green edges were Hayden, who've been at this game for years. Thornhill, Ontario's Paul Hayden Desser and his band of three played a set that was all over the map, going as far back as 1995's *Everything I Long For*. They sounded really good and though I haven't been their biggest supporter or paid much mind to them in the past, I am warming up to some of the newer material from *Hey Love*, which was nicely offered on this night.

But, on to the main players!

From the second Blacksmith hit the stage, you could feel the pulse of energy the band had behind them as they injected even more atmosphere into their opening track, "Offred," a song I find as being a little guarded on record. Here, there was more warmth and a lot more fury, trumpeter JP Carter added his signature dash of brass and guitarist Gord Grdina masterfully picked away and came down hard in a wash of pedal driven noise when needed.

Following this up with "Vessel," the gesture was even more dramatic, the band more on fire than a just a few minutes before. Mangan's call of "STOP. WAIT. UNHAND ME" rang loud, clear, and beautifully over the crowd, again joined by Grdina's amazing guitarwork while drummer Kenton Loewen and bassist John Walsh kept expert time.

Something I appreciated about this show was that Dan Mangan appeared to have stepped back a bit to let Blacksmith do the talking. Sure, he is a crucial player and without his songwriting and graveled voice the music would be a different beast altogether; however, Mangan seemed intent on keeping the focus on the players—and the players did shine indeed.



Playing to the hometown crowd came of course with nods to some of the older songs that pushed Dan Mangan further into the spotlight.

"Road Regrets" was reworked into something more blistering and unsteady while "Robots" was freely given to the audience, who obviously ate it right up. The stage filled with members of Hayden and Astral Swans, everybody joining in to sing those now famous lines about robots needing love too. Sure, I too have had my fill of that song, but truthfully it was one of those perfect moments that I'm certain many will hold for a long time to come.

At around midnight, as the last notes faded, I peered around at the sold out crowd filing out of the building, who had been given a lesson in how music can be changed, and how it can change you. A most excellent band led by a most gracious man had filled this place with energy and inadvertently plastered a smile on the faces of many. And I say, as I've said many times before, this Dan Mangan guy does me proud. —Nathan Pike

**SARAH DAVACHI / KENSINGTON GORE**  
**MARCH 14 / FOX CABARET**

There's a wonderful play in Davachi's music. It suggests the workmanlike deployment of the tools at hand (all that gear) and the focus towards sound. But that sits alongside the luxurious passages that call for a contemplative, dwelling within.

For that to come through there has to be a commitment from the purveyors — it's a good faith relationship. The record release show of Sarah Davachi's debut, *Baron's Court*, commanded such commitment: she is, to quote Alan Ranta's quicker to the punch and better review of the show, "a treasure."

As he concludes, Davachi warrants increasing attention: and it seems things are going pretty well. As for me — what shall I do in light of my immediate obsolescence?

What does this review offer that others don't?

Well, let me tell you that *Discorder's* got the hottest scoops on the opening set from Kensington Gore. Indeed, you will find their live multi-track composition makes for an excellent experience, and amateur explanation at the hands of this witless writer.

But as I was saying, commitment moves us.

Stephen Wood and Scott Gubbels, a.k.a. Kensington Gore, played a long-form song — much of it improvisation according to and around a general compositional idea and inevitable crescendo. Although discrete from the shorter pieces on their album, the layers of modulating synth were there, as was the minimalism. In many senses the set was the improvisational element of their songs writ large. And the tonal palate was more tech-dystopian — reminiscent of the track "Bioplasmic Sequences" off Kensington Gore.

Electroacoustic squawks and quivering frequencies, along with twin percussive drivers — shuddering synth and sampled acoustic drum beats — heightened the aforementioned totalitarian edge. This all made the extra-performative hiss of the fog machine sound very apt. Nonetheless, this mechanical palate never fully subsumed the psychedelic play or the elating climb of the central melody.

As Kensington Gore played, Richard Smith's visuals projected onto the stage. They enunciated a warped VHS-saturated nostalgia, sourced from a live capture of the artists which was then rendered through a shifting color spectrum. At one point, the contrast darkened Wood's glasses into shades — it was a nice bit of noir.

These visuals continued into the next set. While mostly unchanging in purely visual appearance, Davachi gave the projection a more solemn connotation: the exact kind of slow play and transformation that she practices in her music.

Davachi's set was more ascetic than Kensington Gore's, and also more invested in the unfolding of spontaneous acoustic tones; Specifically, that of a violin's.

Starting with delicate plucks and then droning bows, these sounds were fed into her sequencer and looped. Having formed this rich series of tones, she then set down her violin and set to modulation before concluding by rising and playing another series of spontaneously sequenced bows; this time more dissonant, but nonetheless rigid. Throughout, as tracks entered and exited, the floating in of old samples, the looping of memory and time, or the modulation and expansion of drones, had a sonorous wealth: so much from so little. Davachi's drone exploded the basic: making conventional noise surreal, and projecting the beauty of the micro on a large canvas.

Thinking back to the set, I also remember, again, the occasional hiss of the fog machine or the constant scooping of ice at the bar. Davachi's set, or Gores' for that matter, didn't really have the amplitude or cacophony necessary to obscure these noises. Yet, that common focus on raw power belies the value of investment. People can't be looking for excuses to be distracted. They have to want to engage.

I don't think it's elitist, or a tall task. It is in fact a deferral of pretense for one to open oneself up to the micro-level beauty in music: the ambiguity and pleasure of tones. Davachi's excellent show was a wonderful example of this communal commitment: a collective gathering towards a distilled moment in time. —Jonathan Kew

**LIMBLIFTER / THE PASSENGER  
INVISIBLE RAY / MARCH 19  
THE BILTMORE**

It was 8 p.m. and the sky was still spackled with rays of light from the setting sun, and a light rain signaling the arrival of spring—a

time of rebirth and renewal. A renewal of sorts was taking place inside the Biltmore as well, where Vancouver based alt-rock act Limblifter was set to launch their new album *Pacific Milk*, their first release in nearly a decade.

Once inside the venue, the atmosphere was relaxed with a hint of pleasant anticipation. The crowd was composed of a diversity of age groups wearing a delightfully eccentric assortment of berets, patterned leggings, and skull embellished sweaters.

Illuminated by coloured spotlights, the first act Invisible Ray perched their beers on the stage modestly and started their set with an energetic, garage punk sound. Vocalist Bernie Pleskach's long grey hair, which mysteriously obscured his face for a wide portion of the set, was redolent of a medieval wizard. Though those in my party expressed dismay that the sound system wasn't equipped to properly convey Pleskach's vocals, I found the lyrical incoherence to be well suited to the powerful instrumentals and head banging flair. Invisible Ray hopped from songs about candy to those about protesting without losing any conviction or eccentricity.

Next up was Vancouver-based The Passenger who took the stage with no warning. He captivated the audience with his haunting spacey synth punctuated by the tones of tribal drums and ethereal wind chimes. As the set progressed, new layers of instrumentals were added, cloaking the sound in ever deeper layers of complexity.

Wisps of smoke lent an enchanting visual to The Passenger's dynamic aural spectacle. I was profoundly immersed in the sound until the curtains closed and he departed the stage as mysteriously as he had arrived, shocking me out of my reverie.

Though both openers were strong performers I found the choice of placing a synth-heavy chillout act between two alternative rock acts to be a strange progression and not

necessarily conducive to maintaining crowd energy or fluidity between the performances.

The curtains opened and the clock inched towards 11 when Limblifter grabbed their instruments and greeted the raucous, frenzied crowd—now significantly larger and packed near the stage. A convivial energy permeated the space. Having had a string of radio successes in the late nineties, Limblifter drew quite a crowd this evening. Some attendees I talked with were enthusiastic about hearing their fresh material while some were anxious to get down to some good ol' 90's alt-rock; Limblifter delivered both.

Limblifter, composed of Ryan Dahle, Megan Bradfield, Gregory Macdonald, and Brent Follett, didn't disappoint with their catchy guitar riffs and lyrics tinged with life experience and a decidedly eclectic imagination. Nineties favourite "Tinfoil" sent the crowd into a collective recollection of days past with its evocation of slacker afternoons and evenings spent jamming in the parents'

basement.

My personal favorite was "In/Out," a track with composed, steady drum beats and moody vocals that resonated off the Biltmore's walls. Vocalist Ryan Dahle derived a melancholy pleasure from his angsty, speculative lyrics: "It's gonna work out / I tell myself it's about time / This is about the inability / To commit against instinct and good reason.

What left as strong an impression as their music was the tangible enthusiasm and earnestness that Limblifter displayed towards the crowd; they were completely engaged and it lent the performance a distinct authenticity. I left the venue that night with a fond reminiscence over Limblifter's earlier hits and an eager anticipation towards the band's future with the release of *Pacific Milk* on April 7.

—Emma Kansiz



SUN	MON	TUES	WED	
			<p>1</p> <p>- Weed @ Antisocial</p> <p>- Matt Mays, Adam Baldwin, Dustin Bentall @ The Imperial</p>	
<p>5</p> <p>Tomorrow's Tulips, Tarek Wegner, Skinny Kids, Soft Haze @ The Cobalt</p>	<p>6</p> <p>Ibeyi @ Fortune Sound Club</p> <p>The Wild Romantics, Revenge of the Trees @ Railway Club</p>	<p>7</p> <p>Kaki King @ The Biltmore (Early show)</p>	<p>8</p> <p>Wishbone Ash, Three Wolf Moon @ Rickshaw Theatre</p> <p>Belle &amp; Sebastian, Perfume Genius @ Vogue Theatre</p>	
<p>12</p> <p>Strung Out, La Armada, Masked Intruder @ Rickshaw Theatre</p>	<p>13</p>	<p>14</p> <p>Electric Wizard, Satan's Satyrs @ Rickshaw Theatre</p>	<p>15</p> <p>Neko Case @ Vogue Theatre</p> <p>Simon Scott, Marcus Fischer &amp; Loscil @ WISE Hall</p>	
<p>19</p>	<p>20</p> <p>Kilroy Katerwol @ The Astoria</p>	<p>21</p> <p>Acid Mothers Temple, ST 37 @ Electric Owl</p> <p>Kaiser Chiefs @ Commodore Ballroom</p>	<p>22</p> <p>Clean Bandit @ Commodore Ballroom</p>	
<p>26</p> <p>Agent Orange, In the Whale, Shit Talkers @ Rickshaw Theatre</p> <p>Leaf Rapids, Slow Leaves @ Railway Club</p>	<p>27</p>	<p>28</p> <p>Lady Lamb @ Electric Owl</p>	<p>29</p>	



	THURS	FRI	SAT
	<p>2</p> <p>-The Thrashers, The Binz, Sexy Decoy @ Railway Club</p> <p>-Sunkid, Chris Organix, Angel @ Electric Owl</p> <p>-Magma @ Venue</p> <p>-Cherry Glazerr, Sunflower Bean, The Buttermilk @ Studio East</p> <p>-Red Vienna Album Release w/ Actors @ Fox Cabaret</p> <p>-Mark Sultan, Sh-Shakes, Strange Things @ Hindenburg</p>	<p>3</p> <p>-Twerps, Pink Lincolns @ Fox Cabaret</p> <p>-Peach Kelli Pop, The Courtneys, Cult Babies @ The Cobalt</p> <p>-Jeff The Brotherhood, Bully @ Biltmore Cabaret</p> <p>-Saint Motel @ Venue</p>	<p>4</p> <p>-Andrew Jackson Jihad, The Smith Street Band, Jeff Rosenstock, Chumped @ Rickshaw Theatre</p> <p>-Sheer Mag, Needles//Pins, Flagpolers @ Hindenburg</p> <p>-Broncho, Wyatt Blair @ Electric Owl</p> <p>-Outside Dog, Summering, The Wander-ing Halls @ Railway Club</p>
	<p>9</p> <p>-Waka Flocka Flame @ Venue</p> <p>-Dave Hause, Kalle Mattson @ Hindenburg</p> <p>-Sun K, JJ Shiplett, Charles Johnson @ Railway Club</p> <p>-BOAN &amp; Marie Davidson, Cosmetics, Daniel R @ Fox Cabaret (Early show)</p>	<p>10</p> <p>Psychic Pollution @ The Lido</p> <p>Bakermat @ Electric Owl</p> <p>War Baby, Pale Red, Owl Skowl, Did You Die, Dried Out, Zen Mystery Fogg, Phoenix Thunderbird @ Railway Club</p>	<p>11</p> <p>-BA Johnston, Ace Martens, Up-tights, Joel Butler @ The Astoria</p> <p>-Wand, Chastity Belt, Vexx @ The Cobalt (Early show)</p> <p>-Supermoon, Mi'ens, Digital Houdini, Leon Partriz @ Thor's Palace</p> <p>-Audio Osmosis @ The Lido</p> <p>-The Real McKenzies, The Isotopes, A Total Disappointment @ Rickshaw Theatre</p>
	<p>16</p> <p>SAVVIE, Fever Feel @ Electric Owl</p>	<p>17</p> <p>- Discorder Fundraiser @ The Astoria</p> <p>- The Dead Milkmen, Lié @ Fortune Sound Club</p> <p>- Two Gallants, Clear Plastic Masks @ Electric Owl</p> <p>- Los Furiós, Warless, Kutapira, The Hang Ten Hangmen @ The Imperial</p>	<p>18</p> <p>-Record Store Day Live Broadcast on CITR 101.9 fm</p> <p>-Dead Soft, Koban, War Baby @ Hindenburg</p> <p>-V. Vecker, Cassette Merchant, PDA, and Mi'ens @ 333</p> <p>-Mason Jennings, Lucette @ The Imperial</p> <p>-Vancouver Noise Fest V @ Black Lab</p>
	<p>23</p> <p>Digitour, Hayes Grier @ Vogue Theatre</p> <p>Laraaji, Ramzi @ HR MacMillan Space Centre</p>	<p>24</p> <p>Twin Shadow, Erik Hassle @ The Imperial</p> <p>Clark @ Electric Owl</p> <p>Mac DeMarco, Dinner @ Vogue Theatre (All Ages)</p>	<p>25</p> <p>-Inherent Vices, Ace Martens, Mary @ Railway Club</p> <p>-Jose Gonzalez, Olof Arnalds @ The Imperial</p> <p>-Mac Demarco @ Biltmore Cabaret</p> <p>-The Soft Moon @ Electric Owl</p>

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**BAD BATCH OF LUCK**  
**OLGA ABELEVA**

*A Disorder Art Project*

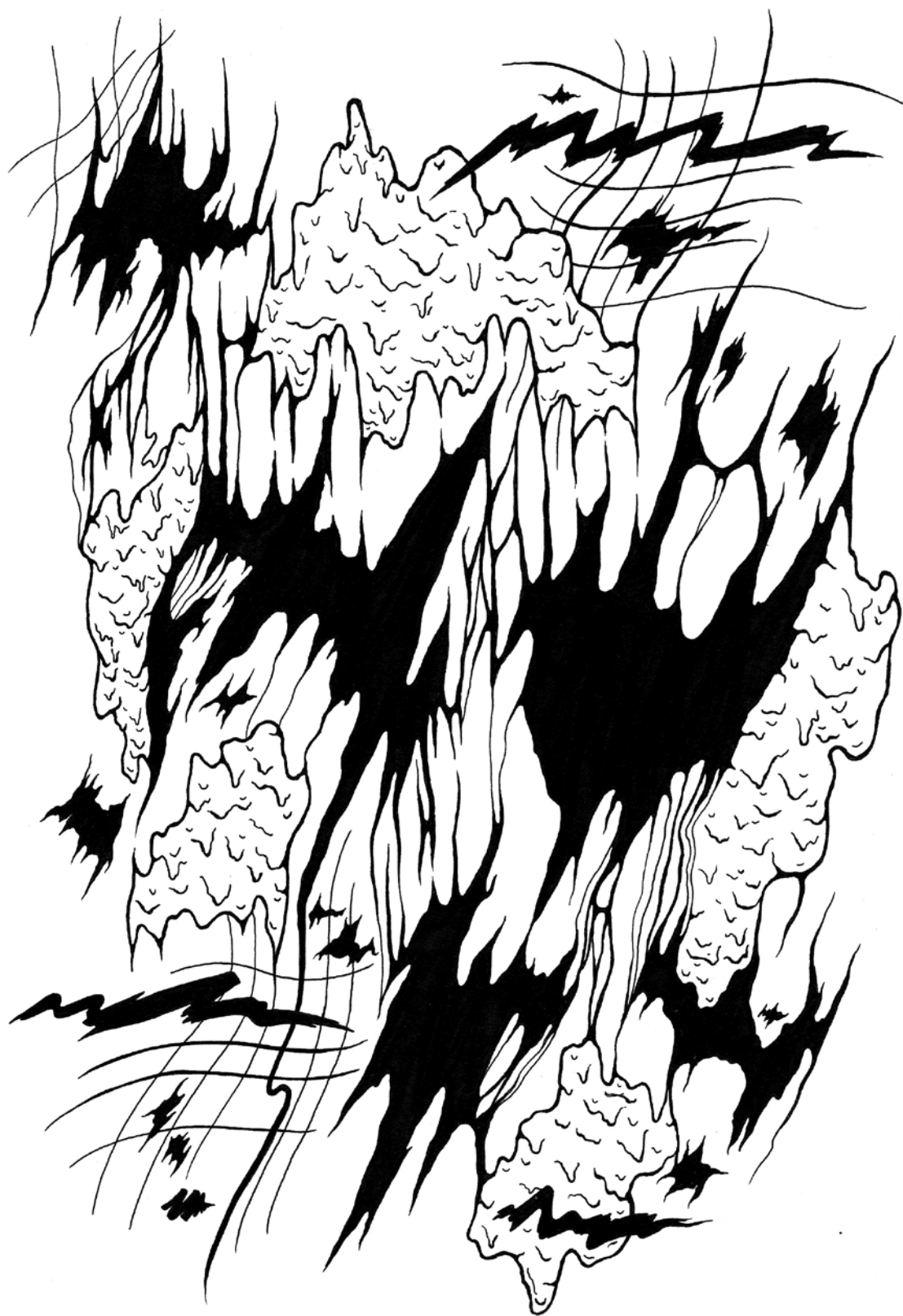












# SUMAC

## HOW THE PIECES FORM THE WHOLE

*by Christopher Lennox-Aasen // Photography by Jonathan Dy*

*// Illustrations by Sharon Ko*

"There are two sides to the name Sumac. One is just the aesthetic of it: the way the word looks and sounds. The other side is wanting to have something that had to do with the idea of passionate living, and naming the band after a living thing made sense," says Aaron Turner, guitarist and vocalist of Sumac. "Additionally, the root of the word means 'red' in a couple of different languages. I also like how the plant can be medicinal, poisonous, or used in food. That reflects the emotional spectrum of the music."

The art metal trio played their first show at the Rickshaw Theatre in Vancouver this past December. A few months later, I'm sitting with Turner and bassist Brian Cook at the Biltmore Cabaret, a few hours before they hit the stage for their third show, a kick off for a tour of the Pacific Northwest. Drummer Nick Yacyshyn can't make it because of rehearsal with another band, Erosion, who are playing that night before Sumac.

"We want to do Sumac full-time. It looks

like even though Brian is busy with Russian Circles, we'll be able to do what we want with this exact lineup," says Turner. These guys are used to the balancing act that being in several bands calls for. Turner is currently in Old Man Gloom and Mammifer; Cook in Russian Circles; and Yacyshyn in Baptists, Erosion, and The Blood River Band.

Sumac have an impressive legacy between them, including most notably Isis, Botch, and A Textbook Tragedy. These histories now intertwine with this new band, creating something different, something gloomy and festering.

"We've sort of paid our dues. People seem to be willing to let us start off with a bit of a step up, which is really, really nice. I don't foresee being constantly on the road, I'd rather be tasteful and do things that fit into our agenda," says Cook.

Sumac has been fermenting in Turner's subconscious for a while, and after a long

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## **"I NEVER FELT LIKE I WAS GOING TO ABANDON HEAVY MUSIC, I JUST REALIZED I NEEDED TO DO IT WITH DIFFERENT PEOPLE."**

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string of events, the ball started rolling.

"I actually hoped ISIS would go in this direction, but it seemed that wasn't really possible, not with that group of people. Two years ago I actively started writing. I knew the foundation piece was finding the right drummer," explains Turner. "I saw Baptists in Seattle, and then reached out to Nick. Prior to him and I writing the record, we hardly knew one another. Brian and I had been wanting to be in a band together since '98."

The album was solidified once Turner and Yacyshyn got together and the songs began to gel.

"I suggested Nick come down to visit me for a week after our first jam. I had the arrangements down and had sent him demos. We had about seven days of rehearsal, and went right into the studio at the end of that. It felt right and we followed the path," says Turner.

*The Deal*, Sumac's debut album, was recorded with minimal embellishments. Most of what we hear on the record are first takes. Other than some feedback overdubs and a lead line Turner admits to taking the liberty with, the record is in essence what you will hear live: dark, crushing, raw, and genre-defying post-metal.

"It was really tracked as a duo. The bass' role was to be percussive, and be accent driven instead of filling up an entire space. It was a challenge, but there's no point in not challenging yourself," says Cook.

"I wanted to capture the performance. The whole album is supposed to be as stripped down as possible. Both in instrumentation and in the way it was recorded," says Turner. "Lyrically, the album is about entering into

familiar or social contracts that aren't necessarily voluntary or conducive to positive living. It's about the process of individualization, becoming your own person that can relate to and connect to other humans, but not letting your life be dictated to those constructs."

Turner pauses for a second, choosing his words: "I also needed time away from full-time rock and roll after ISIS. It was a very crucial interval for me to reflect on my own intentions as far as what I wanted to do with bands, and on how to properly move forward. I never felt like I was going to abandon heavy music, I just realized I needed to do it with different people."

As we're finishing up, I ask how they felt coming off the stage after that first show. Turner and Cook look at one another.

"Relief!" laughs Cook. "I haven't been in a new band for a long time. There's so much you take for granted when it's an established band, down to the way people behave on stage."

"I felt the same," says Turner. "I knew the songs were good ... I knew Nick is a good drummer, and Brian is a good bass player, and I know how to play guitar so I thought we'd be good live ... but now I know we are. Now we can get into it for real."

There's a tangible electricity in the air as the doors to the Biltmore open, and I shake hands with Turner and Cook. People start streaming in. Cook mans the merch table. Turner seeks some solitude. Yacyshyn shows up with double kick drums in tow.

"It's going to be a loud night," I think to myself.









## **LITTLE BURSTS OF ANGER**

by Esmée Colbourne // Photography by Jaqueline Manoukian  
// Illustrations by Maxwell Littledale

This is a band that you look for, not one you stumble across listening to the radio. Vancouver darkwave group SNIT's new release, *Optimized*, is an introspective album. Its songs radiate an odd binary feeling of being both over the moon, yet still trapped by clouds. Reflecting some of the more shadowy areas of the city, *Optimized* pops and gnashes its teeth, like little forceful bursts of anger. As guitarist Trevor puts it, SNIT is sulkily "purging a lifetime of guilt, frustration, and pain."

The current members of SNIT are the band's second incarnation, consisting of lyricist Jessie, bassist Rob, drummer Kati, and Trevor\* on guitar. *Optimized*, the band's second full length release, has made a move from Rob and Trevor's synth heavy sound, by adding Kati on drums and switching out the mainly male vocals to female vocals. The less synthy sound in *Optimized* was not by choice, but instead became the result of the synthesizer frying while plugged into the wrong power supply. SNIT hopes to bring the machine's musical elements back into their sound eventually. Rob explains, "We are

having a lot of synthesizer nightmares, so this record will be barebones."

SNIT's music writing is a communal process, requiring time to fully take shape. Rob describes creating songs as the "bass first, then everybody else fills in their part ... a skeleton of something ... then everybody paints the flesh and the eyeballs, and Jessie, you're the T-shirt and the dress." Jessie's vocals are some of the last layered elements of the songs on *Optimized*. She builds up rakish lyrics on top of the rest of the band's music.

"Start your life over as somebody new / A brand new you / A younger you"—like most of SNIT's lyrics, the main refrain from "Seconds," the first track on *Optimized*, is fast paced. Each sentence, like the sudden change in tempo, is a jarringly upbeat reference to the movie *Seconds*, starring Rock Hudson. Trevor believes SNIT's jangly lyrics and melodies in *Optimized* are internal monologues, reflecting Vancouver's eternally grey effect. "Looking at what goes on, being part of the community, and whatever happens, affects us," he explains.







Although Vancouver is an inspiration for SNIT, it is not the only city where SNIT has fans. They have a solid American fan base and even have sent a tape to a fan in the U.K. They also just completed a tour, which included playing a showcase at SXSW. As well as being Kati's first tour with the band, this showcase attempted to reach out to American fans. Rob believes that Americans like SNIT's music because they are still a little rough around the edges — but maybe that mentality has something to do with the NRA hat he sometimes likes to wear when playing shows.

While speaking about Austin and their ironic assertion that the band is non-partisan, SNIT was easily distracted—SXSW soon morphed into a conversation fueled by Kati's question about where a bullet goes when you shoot it into the sky, in relation to Rob's respect to the plight of the Sonoran cactus.

He began, "For the record SNIT is so against people that shoot Sonoran cacti. The Sonoran cactus population is depleted because people with guns shoot them up. We have a lot of fans in Arizona and New Mexico, and that's one thing we really believe. Stop shooting the fucking cacti."

Trevor agrees, "That's not what guns are for."

Being a local band, finding rooms and venues to practice and to play in can be tough, but finding the right sound and the right crowd has really helped keep SNIT's vibe alive. Trevor exclaims, "It sucks that all those amazing independent venues in people's basements are just gone now. It feels like Toronto with all those new venues moving in." Red Gate, where the band is being interviewed, is an example of a performance space that SNIT loves. Rob describes Red Gate as "home ice," because it's where they have the most fun and are the most comfortable.

Although feeling at home at Red Gate, SNIT has a tight set up live, wherever they

play. The band statement being: "we play shows, you should come to them."

SNIT is a whirlwind of sound, especially when playing for a room slightly unsure what to make of them, and too hip to pay complete attention. Rob's heavy, rhythmic bass, combined with Kati's sweet drum action creates a solid base for their jams. Topped by Trevor's guitar's confused wild static and the gritty sentiments of Jessie's vocals, the band's separate sounds mesh really well with each other. On stage, SNIT is able to embrace their beats to have excellent jam sessions which, as an audience member, is incredibly fun to watch and is definitely captured in *Optimized*.

SNIT's attitude matches the energy of their music. Both in conversation during the interview, and through their music, the band's chatter and attitude enables them to weave in and out of intimacy using a layer of noise to protect themselves. Although lacking the synth of previous albums, Rob speaks about how on *Optimized*, SNIT's noisy edge is still alive. "Trevor plays the guitar like a mosquito... it sounds like a mosquito buzzing around on the new record, I really like it. It's really cool."

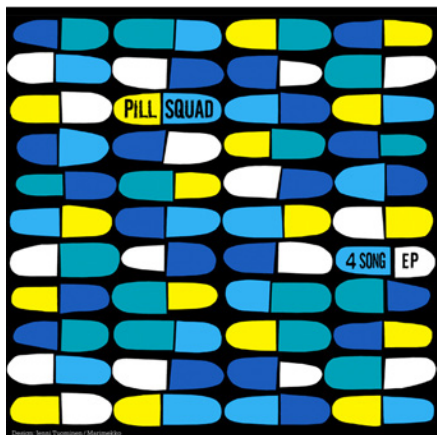
Enjoyably moody, *Optimized*, SNIT's current release, is a little burst of anger and annoyance, able to combine upbeat lyrics with dynamic sounds to create songs that are shady and a little unsettling.

*SNIT have currently released Optimized on Napkin Records as a digital download, and are anticipating a physical release that includes more tracks in the near future*

*\*surnames have been withheld at the request of the band*



# = under review =



## **PILL SQUAD**

PILL SQUAD

(Self-Released)

This ain't no baby Aspirin. Pill Squad's debut release is a punk master class for everyone who wishes they were there when... take this!

Their rock family tree is extensive. Tracy Brooks is the distinctive lead singer in earlier Vancouver bands, the Hip Type and Infrädig. As a songwriter and singer, she is one of my favourites, and has a voice most easily compared to Debbie Harry's. With an appreciation of film kitsch plus her Finnish sense of humour, Brooks' stage personality comes off as entertaining and enthralling. Next, take drummer Scott Beadle, also from the Hip Type, add Tim Chan formerly of Victoria's 64 Funny Cars and his bandmate Gord Berry of China Syndrome; stir, shake, and you have the effervescent concoction that is Pill Squad.

The four exciting songs on their debut EP give the listener a short, sharp taste of who they are. Recorded by Adam Payne at Vancouver's "House of Payne," Pill Squad's selection of covers and originals showcase their range and talent. When was the last time you heard anyone do a Girls at Our Best song?

Not since Vancouver's late great Debutantes (who included "Pleasure" and "Fast Boy-friends" in their early 80's sets). Pill Squad lay down an exhilarating version of "Getting Nowhere Fast." Next is their take on Big Audio Dynamite's "I Turned Out a Punk" which is (to my ear) even better than the original and an ideal manifesto for Pill Squad's musical credo.

I love the third track, "He'll Look Better (When He's Dead)." This perfect punk-pop tune's clever lyrics are Brooks' paean to The Damned's Dave Vanian. She wrote and first performed this song with the Hip Type, and its incarnation on this EP coincides serendipitously with the inclusion of a Hip Type CiTR live performance version of the song on this year's 15 song CiTR Fundrive cassette.

This irresistible first release from Pill Squad wraps up nicely with an excellent cover of China Syndrome's "Cantopop." It won me over by virtue of the hand claps alone (all my favourite songs seem to include hand claps!) The catchy chorus and sharp lyrical commentary all wrapped up in the candy coating of Brooks' voice make this sweet pop confection delicious.

For some high-altitude-attitude and that extra thrill that only a band with wit, style, and great pop-punk sensibilities can deliver, this album is the perfect intro. Pill Squad are BOSS! - *Erica Leiren*

## **DOLDRUMS**

THE AIR CONDITIONED NIGHTMARE

(Sub Pop)

*The Air Conditioned Nightmare* is the second full-length release from Doldrums, the musical brainchild of Arbutus Records



alumnus Airick Woodhead. While not a solo project per se — Woodhead performed with a backing band while touring in support of his 2013 debut, *Lesser Evil*, and has said this collaborative, nomadic milieu heavily influenced his songwriting — Doldrums is nonetheless, predominantly the spawn of Woodhead's twisted, visionary intellect.

*Nightmare* is a mad scientist's assemblage of alien synths and strangely danceable beats, soldered together with DIY samples that sound like field recordings from another dimension. Woodhead's elfin vocals glide over and through these soundscapes like a cybernetic hawk navigating the ruins of a dystopic metropolis. This album is not a drastic divergence from its predecessor, it is a sleeker, upgraded version; the parts fit together better, it's more polished, and it runs more efficiently.

Aside from the bold and complex range of sonic texturing to be heard on this album, what also makes *Nightmare* special is that the lyrics have an authentic literary quality, not often prominent in electronic music. The album is named after a collection of essays by Henry Miller about his experiences driving through America after a decade in Europe. These essays are a scathing critique of a culture based on greed and cruelty, mass production, and exploitation. True to this spirit, Doldrums' tracks like "Video Hostage" don't hesitate to draw their imagery from the grotesque, alienating aspects of modern existence: "Laying by the exit in plain view / No

one slows down to notice you / Is he sleeping or is he dead? / Is it a cry for attention? / Video hostage, one billion views / No one stays long enough to know it's you." Woodhead's shamanic crooning delivers this subject matter like a dadaist prank; gilded with such rich sounds and alluring beats that it's already embedded deep in your subconscious by the time you realise what he's singing about.

Other tracks like "HOTFOOT," "Loops," and "My Friend Simjen," give high-energy, manic, distortions of EDM revelry, which impishly mess with your expectations and take you places you hadn't realised you wanted to be. *The Air Conditioned Nightmare* manages to be dark, trippy, seductive, and ecstatic in a variety of ways. The gestalt of these elements becomes both an expression of social revolt and also some gesture towards a better way of life; one founded more on creative community and respect for life, than personal gain at the expense of others. But none of that would matter if it didn't sound so good, and this album is definitely worthy of much replay. -Andrew Reeves

## FREAK HEAT WAVES

BONNIE'S STATE OF MIND  
(Hockey Dad Records)

The first time I stumbled across Victoria's Freak Heat Waves, I was browsing through the "suggested" section of Red Cat Records. The flashy album artwork of *Bonnie's State of Mind* drew my attention immediately, along with a sticky note on the album reading: "for the post-punk looking for a good time."

After listening to the album I realized that each song on *Bonnie's State of Mind* sounds unique. As a result, the record listens like a compilation. Despite its retro post punk feel, the futuristic beats add a new groove to the genre. Red Cat nailed their description of this record; if you are looking for a good time, you'll find it in *Bonnie's State of Mind*.

Freak Heat Waves use timing to draw you into the record. The first two tracks



– “Plastic-Coated Dancers,” followed by “Bonnie’s State of Mind” – listen as one, chill intro. The swirling synths are neat but forgettable until they cut off suddenly, as the tone switches into the pulsing beat of the third track, “Design of Success.” Steven Lind’s monotone vocals are very soothing, like he is whispering something alien just below the surface of the guitar riff. In “Dig a Hole,” Lind’s vocals are just audible, cooing: “It’s just a uniform / No pride of industry / Guaranteed to make you want money for your time.” Although this is the closest song on the record to a single, the collective scrappiness of these songs has an appeal of cohesive diversity.

The diversity of this record was inspired largely by mixtapes. The three band members – Steven Lind (guitar/vocals), Thomas Di Ninno (drums), and James Twiddy (bass) – were all extensively involved in the production process and are prone to instrument swapping which solidifies the compilation/mixtape sound of the record. The retro guitar riffs tied in with futuristic beats and elusive vocals make *Bonnie’s State of Mind* a slick listen from start to finish. Considering their front cover feature in the February edition of *Discorder* and the fact that they’re touring with fellow post-punk success story Viet Cong this spring, Freak Heat Waves is definitely a band to keep an eye out for. -Julia Lehn

## **POLARHORSE**

DATA

(Self-Released)

The worst thing about *Data*, Polarhorse’s seminal new recording, is that there isn’t more. Continuing the work that guitarist Adrian Yee contributed to now-defunct Vancouver band The Barcelona Chair, Polarhorse is a fantastic blend of all the “-rock” sounds: post, prog, math, and experimental.

*Data* is their most cohesive album to date, and easily the most polished. *Data* blends the frenetic musicianship of L.A. duo El Ten Eleven, with cues from Japanese acts like Sgt. (noticeable in Yee’s trumpet and saxophone work) and Uchu Conbini, where parallels between the infectiously happy guitar work are apparent. Each track—graced with fantastic titles like “Bob Marley’s Tesseract” and “Colorless Green Ideas Sleep Furiously”—changes tack quickly, and often without warning, moving from mathy guitar licks to punchy full-band jamming and back to serene melody-led post-rock. Polarhorse is a fantastically dynamic band and *Data* is the first release to really showcase that breadth of talent and skill.

There’s a lot going on under the covers of this six-track album, whose recording members include Arthur Delahooke (drums), Daniel Baxter (bass), and Trevor Wong (guitar). Songs often feel much larger in scope and sound than a four-member bill usually allows for, but instead of feeling overdubbed into



existential crisis, *Data* comes across as very visceral and live-off-the-floor. Added bits of noise, clicks, and background noise help add to this impression in between songs, and far from sounding amateur they merely add another layer of professionalism to Polarhorse's recording. *Data* is a grand example of what Polarhorse are capable of, and a welcome addition to Vancouver's instrumental music library. - *Fraser Dobbs*



## **VIET CONG**

VIET CONG

(*Flemish Eye/Jagjaguwar*)

Rising from the ashes of esteemed lo-fi psych-rock group Women—which was tragically cut short by the death of frontman Christopher Reimer—Calgary post-punk outfit Viet Cong have a lot to live up to, and their debut self-titled album does just that.

Running a quick 37 minutes from beginning to end, the record shifts between the comfort of commercial indie rock and the confused paranoia of experimental noise. With their lead single “Continental Shelf”—easily their most accessible and poppy track—nestled right in the middle of the album, the song’s catchy vocal melody and shimmering guitar lines prove that Viet Cong can produce a radio hit without compromising their distinct, industrial sound.

However, they are quick to go after more challenging musical concepts. Starting with the album’s opener, “Newspaper Spoons,”

the band introduces themselves with a pummelling, static filled drum beat followed by an almost cult-like chant. As the song drones on, distant electronic distortion builds, rising slowly into cacophony, only to fade out into warm, angelic synth sounds. And that’s just the first song.

The rest of the album skirts between dissonance and euphony, aggression and ease, white noise and whatever the opposite of white noise is.

On “March of Progress”—their most radical and most rewarding track—there are nearly three minutes of drums pounding in an elusive time signature resound, overtop a droning synth. As the song grinds on, pushing closer and closer to near-fatal monotony, it switches into an arpeggiated and bright verse, punctuated by a steady kick drum and an Eno-esque vocal melody. Then, it bursts into something new all over again. A lively, spacious, poly-rhythmic guitar line takes over, with vocalist Matt Flegel crooning out words that defy every aspect of the song in which they inhabit: “Tell me, tell me, tell it to me, tell it straight.”

The sonic diversity on “March of Progress,” much like the rest of *Viet Cong*, is staggering—especially given that, in all its multiplicity, it sounds so cohesive. Songs range from three to eleven minutes long; traditional song structures are both embraced and abandoned; harsh noise merges with clean tones. While the album navigates carefully between experimentation and commercial appeal, the balance and poise with which Viet Cong move is enough to prove that their debut full-length is worthy of attention.

- *Jasper D Wrinch*

## **JONS**

SERFS OF TODAY

(*Self-Released*)

The DIY aesthetic encourages, if not champions, a special level of intimacy between a musician and their listener. The wall of separation between the artist and their audience is all but shattered on records which



communicate universal emotion with poignancy. Jons' second album, *Serfs of Today*, almost achieves this feat, faltering only when the otherwise strong songwriting shows inconsistencies.

Advertised as a home recording on a pair of Tascam 488 8-track tape machines, *Serfs of Today* unveils large scale angst on a small scale stage. The Victoria band's blend of garage rock, psych, surf, and even folk is coloured in varying shades of melancholia. Jons don't sound sad per se, but they certainly are downcast. The chiming guitar intro on "Sugarfree" that serves as the listener's point of entry to the album sets the tone for the rest of the record in more ways than one. It's subdued, restrained, and tinged with unease. The highest peaks on *Serfs of Today* are, in contrast, depictions of severe emotional lows. "Orcachief" is a dour breakup song, executed in a fashion similar to Lou Reed's early solo work which floats up into ether on the wings of a tastefully executed keyboard melody. Late album highlight "Softspot" feels positively weary; the line, "I grew up in a home / But it wasn't my own," speaking volumes in its raw, painful simplicity.

The only critique that can be leveled at *Serfs of Today* is that the songwriting is inconsistent. For every stroke of brilliance shown on tracks like "I Haven't Learned" and "Last Minute," there are numbers like "Get Away From the Thing" and "Catamaran," which feel like throwaways despite using similar sonic ingredients. However, Jons successfully confirm the old adage, "less is

more," by using simple instrumentation and carefully penned tunes to communicate relatable and positively human anguish.

-James Olson



## SUMAC

THE DEAL

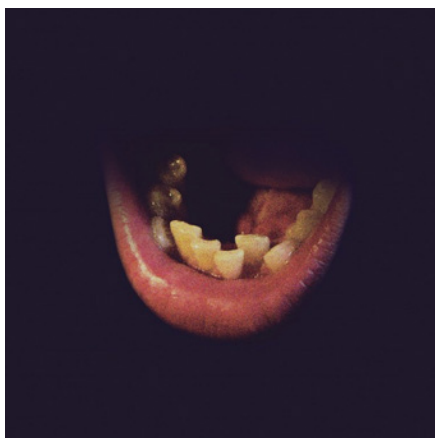
(Profound Lore Records)

There are few recent innovators of heavy music as accomplished as Sumac's guitarist/vocalist Aaron Turner. His impressive output is revered within the heavy metal pantheon and includes, but is not limited to, pioneering work with the now defunct post metal outfit Isis and the eccentric doom entity Old Man Gloom.

*The Deal* sees Turner team up with drummer Nick Yacyshyn of Vancouver's Baptists and bassist Brian Cook of Russian Circles, with the expressed goal of making some of the heaviest music Turner has ever been involved in. While this has clearly been fulfilled by way of Turner's lurching, menacing riffs, and distinct bellowed vocals, the album's heaviness is only part of what makes it so intoxicatingly thrilling to listen to; *The Deal* is staggering avant garde metal. Although notably more minimalistic than either Isis or Old Man Gloom, Sumac's peculiar personality lies somewhere between the ethos of both projects. The former's focus on scope, repetition, and nonlinear song evolution is balanced with the latter's tendencies towards suffocating heaviness, playful experimentalism, and bizarrely infectious riffs.

Like many of the great sludge/stoner/doom metal bands, Sumac understands the power of a riff being so captivating that it merits repetition. However, this is not conducive to the record's hooks being repeated ad nauseum. Vacyshyn's intricate drumming carries the songs through some of the more unabated passages on the album, and allows them to evolve from creeping sludge to frenzied hardcore in a way that seems organic rather than disjointed.

This sophisticated approach to structure allows feverish thrash, monumental riffs, and weirdly groovy passages to arise amidst the album's brooding, sinister landscape, and illustrates Turner's capacity as a truly original and important songwriter. Although perhaps not as game changing as his work with Isis, *The Deal* is an example of how metal—now in its fifth or sixth decade of existence—can still be exhilarating, exploratory, and relevant. - Ewan Thompson



#### **FAITH HEALER**

COSMIC TROUBLES  
(Mint Records)

A certain kind of nonchalant coolness oozes out of *Cosmic Troubles*, an album concocted by Edmonton-based artist Jessica Jalbert and engineered by Renny Wilson. If you're a supporter of the musical styling of the by-gone era of the '70s, you'll find lots to vibe with in this album.

Jalbert is no newbie to the world of music. In fact she's been collaborating with, and has played in various bands for a hearty number of years. Jalbert has played in the Tee-Tah's, Jom Comyn, and plays part of the Renny Wilson Punk Explosion. Faith Healer, is doing just what the name suggests: restoring faith in today's music scene with the effortless groove of yester-years.

*Cosmic Troubles* is home to eleven tracks packed with '60s garage pop punch and laced with surf rock beats. This melding of genres acts as a serving dish for harmonies sung by Jalbert. The album eases into itself with the first track "Acid." Here, the guitar strumming is breezy and effortless, with the chord progression bearing a spacey similarity to "Sweet Jane" by the Velvet Underground. Jalbert's harmony melts over the tune, and despite the cold lyrics: "You can have my acid / I don't want it on my tongue / The last time that we passed it / I just hated everyone," it's easy to find your hips wanting to shake along with the upbeat tempo.

A few tracks in, "Canonized" shifts the tone of the album unexpectedly towards more ominous vibes, with its use of slow guitar strums and hypnotic drum beats. Dazed, and more carefree than confused, "No Car" continues on a psychedelic pop wavelength. Although the album treads lightly on a sweet note, there is still a variation in emotion produced out of the songs that sounds satisfying to whatever mood you might be in.

Despite what the name suggests, *Cosmic Troubles* is really in no trouble at all. It kicks major ass with its breezy compilation of head nodding tunes. If a psychedelic pop revival is your kind of musical palette, let the dreamy sound of Faith Healer give you the goods.

-Jackie Manoukian



# WEED

## BACK AND STILL RUNNING

by Jasper D. Wrinch // Illustrations by Karl Ventura  
// Photography by Tara Bigdeli

As the sun dips below the brick buildings of Gastown, I stand with Kevin Doherty, guitarist and founding member of Vancouver's premiere 'sludge-fuzz rock' band Weed, at the base of the iconic Hotel Europe. Cars plod across the cobbled streets as bassist Hugo Noriega joins us; the band is assembling. After driving by a few times in search of an elusive parking spot, Will Anderson, the third and final band member arrives, ready to answer "anything hard-hitting. We'll talk shit."

Moving across the street to Hot Pie Pizza, a hidden gem of Vancouver's dollar-slice pizza joints, I opt to get the basics out of the way first: "How would you describe your sound?"

While the listener might circle around words like loud, melodic, or aggressive to characterize their sound, and while one might try to pin them down as rock, grunge, or punk, Weed themselves see their music in a different manner. Between mouthfuls of fresh pizza, Doherty explains that Weed has "no fixed genre. There's a new one every night."

That's a lot of genres, considering how often they find themselves playing shows and touring. "Usually as soon as we get back from a tour," Anderson explains, "we start planning the next one ... It works out to about

three per year."

As it stands, the band is about to embark on yet another tour, this time down from New York to Florida, in support of their newest full-length record, *Running Back*, out April 7 on Lefse Records. In their markedly DIY style, Weed does all their own booking, which leads them to a wide variety of venues across the continent. "Coffee shops are always awkward," remarks Doherty, "but basements are usually the most successful."

Despite their strict self-prescribed all-ages policy to their shows, they find they can make the most out of all the venues they play. "We play a lot of cool spaces overall," notes Noriega. "Unconventional places that aren't necessarily made for music."

When asked why they refuse to play anything but universally accessible shows, Anderson says, "It's important for kids to see shows," and leaves it at that.

Despite a new record label, a studio change, and having been done for over a year, *Running Back* is far from a radical departure of their previous releases. Drenched in intensity and distortion, guitar lines still force their way through the noise into clear





melodic structures; Anderson's subdued vocals still float across the songs before exploding into throat bursting screams; the band's pop sensibility still shines through the fuzz, the sludge, and the volume.

Unlike their previous effort, 2013's *De-serve* — which was recorded and mixed by Seattle native Dylan Wall — Weed decided to work with someone new to record *Running Back*. “We just heard some really great things about the recording process with Jordan [Koop],” Anderson remarks.

I might add that Koop runs the Noise Floor recording studio, out of his converted boat-house on scenic Gabriola Island, and just got back from a one week internship with the legendary underground recording engineer Steve Albini in France. With that sort of resumé, you'd think working with him would be a dream come true.

“We loved doing it,” says Anderson, “but we didn't like the way the recordings turned out. That's why we went back to Dylan [Wall] and we re-recorded a lot of stuff.” The band is quick to add, however, that they feel no ill will towards Koop. “That's no slight to Jordan at all. We just felt the way our band was captured was better with Dylan.”

With two full-length releases under their belt, and a slew of EPs and seven-inches, it comes as a surprise that Weed is still in need of a drummer. “Our last drummer — our drummer on the records — left to pursue another career,” remarks Anderson. Yet with

their near-constant touring, somehow Weed manages to get by. Along with a list of drummers they can ask to play, Anderson explains that “Graeme [McDonald] is our local dude. He plays with Dead Soft, but he's pretty busy with that band.”

So for all you drummers out there, looking to play with the ‘sentimental dream-grunge’ kings of Vancouver, Weed is in need. “They have to be really good at drums,” notes Noriega, “and really cool.”

While the band finishes their slice of pizza, the topic of musical influences comes up.

Like their genre, it's hard to pick out clear artistic influences from their music. While I suggest Dinosaur Jr, or Built To Spill as having some impact on their music, all three members of Weed move in a completely different direction. “I'd say we rarely listen to music,” notes Noriega. “Our influences include a dash of Smash Mouth,” adds Doherty. “Macklemore,” says Anderson, “but collectively, Limp Bizkit.”

As our conversation drifts into dark would-you-rather questions, the cinematic merit of Dunston Checks In, and their favourite Drake albums, it's a toss up between *Nothing Was The Same* and *Take Care*, for those of you wondering, I sit back and take note of who I'm sitting with. This is Weed: the finest foolish-sludge rockers in Vancouver — if not the world.







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## CRITIQUE AND COMMENTARY IN THE TIME OF PROPERTY SPECULATION

by Jonathan Kew and Joshua Gabert-Doyon (JoJo)

Illustrations by Jenna Milsom

Over the past few years we've seen a number of niche Canadian music magazines fold; most recently Calgary's *Fast Forward Weekly*. These magazines are not unlike *Discorder*.

It's not a revelation that the arts underground is at risk of catching fire — we all know it's been burning for a while. Essential to the shared imagination of undergrounds is a constant sense of peril. If it's not real estate, it's lack of arts funding. If it's not lack of funding, it's that scary monolith called the Internet. Ironically, there appears to be no other means of understanding an "underground." We're always one summer away from the last venue shutting down.

As *Discorder* writers, we decided not to

throw our hands up, but instead to poke at some of the assumptions which make evident *Discorder*'s role in this crisis — and not just because we're both unqualified to review the latest indie rock release. We may lack a rousing call to action, but we can offer a meek defence of what *Discorder* does do right, given the contradictions and challenges that face *Discorder*'s writers and local music-goers.

Criticism within any local niche is caught between being critical, and supporting the community. Given the latter, what can criticism — often, by necessity or mandate, written by amateurs — contribute? "2014: What is 'Critical' About Contemporary Music Criticism," an excellent article by James Parker and Nicholas Croggon, argues that a

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**"ONLY A FEW OF US CAN FIND—AND EVEN FEWER OF US CAN AFFORD—  
THE TIME REQUIRED FOR THIS KIND OF CRITICAL WORK,"**

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thorough critical purview, grounded in expertise, is what useful criticism requires. This is especially the case when criticism can perpetuate consumption by acting as a consumer guide and eliding the political and economic concerns which threaten alternative spaces, thereby creating "No Fun City." As Parker and Croggon say, this is what a criticism based around "purely sentimental response," ends up doing.

That said, the criticism Parker and Croggon argue for instead demands rigor. "Only a few of us can find — and even fewer of us can afford—the time required for this kind of critical work," they write. And unlike the sleek mags we hope to be published in one day, *Discorder* cannot afford to pay its writers. This means that many who do write for *Discorde* are the passionate, who choose to write about shows they want to see, albums they want to hear, and bands they want to interview. If there's an ideal of critical purity at stake here, *Discorder* is far past that point.

To some extent, *Discorder* is defined by its amateur, "on-the-ground" perspective. It is a collection of commentaries that doesn't exist to make year-end lists or generate ranking criteria for a taxonomy of modern music. As much as it's due to the limitations we've just discussed, we nonetheless find great value in *Discorder's* role, documenting Vancouver's arts scene and sharing music on a local scale.

But beyond our mandate to train amateur writers, it's worth asking; why can't we afford to pay for critics? Why do *Discorder* and other local culture magazines lack funding? A variety of reasons: inaccessibility of grants, lack of advertising, the high cost of living in the city, etc. Again we arrive at the political and economic conditions which create "No Fun City."

And there's no denying that there is a crisis. To quote local gallery operator Andrew Volk from a recent article by Alex de Boer, "It's just going to get harder for people at the bottom. If you're not an established gallery, then fucking get established. If you have no money, it's best to get some."

Volk's by-the-bootstraps appeal is a reaction to a city where every success of the underground is interlocked with a squeeze on the underground. It's fantastic that bands like Nu Sensae and Cool TV played the Khatsahlano Block Party, and it's great to support local events, but it's also worth examining what institutions like Khatsahlano Block Party represent. By supporting these events uncritically, we ignore their role in gentrification and other factors which make "No Fun City" no fun in the first place.

It's not to say that appreciation of the scene creates gentrification itself — underground bands getting coverage is good! But when we



just cheerlead every explosion in music culture, we ignore the ways that arts appreciation is tied to increasing housing costs. After all, Kitsilano (where Khatsahlano Block Party is held) is Vancouver's premiere counterculture enclave-turned gentrified neighborhood; where property value is propped up on top of creative production. Khatsahlano is precisely the kind of event that is (by no means intentionally) a part of Vancouver's continuing marketization and real estate inflation.

A fervor for more music, more festivals, and more culture is the sentimental response, or soft critique, that Parker and Croggon write about — and *Discorder* writers have to move beyond it. We're faced with the contradiction though, that an on-the-ground critique is precisely what *Discorder* does well, and what its writers want to be doing.

A particularly explosive example: last Summer we faced a lot of negative feedback when our magazine was perceived as attacking an underground Canadian artist (which,

in light of our perpetual crisis, was understood as kicking a dog when it was down). To remain an institution and as a consequence of political-economic conditions (remember, our writers), there's a general sense that *Discorder* must fill that role as cheerleader.

But it should not fulfill this role without a constant awareness of the circumstances under which artists make art within in Vancouver. Things are complicated for us kids. A hardline stance is difficult. We're always trying to hold these contradictions together; to cover the scene and be good to the community, without losing the critical impetus and oversight that allows us to talk about these crisis issues.

That said and all things considered, we'd like to end on another high-falluting quote, this time from Vancouver Noise Fest's Facebook page: "This isn't about being mellow and connected and spiritual, this is about harshing everyone's fucking mellow!"





# CITR 101.9FM PROGRAM GUIDE

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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							BEPI CRESPLAN PRESENTS...
9:00	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	THE REAL WHIRLED	THE SECTOR		CLASSICAL CHAOS
10:00				THE COMMUNITY LIVING SHOW	UP ON THE ROOF		
11:00	LANGUAGE TO LANGUAGE	ROCKET FROM RUSSIA	POP DRONES	A FACE FOR RADIO	THE SCREEN GIRLS	THE SATURDAY EDGE	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	FEMCONCEPT		THE ROCKERS SHOW
3:00		STUDENT SPECIAL HOUR	EXTRAENVIRONMENTALIST	ALoud	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	SPORTS IS FUN	NARDWAU PRESENTS	CODE BLUE	BLOOD ON THE SADDLE
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	ARE YOU AWARE	STRANDED	NASHA VOLNA	CRESCENDO
8:00	EXPLODING HEAD MOVIES	INSIDE OUT	UBC ARTS ON AIR	PEANUT BUTTER 'N' JAMS	AFRICAN RHYTHMS	SOULSHIP ENTERPRISE	MORE THAN HUMAN
9:00			INNER SPACE	THE MATT & RYAN SHOW		WHITE NOISE	RHYTHMS INDIA
10:00	THE JAZZ SHOW	CRIMES & TREASONS	FOLK OASIS	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	TECHNO PROGRESSIVO
11:00		NOD ON THE LIST	SEXY IN VAN CITY	COPY/PASTE	CANADA POST ROCK		BOOTLEGS & B-SIDES
12:00			HANS VON KLOSS MISERY HOUR		THE MEDICINE SHOW		TRANCENDANCE
1:00		G4E				RANDOPHONIC	
2:00			VAMPIRE'S BALL				
3:00	CITR GHOST MIX			AURAL TENTACLES	THE LATE NIGHT SHOW		CITR GHOST MIX
4:00		CITR GHOST MIX				THE ABSOLUTE VALUE OF INSOMNIA	
5:00			CITR GHOST MIX				
6:00							

CITR 101.9 FM PROGRAM GUIDE

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## DIFFICULT

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

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## CLASSICAL

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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.

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## TALK

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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.

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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](http://aloudliterature.tumblr.com) and follow us on Twitter @Aloud\_Lit.

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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...

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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.

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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!

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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.

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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](mailto:queerfmradio@gmail.com)

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

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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.

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All Ears Alternating Wednesdays 1pm  
(Alternating with UBC Arts On Air.) All Ears is an advice radio program targeted 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.

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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.

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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.

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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

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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](http://sexyinvancity.com/category/sexy-in-vancity-radio).

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The Real Whirled THU 8am  
The Reel Whirled is an hour long escapade through the world of cinema, be it contemporary or classic, local or global. From our perspective as the UBC Film Society, we talk about film intellectually, passionately and goofily. With select music from our cinematic subjects, we pull your Thursday mornings into focus, from bleary eyed to sharp and worthy of the silver screen. [ubcfilmsociety.com](http://ubcfilmsociety.com) | [chairperson@ubcfilmsociety.com](mailto:chairperson@ubcfilmsociety.com)

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The Community Living Show THU 9am  
This show is produced by the disabled community and showcases special guests and artists. The focus is for a positive outlook on programs and events for the entire community. Originally called "The Self Advocates", from Co-Op Radio CFRO, the show began in the 1990s We showcase BC Self Advocates with lots of interviews from people with special needs. Tune in for interesting music, interviews and some fun times. This

program is syndicated with the NCRA (National Community and Campus Radio Association) across BC and across Canada. Hosted by: Kelly Reaburn, Michael Rubbin Clogs and Friends. [communitylivingradio.wordpress.com](http://communitylivingradio.wordpress.com) | [communitylivingradio@gmail.com](mailto:communitylivingradio@gmail.com) | Community Living Radio Show | @clivingradio | [communitylivingradio](http://communitylivingradio)

**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](mailto:whitenoiseUBC@gmail.com)

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## REGGAE

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

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## ROOTS / FOLK / BLUES

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**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](mailto: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](mailto: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](mailto: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](mailto:codeblue@paulnorton.ca)

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## SOUL / R&B

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**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](http://www.africanrhythmsradio.com)

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## HIP HOP

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**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](mailto: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](mailto: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](mailto: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.

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## EXPERIMENTAL

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**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

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## LATIN AMERICAN

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

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

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## ETHIOPIAN

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

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## CHINESE / KOREAN

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**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 CITR 101.9 FM.

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## RUSSIAN

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

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## INDIAN

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**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.

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## PERSIAN

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**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.

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## SACRED

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**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

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## DANCE / ELECTRONIC

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**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.

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

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**Trancendance** SUN 10pm  
Hosted by DJ Smiley Mike and DJ Caddyshack, Trancendance has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoopi Records, Tidy Trax, Platipus Records and Nukleuz. Email: djsmileymike@trancendance.net. Website: www.trancendance.net.

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**Inside Out** TUE 8pm

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**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

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**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

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**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.

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

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**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.



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## ROCK / POP / INDIE

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**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 Phbone can put the word "post" in front of.

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**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.

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**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.

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

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

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**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 CTR.

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

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**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.

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**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!

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

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**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](http://thepermanentrainpress.com)

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## ECLECTIC

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**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

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**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!

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**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.

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

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**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!

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**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](mailto:breakfastwiththebrowns@hotmail.com).

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**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.

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**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.

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

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**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](mailto: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 CTR 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 CTR. 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. April 6: Tonight we celebrate the Birthday of one of the most widely recorded Jazz drummers. Arthur Taylor (1929-1995). This fine date features two of Mr. Taylor's favourite tenors: Charlie Rouse and Frank Foster. "Taylor's Tenors".

April 13: Another birthday today and it's vibist/composer/bandleader/ Teddy Charles. (1928-2012). Tonight his landmark recording "The Teddy Charles Tentet". One of the essential Jazz recordings and a "desert island" favourite.

April 20: Yet another Birthday and another vibes master: the pioneer artist Lionel Hampton. (1908-2002). Hampton's musical artistry was captured with this date that includes pianist Oscar Peterson, bassist Ray Brown and drummer Buddy Rich. Four giants!

April 27: Bassist/composer/musical icon Charles Mingus. A rare live performance at a German concert in 1975 with arguably his last great band. Mingus with trumpeter Jack Walrath, tenorist George Adams, pianist Don Pullen and of course drummer Dannie Richmond. Look out!

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

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## DRAMA / POETRY

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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.

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## SPORTS

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Sports Is Fun

THU 3:30pm

## PUNK

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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: [rocketfromrussiacitr@gmail.com](mailto:rocketfromrussiacitr@gmail.com). Facebook: <https://www.facebook.com/RocketFromRussia.com>. Twitter: [http://twitter.com/tima\\_tzar](http://twitter.com/tima_tzar).

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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](http://generationannihilation.com). Facebook: [facebook.com/generationannihilation..](https://www.facebook.com/generationannihilation..)

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## LOUD

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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.

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Flex Your Head

TUE 6pm

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

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## GENERATIVE

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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.

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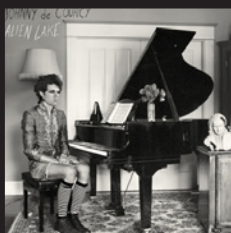
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2pm **Tom Heuckendorff**  
2:30pm **Abbey Solis**  
3pm **JPNSGRLS** (Light Organ Records)

3:30pm **Omar Khan** (The Hastings Set)  
4pm **Jayson Hoover** (Canada's R+B King)  
& **Local Legend Doug Louie**  
4:30pm **Tonye Aganaba**  
5pm **Dawn Pemberton** (Do Right Music)  
6pm **K!mmortal**



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