

# DIS COR DER

JUNE 2015

THAT MAGAZINE  
FROM CTR.

**MUSIC  
WASTE  
2015**



# STANA KRAJCE

TIM THE MUTE || LEVITATION FEST || SOFTESS || LATE CUTS

## UPCOMING SHOWS

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<b>JUN 5</b>	<b>LEVITATION FESTIVAL LAUNCH PARTY</b> A PLACE TO BURY STRANGERS, & MORE	<b>JUN 20</b>	<b>DOUG STANHOPE</b> WITH GUESTS
<b>JUN 6</b>	<b>LEVITATION NIGHTLY SHOWCASE</b> TOBACCO, SHIGETO, BLACKBIRD BLACKBIRD, & MORE	<b>JUN 21</b>	<b>BOLT THROWER</b> HELLSHOCK, BAPTISTS
<b>JUN 7</b>	<b>LEVITATION BURGER RECORDS SHOWCASE</b> KING TUFF, DEAD GHOSTS, COSMONAUTS, & MORE	<b>JUN 26</b>	<b>EAST VAN CHOIR COLLECTIVE</b>
<b>JUN 9</b>	<b>VEIL OF MAYA</b> REVOCATION, GIFT GIVER, ENTHEOS, GALACTIC PEGASUS, & MORE	<b>JUN 27</b>	<b>LUCITERRA BELLYDANCING STUDENT SHOWCASE</b>
<b>JUN 10</b>	<b>CROWBAR</b> BATTLECROSS, LORD DYING, TERRIFIER, BOG	<b>JUL 4</b>	<b>THE DOWNWARD SPIRAL COMEDY SHOW</b> FEATURING KATHLEEN MCGEE, & MORE
<b>JUN 12</b>	<b>THE GETMINES</b> CAWAMA, SMASH ALLEY, COLOURSURROUND, MAT DENNISON	<b>JUL 9-11</b>	<b>THE LOVERS CABARET SIX WORD STORIES</b>
<b>JUN 13</b>	<b>THE COVENANT FESTIVAL MMXV</b> RITES OF THY DEGRINGOLADE, MITOCHONDRION, & MORE	<b>JUL 12</b>	<b>THE ARISTOCRATS</b> TRAVIS LARSON BAND
<b>JUN 14</b>	<b>YA HELWA IV - BELLYDANCE SHOWCASE</b>	<b>JUL 19</b>	<b>FU MANCHU: 25TH ANNIVERSARY SHOW</b> WITH GUESTS WAINGRO

Additional show listings, ticket sale info, videos and more: [WWW.RICKSHAWTHEATRE.COM](http://WWW.RICKSHAWTHEATRE.COM)


**THE FEELING**

**I GET THE FEELING**

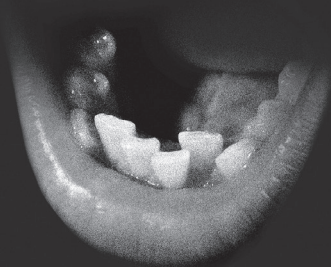
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Vancouver's favourite volunteer-run d.i.y. music festival is back again for another year of music, art, and comedy on the cheap. *Discorder* speaks with Art Waste organizer and curator Katayoon Yousefbigloo to discover what sets this festival apart from the rest and why it's still only \$15. Got your pass yet?

### STEFANA FRATILA - PG.14

Derived from her formative experiments in electronic music, Stefana Fratila's upcoming album *Efemera* offers a mediation on nostalgia and memory. *Discorder* recently sat down with Fratila to discuss politicizing the dance floor, making critical art, and how *Efemera* spans from the past into the present day."

### SOFTCESS- PG.27

After a period of inner sonic explorations, the three-piece group from Vancouver reveals itself. Authentic and nostalgic but also aware and rebellious, they share their course in music and present aspects of their individual personalities as well.

Through the glass of the past, the present, and the future, *Discorder* discovers the band's wide spectrum is what makes them provocatively unique.

### LEVITATION VANCOUVER - PG.48

This June's music festival season is a bit more cluttered than usual. Could that ever be a bad thing? With our own twenty-one year strong Music Waste falling on the same weekend as Texas-based satellite festival, Levitation Vancouver, *Discorder* chats with festival partner, Timbre Concerts, about how this overlap is more convivial than contentious.

### TIM THE MUTE - PG.54

An inside look into the mind of Tim the Mute, a.k.a. Tim Clapp a.k.a. the mastermind behind Kingfisher Bluez. *Discorder* explores his upcoming debut album *Why Live?*, offering some insight into the existential wallowing of Clapp's lyrics, what drives him to be so prolific, and why he doesn't care about having a perfect singing voice.

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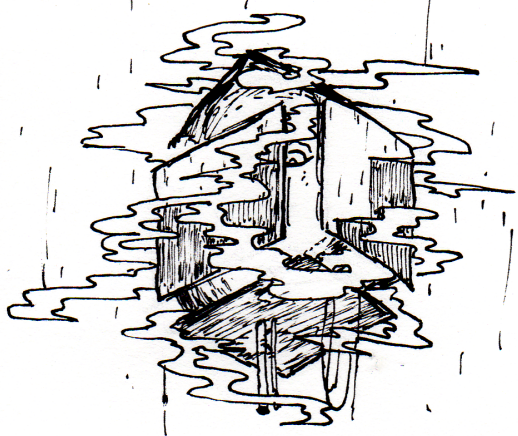
**EDITORIAL CUTOFF: May 31, 2015**

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# EDITORS' NOTE

## NO CRITICAL MASS FOR CULTURE

*Illustrations by Max Littledale*



*That gloved, dancing doughnut-like character on my Music Waste pass forecasts chill times to come on the weekend of June 4-7th. His jazzy shimmering hands motion in four days of local music and art. That sloppy toque (bought at some animated Army & Navy store), suggests the rotating crowd of underpaid twenty-somethings I will be co-audience members with.*

*At 21 years, Music Waste is the careful concentration of one of Vancouver's most stable alternative music festivals. Local on all levels, volunteer-run; it's a point of pride, a celebration of community.*

*And now, encroaching on all those warm feelings of insularity and cool, comes Texas-based satellite festival, Levitation Vancouver, with its dusty assertions of international acts and openness.*

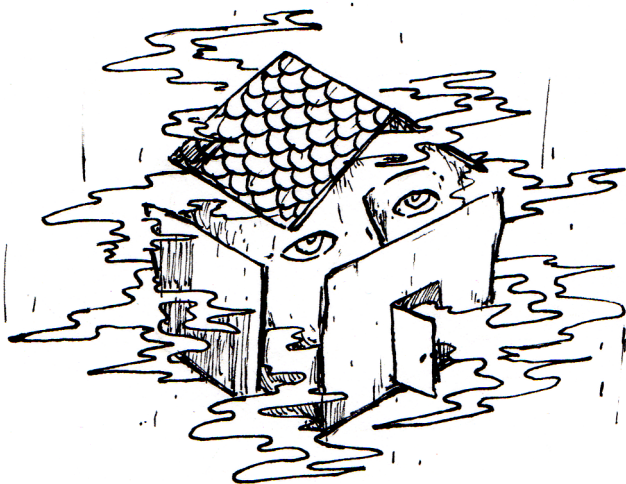
*Discorder's June issue will delve into the space occupied by both Music Waste and*

*Levitation Festival. The literal shared space, as both festivals are happening on the the same weekend. The nuances of this overlap are interesting and, as such, debatable.*

*And even as we discuss these festivals themselves, our conversations can barely be heard over the vast assortment of bands hosted by both. What we found is that, at the end of day, contemplating the potential conflict between these two overlapping psychedelic festivals loses out to the exhilarating, anticipatory, existence of both.*

*The fact is, Alex, physical music sales are dropping. For everyone in the game. Not just indies or majors. Everyone.*

*It should then come as no surprise that the rise of the epically large music festival is due to nothing more than basic economics. Low record sales? That's ok, all you need to do is start selling out stadiums.*



How do you do that? Just offer college students and would-be young professionals more musicians than they know what to do with, tell them they get a half-week of debauchery, and jack up the ticket prices. Simple.

It's been a slow embrace in Vancouver, however, as mid-sized festivals like Olio and stadium-sized ones like Edgfest have come and (for the latter, thankfully) gone. Even more unnerving, this year Shoutback has announced they'll be on hiatus and Girls Rock Camp has packed up and headed south of the Fraser.

Meanwhile, we've got mainstays like Music Waste, New Forms Festival, and Khat-sahlano as well as newcomers Levitation and Fvded In The Park. Last year even garnered us an iteration of the Mad Decent Block Party as Paul Devro thought he might try his hand at a hometown crowd. Yet, I don't see that one back again this year... I hope it wasn't something we said.

Meanwhile, in recent weeks there's been a number of articles touting the dos and don'ts of festival behaviour, or praising Canada as the next big music festival destination. To which all I have to say is: once again you're late to the party, North America.

Like so many other things, Europeans have bawked at us for being timid to embrace large-scale music festivals and, yet, once we do, we pretend like it's not happening anywhere else except right here, as if no one else had ever thought to converge in one communal, oversized area for a few days to celebrate

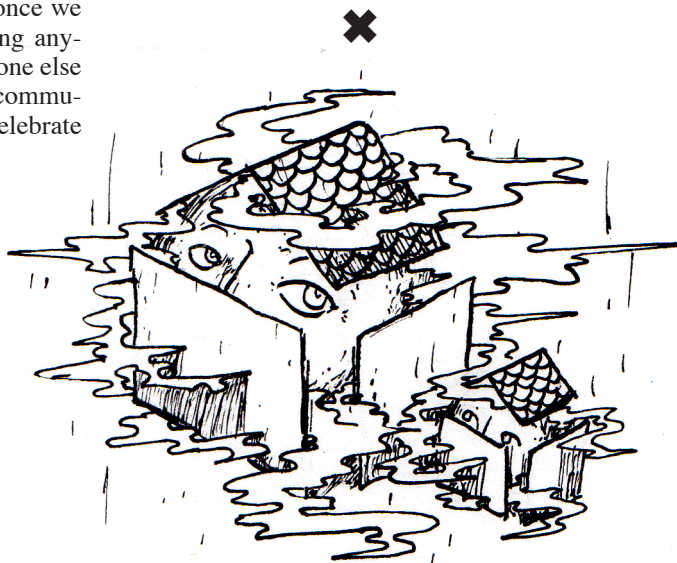
music, food, art, and, yes, you guessed it, culture. That last one being something our Mayor and Premier recently took the time to remind the Economist we have in spades, assuming you consider "intense recreation" a part of culture.

Well, if you're not someone who regularly derives enjoyment from punishing your knees on the Chief at sunrise (me neither) nor someone who thinks that sitting around a fire drinking shitty beer and consuming a selection of burnt-on-the-outside-raw-on-the-inside packaged meats equates to culture, music festivals may just be the answer you're looking for. And while some say two festivals on the same weekend is too many, I do not.

Simply put: you can never have too much of a good thing.

So, regardless of which festival you choose to attend, or maybe you're planning on catching both, just make sure to go out and have a good time — support the bands, hang out with your friends, and make new ones. Just please don't go out there and complain about how crowds are being split or spew some colonial politic about corporate interests taking over a d.i.y. festival. We have a long way to go before hitting a critical mass of culture in this city.

As always,  
Alex & Rob





# STRICTLY THE GREATEST GODDAMN HITS OF MAY 2015

	ARTIST	ALBUM	LABEL
1	Faith Healer *	Cosmic Troubles	<i>Mint</i>
2	Tough Age ++	Plays Cub's Hot Dog Day	<i>Mint</i>
3	Weed ++	Running Back	<i>Lefse</i>
4	Adrian Teacher and The Subs ++	Sorta Hafta	<i>Self-Released</i>
5	The Backhomes *	Tidalwave	<i>Self-Released</i>
6	Kimmortal ++	Sincerity	<i>Self-Released</i>
7	Colleen	Captain of None	<i>Thrill Jockey</i>
8	Nervous Talk ++	S/T	<i>Hosehead</i>
9	Lee Harvey Osmond *	Beautiful Scars	<i>Latent</i>
10	The Population Drops ++	Way Down	<i>Self-Released</i>
11	OK Jazz *	OK Jazz	<i>Self-Released</i>
12	Softess ++	Dark Power	<i>Self-Released</i>
13	Chastity Belt	Time to Go Home	<i>Hardly Art</i>
14	Great Lake Swimmers *	A Forest of Arms	<i>Nettwerk</i>
15	Quitting ++	This Life	<i>Self-Released</i>
16	April Verch *	The New Part	<i>Slab Town</i>
17	Isotopes ++	<i>Nuclear Strikezone</i>	<i>Stomp</i>
18	Eugene Ripper *	Fast Folk 4.0	<i>Self-Released</i>
19	Moon King *	Secret Life	<i>Last Gang</i>
20	Doldrums *	The Air Conditioned Nightmare	<i>Sub Pop</i>
21	Hello Blue Roses ++	WZO	<i>Jaz</i>
22	Liturgy	The Ark Work	<i>Thrill Jockey</i>
23	Joel Plaskett *	The Park Avenue Sobriety Test	<i>Pheromone</i>
24	Lightning Bolt	Fantasy Empire	<i>Thrill Jockey</i>
25	Monophonics	Sound of Sinning	<i>Transistor Sound</i>

	ARTIST	ALBUM	LABEL
26	Twin River ++	Should the light go out	<i>Light Organ</i>
27	Courtney Barnett	Sometimes I Sit And Think, And Sometimes I Just Sit	<i>Mom + Pop</i>
28	Sun Belt ++	Cabalcór	<i>Self-Released</i>
29	Speedy Ortiz	Foil Deer	<i>Carpark</i>
30	EP Island ++	Aston'ish	<i>Self-Released</i>
31	Moon *	Moon	<i>Bruised Tongue</i>
32	Portico	Living Fields	<i>Ninja Tune</i>
33	The Real McKenzies ++	Rats In The Burlap	<i>Stomp</i>
34	Kathryn Calder *	Kathryn Calder	<i>File Under: Music</i>
35	Leaf Rapids *	Lucky Stars	<i>Black Hen</i>
36	East India Youth	Culture Of Volume	<i>XL</i>
37	Supercrush ++	I Don't Want to Be Sad Anymore b/w How Does It Feel?	<i>Debt Offensive</i>
38	Line Traps *	Line Traps	<i>Self-Released</i>
39	Purity Ring *	Another Eternity	<i>Last Gang</i>
40	John Wiese	Deviate from Balance	<i>Gilgongo</i>
41	Sleater-Kinney	No Cities To Love	<i>Sub Pop</i>
42	Shearing Pinx ++	People	<i>Psychic Handshake</i>
43	Fashionism ++	Smash the State (With Your Face)	<i>Hosehead</i>
44	METZ *	II	<i>Sub Pop</i>
45	Lower Dens	Escape From Evil	<i>Ribbon</i>
46	Kappa Chow *	Collected Output	<i>Self-Released</i>
47	Anamai *	Sallows	<i>Buzz</i>
48	Wand	Golem	<i>In The Red</i>
49	Shilpa Ray	Last Year's Savage	<i>Northern Spy</i>
50	Freak Heat Waves *	Bonnie's State of Mind	<i>Hockey Dad</i>

GTR's charts reflect what's been played on the air by GTR'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 GTR'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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### VINYL RECORD STORAGE COMPANY

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### BAND MERCH CANADA

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## **A FESTIVAL OF WASTE: ART AND MUSIC AT THE INTERSECTION OF COMMUNITY**

*by Anise Makvandi*

*Illustrations by Erin Taniguchi*

Established 21 years ago, Music Waste is Vancouver's first and longest running independent music festival. Free of corporate sponsorship, the gathering, which historically spans over the first weekend in June, solely relies on the committed volunteers and locals who help organize the event. Volunteers curate the musicians and spaces in which the shows take place, and have also given other bands access to booking their own shows that Music Waste in turn helps them promote.

As Vancouver's artistic community is continuing to grow and become more diverse,

events such as Music Waste, and the avid members who are involved in propelling its movement, play a huge contributive role to Vancouver's music and arts culture. It's important to build a community that feels accepting and open to all because it contributes to a thriving and diverse creative network.

Only \$15 for the festival pass, the venues for these shows are dispersed throughout town, allowing people to go to spaces and explore neighbourhoods that they may have not been to before.

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***"MOST OF ALL I HOPE THE SPIRIT OF ART WASTE ENCOURAGES NEW ARTISTS TO GET THEIR WORK OUT THERE AND IGNORE SOME OF THE BARRIERS WHICH MAY HAVE BEEN HINDERING THEM BEFORE."***

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In conjunction with Music Waste is Art Waste, an independently run art festival that brings together local artists and gallery spaces during a four-day exhibition. Every year, the curators of Art Waste select a theme and open submissions to the community. The artists that are selected then come together to exhibit their work in a group show (held at Astro Turf this year). Simultaneously, locally run galleries are also called upon to curate and exhibit their own shows that are affiliated with the festival.

I had the chance to briefly speak with Kayoon Yousefbigloo, one of the curators of Art Waste, and gain some insight into the inner workings of this year's show, including how it came together and its intentions for the future.

**DISORDER: HOW, WHEN, AND BY WHOM WAS ART WASTE STARTED?**

Yousefbigloo: Art Waste in its current format began in 2013 when Music Waste decided to expand its small art contingent. That year, curator Sylvana D'Angelo and myself expanded the idea of Art Waste into a multi-gallery event consisting of a large group show at Gallery Gachet. The group show was meant to be in the same spirit as Music Waste: an open call for submissions from artists of all disciplines and experience. For the past two years, Sara Wylie and myself have been curating the group show together.

**BOTH MUSIC WASTE AND ART WASTE ARE FUNDED INDEPENDENTLY FROM CORPORATIONS; MOST OF THE WORK RELIES ON VOLUNTEERS AND THE COMMUNITY COMING TOGETHER. HOW DO YOU THINK THIS ATTRIBUTES TO VANCOUVER'S CULTURAL ARENA (MUSIC, ART, COMMUNITY IN GENERAL)?**

In my opinion, the art scene in Vancouver, more so than the music scene, can feel very institutional and intimidating. I think the fact that this festival is a part of Music Waste, which is completely supported by volunteers and is aimed at showcasing new music (often if a band has played more than three Wastes in a row, then they are bumped for a new band), encourages a broader range of artists to submit and consequently we see work that is outside of the current Vancouver art trends. But also because of this, it excludes us from some artists and galleries who desire an institutional legitimacy that a "d.i.y." art festival may not provide them.

**THIS YEAR, LEVITATION AND MUSIC WASTE ARE PROGRAMMED ON THE SAME WEEKEND. AS LEVITATION IS PREDOMINANTLY RUN ON CORPORATE FUNDING, WHAT ARE YOUR THOUGHTS ON THIS?**

I think, for Art Waste, Levitation is of no concern as far as competition for art shows. It will be interesting to see how this will affect Music Waste, but for me I think they are two polar opposite festivals. Music Waste

is about local talent at an affordable price organized by members of the music community. Levitation is a big ticket event with famous out of town bands organized by a large promotion company. I think the vibe at the Malkin Bowl versus the vibe at the Red Gate or SBC are going to be very different. It's unfortunate that Levitation is happening on the same weekend that Music Waste has historically been on, but I'm sure that must have been unavoidable.

**WHAT IS THE THEME FOR ART WASTE THIS YEAR, AND HOW DID YOU COME UP WITH IT?**

The theme this year is "In Dreams." For the past couple of years we've dealt with issues such as displacement and gentrification. This year, we wanted to make it less of a cultural or environmental theme and more of a psychological or personal theme. We're very pleased with the submissions we received and we think that this year, thematically, the group show is the most coherent.

**WHERE WOULD YOU LIKE TO SEE ART WASTE GROWING AND BUILDING TOWARDS IN THE FUTURE?**

I'm hoping Art Waste will be able to involve more and more galleries as time goes on. I'd also love to do a call for submission

for curators and pair them up with galleries. But most of all I hope the spirit of Art Waste encourages new artists to get their work out there and ignore some of the barriers which may have been hindering them before.

*Both Music Waste and Art Waste run from Thursday, June 4 to Sunday, June 7. You can check out the acts and venues on their website at:*

*<http://musicwaste.ca> and  
<http://artwaste.tumblr.com>, respectively.*





# MUSIC WASTE 2015

## JUNE 4

### SBC RESTAURANT (ALL AGES)

7:00 PM - TERROR BIRD

7:45 PM - SBDC

8:30 PM - GLAD RAGS

9:15 PM - PEACE

### HINDENBURG

9:30 PM - GARBAGE MOUNTAIN

10:00 PM - SHAWN MRAZEK LIVES!

10:45 PM - LES CHAUSSETTES

11:30 PM - SOFT HAZE

12:15 AM - FOUNTAIN

1:00 AM - NEEDS

## JUNE

### SBC RESTAURANT

9:15 PM - POLES

10:00 PM - THE PRETTY'S

10:45 PM - JIFFY MARKER

11:30 PM - HOLE IN MY HEAD

9:30 PM

10:

11:

11:4

12:3

11:0

11:

12:30

1:15

### HINDENBURG

10:00 PM - PINNER

10:45 PM - PALE RED

11:30 - GUN CONTROL

12:15 AM - SPRING BREAKS

1:00 AM - B-LINES

### ASTORIA

10:00 PM - SPRING

11:00 PM - LOW LEVELS

11:45 PM - INHERENT VICES

12:30 AM - JERK JAILS

1:15 AM - TENDER HEARTS

### DUNLE

9:00

10:00 P

### PAT'S PUB

9:30 PM - AMOS HERTZMAN

10:30 PM - THE BLESSED PISSER

11:15 PM - ENERGY SLIME

12:00 PM - WOOLWORM

### TOAST COLLECTIVE

9:45 PM - ALLEN FORRISTER

10:30 PM - MARK MILLS

11:15 PM - THE FLYING HEADS

### REMINGTON GALLERY

10:00 PM - JP CARTER

11:00 PM - PSYCHIC POLLUTION

12:00 AM - MOURNING COUP

# 5

## ANZA

11:00 PM - STILL CREEK MURDER  
11:15 PM - REVERED  
11:30 PM - WILD/KIND  
11:45 PM - SUPERMOON  
12:00 AM - DEAD MALLS

## RED GATE

12:00 PM - LATE SPRING  
12:15 PM - INVASIVES  
12:30 AM - THE NEW VALUES  
12:45 AM - DIRTY SPELLS

## WY SNACK BAR

12:00 PM - DREAM CARS  
12:15 PM - PICKLES & CHEESE

# JUNE 6

## NEPTOON RECORDS

3:00 PM - LEAKY TEARDROPS  
3:45 PM - AQUARIUS  
4:30 PM - TAXA  
5:15 PM - MOTHS & LOCUSTS

## RED CAT RECORDS

4:00 PM - MI'ENS  
5:00 PM - CAVE GIRL  
6:00 PM - ACE MARTENS

## GUYS & DOLLS

9:00 PM - DUMB  
9:45 PM - KIM GRAY  
10:30 PM - PHANTOM HEAD TRIP  
11:15 PM - DIANE

## THE LIDO

11:00 PM - DARK GLASSES  
12:00 PM - GET REAL

## TOAST COLLECTIVE

10:00 PM - MAGNETICRING  
10:45 PM - MALK  
11:30 PM - SKINNY KIDS

## PSUEDONYM

11:45 PM - TRASHBAIT  
12:30 AM - GIRLFREND  
1:15 AM - OLD GIRL  
2:00 AM - STRANGE THINGS

## 303 COLUMBIA

8:45 PM - J. WEST  
9:30 PM - OMAR KHAN  
10:15 PM - JOSEPH L'ÉTRANGER

# JUNE 7

## WHATS UP? HOT DOG!

6:00 PM - TV UGLY  
7:00 PM - Z!K  
8:00 PM - NON LA

## HORSES RECORDS

9:00 PM - MONASHEE  
10:00 PM - KISS PAINTING

## WISE HALL

6:45 PM - THE POPULATIONS DROPS  
7:30 PM - ROBERT DOWNEY, SR.  
8:15 PM - GENDERDOG  
9:00 PM - FLOWERS & FIRE  
9:45 PM - DEATH PRIZM  
10:30 PM - GAL GRACEN







## PRESENT PAST

by Jon Kew // Illustrations by Dana Kearley  
// Photography by Sara Baar

The day I sat down to interview Stefana Fratila, a month away from the release of her album *Efemera*, Pitchfork featured another Vancouver electronic artist on its front page, naming Pender Street Steppers' "The Glass City" as a Best New Track.

When I mention this anecdote, Fratila is filled with praise for the city's electronic community. "I think Mood Hut are amazing and do really great work in our city. Vancouver is just brimming with talent. And I think slowly we're getting recognition."

Currently studying in UBC's Political Science MA program, Fratila is simultaneously conscious of the privileges within art subcultures and the violent colonial dimension of Vancouver.

"I feel supported in Vancouver but there's darker sides to any scene: the less sincere or more superficial aspects, like when people

turn a blind eye." In her research and music, *sincerity* is a response to facility in music and action: "I can't think of a way to not be political."

Bringing her politics directly into the venue, Fratila asks "What is my role here? Sometimes when I go out and dance I get upset because everybody's in their bubble of privilege and uninterested in confronting themselves, especially as settlers. But I think about this all the time and feel ashamed."

This tension between Fratila's academic work and escapist elements of the dancefloor informs the directions her music has taken.

"I put intention and care into my music. That there's a sense of urgency within my process: I should be working on a paper, but instead I'm working on my album. When I produce sound, it connects to my research."



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## **"I'M JUST TRYING TO – NOT DISTURB THE PEACE – BUT DISRUPT. AND I THINK I DO DISRUPT."**

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This drive to create critical and informed music reflects the dynamic of change Fratila has undergone in the past six years. This makes *Efemera* an especially intriguing album: Fratila is moving into the future by re-connecting with the past.

"I wrote this music around 18, recorded it at 19... now I have a lot more experience with producing so the album is an accumulation of years of memory and learning." This developing consciousness presents an interesting conjunction: *Efemera*'s songs evince an interest in nostalgia and a reexamination of the past. But the *Efemera* project — as it spans across music, video, and venue — is also itself an interface between Fratila's current work and the recordings of her nascent electronic period.

Musically, the album is a chimera of dance and off-kilter electronic concepts, with instrumental touches derived from the lush pop music comprising Fratila's earliest material. "The album is organic and floral: there's guitar solos but it's also electronic dance music. The album finishes with a house track that samples a warbling ukulele improvisation at the end of a reel. It's so many different things."

While Fratila's experience was deployed to polish the album, it retains that quality of unknowing and experimentation. She explains, "I was coming from a place of total openness about electronic music... previously I was writing for instruments in a band. So it has

this unique sound and I don't think I'll be able to make music like it again."

Beyond choices at production level, *Efemera*'s release also offers Fratila the excellent opportunity to conceptualize past material in a new visual dimension. Fratila collaborated on three music videos for *Efemera*. These videos — respectively for the songs "Pixel Plant/Hound Dawg," "Nero," and "Edmon-bomb" — can service as points of entry into the album.

"Pixel Plant / Hound Dawg," shot at the Bloedel Floral Conservatory, touches upon an ailment Fratila suffered. "That song is about my experience with vertigo, which I had at the time of this recording. I went to music because I was always dizzy and sick so I wrote this dizzy song." With frequency crunched instrumentals, lurching uptempo beats, and vocalization that moves between atonal and beautifully disembodied, this track sets the album's disorienting tone.

"Nero" is drawn from Fratila's childhood affinities: "I've always been obsessed with Classics. A lot of the album has to do with transformation, learning about the past and nostalgia for an unattainable past. I was trying to interrogate this chauvinistic historical figure. I recently added these beats that sound like Nero's knocking at the door, trying to get me. The layers of time have been very fulfilling to revisit: looking at what was fascinating to me then and where I am now. Lyrically the song makes your skin crawl, it's in two time



signatures, everything comes at you at once.”

Reevaluation resurfaces on “Edmonbomb” where Fratila reflects on her own experience growing up in Vancouver. “The video connects to my current research: transitional justice. We’re using footage from places which have experienced political violence: I went to Bali, Sara Wylie [the Director] went to Guatemala, and the third location is Vancouver, which experiences colonial violence against Indigenous people.”

For Fratila, these themes touch upon the act of unsettling, especially unsettling nostalgia: “I’m completely obsessed with memory, how people understand the past, what kind of stories people tell about themselves. We have so many contested histories — everywhere — but especially in Vancouver. And now that I know, I want to go further.”

Fratila explains, “I don’t want to be complicit, I want to break down barriers.” People often vaguely identify the venue as a transformative space, but Fratila is not talking vaguely. “People love going out dancing. Maybe the dance floor is a space to get political dialogue in. I’m just trying to — not disturb the peace — but disrupt. And I think I do disrupt.”

Because of that, *Efemera* doesn’t sit still. Closing the album, “Efemer(a)” follows a house beat from warm ambience to digital stutters. And as a conclusion, it’s more suggestive than typical dance tracks: maybe a gesture for contemplation, maybe an offer of rest. With the layers Fratila has put into her album — into its morphing soundscapes — *Efemera* doesn’t offer simple answers. But it does seem to ask the right questions.

*Stefana Fratila’s Efemera is out on cassette and digitally through Trippy Tapes and Summer Cool Music this June 21st, 2015.*



*On the opposite page:*

- Top still from “Edmonbomb” music video

Director: Sara Wylie

Director of Photography: Evan Mason

- Second still from “Pixel Plant/Hound Dawg” music video.

Director/Cinematography: Briggs Ogloff

- Bottom still from “Nero” music video

Director: Bitu Joudaki

Director of Photography: Mohamed Ibrahim Ali







# DISORDER REVISITED

## VANCOUVER'S FIRST PUNK ROCK ALBUM

by Erica Leiren // Photos courtesy of the writer

Like a flash of phosphorus, they flared brightly and were gone. No Exit's historical significance to Vancouver music far exceeds their brief, incandescent burst onto the scene.

No Exit's Mark Hons (16), Bruce Wate (16), Scruff (15), and manager Vijay Sondhi (16), released Vancouver's very first punk album in the Spring of 1980. Their independent release scooped D.O.A.'s full length debut by a mere month. Chuck Biscuits was choked.

Spawned in North Vancouver, No Exit exemplified teenage energy and disaffection. I caught up with No Exit's Sean Newton (aka Scruff) and the band's early champion and album financier, Grant McDonagh, in separate interviews this week.

"Mark and I met at school in Sept 1979," recalls Scruff "and we started jamming almost right away. We got Bruce to play drums and Vijay to be our manager. We played our first gig opening for the 45's on April 3, 1980. We played 11 shows at the Buddha that month!"

McDonagh (founder of Zulu Records, then at Quintessence Records) saw the potential in No Exit's rambunctious, chaotic talent, and prolific live performing.

"After playing a gig opening for D.O.A., Grant and Don Betts — whom we knew from hanging out at Quintessence — came up to us backstage and said: 'We want you guys to make an album. We'll lend you the money to do it,'" remembers Scruff.

In April 1980, McDonagh put up the \$800 it cost to produce the self-titled album. Song titles like "Downtown Weekend," "Whose War?," and "Parliament Swindle" still sound timeless and archetypal.

The vinyl LP was originally \$3.99. Today it goes for \$1,200 — the most expensive Vancouver record you can buy. Who would have guessed it when the band recorded, pressed, packaged, and sold out all 200 copies of the independent album in just over one short, memorable month in Spring 1980.

McDonagh recalls that when No Exit took the stage of Vancouver's premier punk venue, the Smilin' Buddha, at their release party, they were blown away by the number of fans. The place was packed. Before the record came out they'd been playing for 20 friends.

Remarkable for its cheeky wit, No Exit's double-sided album art played off record covers by the Damned and the Clash. The hand-made record was a clever riff on both; the pastiche brought to life with the help of photographer Bev Davies.

One side was No Exit in the same pose the Damned strike on *Damned Damned Damned*. "We went out and bought a coconut cream pie and smashed it all up in each other's faces," recounts Scruff. Their haircuts were courtesy of Hons' girlfriend Annette.

The other side was a collage: the Clash's first record with the faces of No Exit pasted



over top and a spray-painted "No Exit." Another nice touch was the maple leaf overlaid on the Union Jack over Paul Simonon's heart.

Later McDonagh met Joe Strummer at a party in East Van after a Clash concert. When he described No Exit's record jacket to the Clash's lead singer, McDonagh recalls that he appreciated the homage. "That is so punk rock!" Strummer said.

Scruff idolized the band Crass. According to McDonagh, Crass heard No Exit's album and loved it so much they sent the band a fan letter declaring No Exit was the best band ever!

No Exit continued with various new members. The 1980-81 line up of Hons, Scruff, Jimmy-Joe Pearson (later of Toxic Reasons), and Kevin Lucks, had two songs on the Vancouver Independence compilation album

released in 1981 by Friends Records. The band mutated several more times until the final No Exit line up played its last gig on August 13, 1983.

No Exit put out the first punk rock album in Vancouver, heating up a scene that generated some of the best music the world has ever seen. Rock On!



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## IN GOOD HUMOUR

### DAN QUINN

by Evan Brow // Illustrations by Alisa Laear



Dan Quinn wants to be that comedian. He wants to be the guy with the funniest tour, the freshest set, and the hottest room in town. And while many comedians strive to be the best, few grew up on a farm, isolated from comedy, taking in stand-up only through the TV.

“For me, there wasn’t a comedy network or anything. There just weren’t comedians on TV,” says Quinn. “So it’d be like you’re watching a late night program and all of a sudden a comedian would come on and that was a big deal, because that might be the only stand-up you saw for the next month. I remember I liked Steven Wright and any time he would be on TV, my mom would say, ‘Dan! Your favourite comedian’s on!’”

At 18, Quinn struck out to Edmonton. It was then that he first saw live stand-up, an experience he still says is the hardest he’s ever

laughed at a show. After that show, Quinn realized he could do stand-up. It wasn’t just something that these strangers did on the TV.

“I had been writing jokes for a year at that time and my best friend and roommate Shad knew that, so he saw an ad in the paper that said, ‘Comedians Wanted.’ So I called, got an interview, and got all dressed up; you know, like it was a job interview. Like I was going, ‘I’m here to apply for the funny job, sir.’ I went in and the guy said, ‘Have you ever done comedy before?’ and I said, ‘No, but I’ve been writing jokes for a year.’ And he said, ‘No, you need to have done comedy. I can’t book you for gigs if you haven’t done it.’”

Quinn quickly started doing open mics, going back every week and learning from Edmonton’s best comedians. Soon enough he was a regular performer and even placed third





**QUINN, ON HOW HE SEES THE  
VANCOUVER COMEDY SCENE:**

"There's way more rooms now than there ever were, which is good and bad. There's way more comics, but I don't know if the quality is as good as it was. The attitude is much bigger, because they get on stage all the time, so they think they're doing something great. But they're not really as good as they could be. They're being held back by their own abilities to get on stage. Only the top six or seven guys got on stage, meaning that if you weren't one of the top six or seven guys, you weren't going anywhere, so you had to put in work every week to get better. And now I look at a lot of other guys and they don't watch other people perform. They're on stage every night at really crappy rooms, and they don't do very well any time. They do okay and they all think they're god. They don't even watch the other comics and it's really disappointing. That's not how you learn. You learn from watching the people in your own city and learning what they do and getting better."

in Edmonton's Funniest New Comic competition in 1994. With comedy in his sights and with the prospect of acting filling his mind, Quinn decided to move to Vancouver in July, 1995, sensing a natural fit between his more personal style of humour and Vancouver's comedy culture.

"I always thought that in the west comedy came from a more emotional place and a physical place," says Quinn. "The east always felt like it was a mental thing, where they're much more concerned with 'Here's a surprise joke!' Whereas the west has this ability to make you laugh on an emotional level."

Quinn became a staple in the city and a homestay in Canadian stand-up, sometimes

spending close to 50 weeks per year on the road. After 14 years of building his reputation and crafting his honest, personal stage presence, Quinn struck gold when he came up with the Snowed In Comedy Tour.

"It was really a bit of a fluke," says Quinn. "I wanted to go snowboarding and not pay for it, so I took a two-week vacation and put shows around my snowboarding so that I could pay it all off. I mentioned this to Glenn Wool and he wanted to come with me. I started planning and Glenn told Craig Campbell and Ed Byrne about it and they wanted to come too. I said, 'Guys, that's cool, but now with four comics it's got to take on its own life' ... so I changed our whole structure. I said, 'Okay, we're going to do this big,' and I put a lot of work in and we made money."

And people liked it. It was nine shows and we didn't make much money, but it was fantastic so we went back again, and people told friends and now it keeps growing."

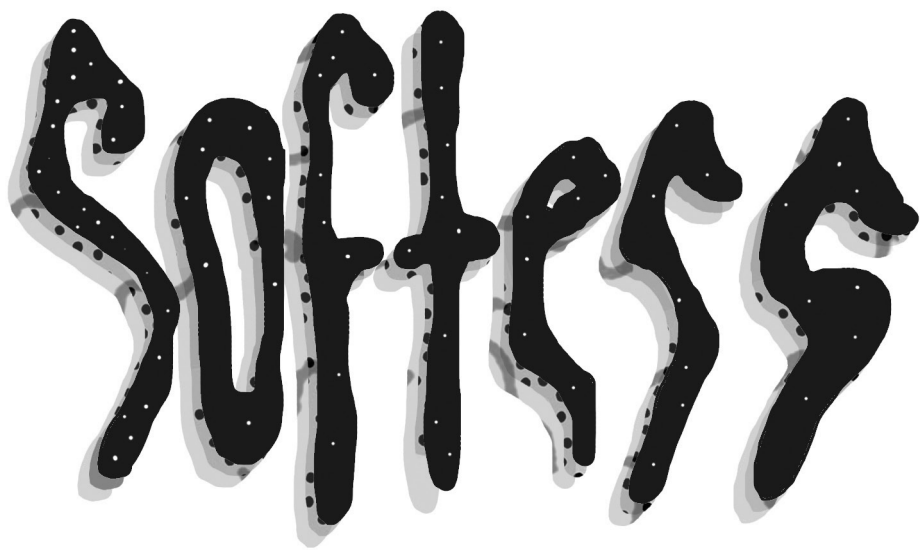
While the Snowed In Comedy Tour takes up a solid month of the year for Quinn, in early 2015 he began looking for a permanent space in Vancouver to showcase great stand-up. He was tired of the comedy clubs, filled with stags and stagettes, pushing himself comedically not to lob out the easy jokes. He wanted a space where comedy was held up on a pedestal. That's why he established Comedy At The Biltmore in April 2015, a weekly stand-up show run at the Biltmore Cabaret.

"I saw the Biltmore and thought, 'This is the best performance venue in the city for comedy.' It's set-up theatre-style, everybody's facing the stage. This is how comedy is supposed to be performed," says Quinn. "I wanted it to be the place where great comics could go and push each other. I want them all to think, 'No, I'm going to get the set of the

night,' like what we had back in the Urban Well days. I want to give that chance to newer comedians to get on stage alongside great comedians and grow. That sort of thing I'm hoping will make these young guys think, 'Oh, that's the level I need to get to. That's the guy I want to beat.'"

*You can catch Comedy At The Biltmore every Tuesday at 9pm at the Biltmore Cabaret. The Snowed In Comedy Tour typically runs from early January to early February.*





## POST PUNK POWER UNLEASHED

*by Theano Pavlidou // illustrations by Josh Conrad  
// Photograph by Konstantin Prodanovic*

1565: small numbers in specific order nailed upon the weathered wood of an old house, well-hidden behind sticky leaves, somewhere on the East side of town. 1565: the serial code to enter the alternate universe of Softess, an emerging post-punk band from Vancouver which, like anything worth finding, first has to be persistently searched for.

The narrow stone path surrounded by wild grass leads to the backyard. Untamed flowers, curious flying bags among mumbling trees composing a unique field of energy. And then, somewhere in between, a tiny wooden room where all the no-wave mystery unfolds; black shiny drum set, vintage amplifiers, scratched leather cases, colourful rags and sprayed fabrics on the walls which seem to have soaked up the dreams and aspirations of the band. Under the soft lights hanging from the low ceiling and in front of the intense stare of the skull ornament, Softess have fun writing dark songs, rehearsing material off their debut album *Dark Power* - recently released on Thankless Records - messing up with chords and, sometimes, even messing

with the underworld.

“Oh boy, Bauhaus is the band I would like to raise from the dead and share the stage with, they were amazing! I don't know how well that would fit though, but it would be fun!” laughs Mel Zee, who looks after bass and vocals in the trio.

“Joy Division, also!” adds drummer and vocalist Bill Batt.

Even though finding the right band name has been a long and daunting process for Softess, eventually resulting in an intelligent contradiction between the tenderness of the name and the hardness of their sound, the chemistry between them has been there from the very beginning.

“Technically, we started in 2014 but we kinda kept it a secret for about six months just for kinda working a way out in our songwriting. The time really gave the songs a chance to breathe,” points out Batt.



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## **"ONE CAN EXPECT A SOFTESS SHOW TO BE A SEANCE OF FATALIST ENTHUSIASM."**

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"Yep, 'cause, for example, in my other band, I'm used to writing a song and being like, 'Ok, yep, done!' and then getting it released as soon as possible. But in Softess we kind of purposely took our time. We were playing for six months writing the songs for our debut, then returning to it later and making desirable changes to get it exactly how we wanted it to sound. You see, we all clicked together right away; we even wrote one of the songs on the first day," remembers Zee.

Refusing to conform to a disciplined bio, Softess refer to themselves through an unusual description that feels like a sassy manifest.

"As Howard Zinn once said, 'dissent is the highest form of patriotism.' Softess are New Nationalists as we do not believe in traditional or accepted norms of political engagement, such as voting and Christian holiday celebrations organized by the state. If you believe in the nation of Canada, it's best to disengage and try to bring it down," declares guitarist and vocalist Don L'Orange.

"Then I dissent! All Christian holidays except for Christmas, Don! I love it... hehe!" responds Zee.

"And I vote, Don! Still against?" laughs Batt.

But when it comes to lyric, "An overarching theme in pretty much all of the lyrical content involves the overcoming of childhood indoctrination and brainwashing one must do to experience an increased sense of freedom when coming of age," explains L'Orange.

"It's really cool having the three of us writing the lyrics actually; everyone puts

something on the table and we bring them all together ... My lyrics for instance are like diary entries... just personal things," laughs Zee.

"Mine are somewhere in between - there is a lot of vague personal stuff in them but they can also be perceived as harsh criticism," says Batt.

And all these experiences and thought provoking contemplations have been fitted into a black 'n' white cassette. Whether it's the sound of the plastic case when it's opened or the glossy paper that slips into the fingers with the songs written on it, there's always something familiar about cassettes bringing back memories of turning a pencil inside their little holes and praying to the player not to chew the tape.

"Cassettes are really great when urgency is a matter. I'd like to put the album on vinyl but it takes a lot of time especially these days. We follow a d.i.y. approach anyway. Also the sound... sounds good on a cassette," says Batt.

The members of Softess come from many different bands; almost like a league of superheroes.

"We definitely wanted to write songs. We were so used to playing sets where 20% was rehearsed and 80% was improvised. We wanted to tighten that up. It's also good having played in a lot of other bands because we have learnt new styles and new things from other people," explains Bratt.

"I really liked Stamina Mantis, Don and Bill's other band, and I think that these guys liked my other band, Phonecalls, also. We



served different musical styles; Phonecalls are so really simple while Stamina Mantis are a little more... testosterone maybe?" says Zee.

Having the 80's goth music in their blood, Softess are not afraid to hang out with darkness and reinvent their relationship with it. Emerged from a pool of recent post-punk bands, they dare to go against the stereotypes and taboos that have been stigmatising the goth music scene and subculture for years.

"Maybe our music sounds depressing but we aren't really necessarily depressed people; we don't come off this way anyway. In between songs, you aren't going to be crying," laughs Zee.

"One can expect a Softess show to be a seance of fatalist enthusiasm. There's nothing fancy to it. It may be disappointing for some while enjoyable for others," says L'Orange.

*Fully energized, Softess are eager to start touring, spreading their Dark Power all over from BC to Saskatchewan. Vancouverites can catch their tour kick-off at the Astoria on June 18 with Mormon Crosses, Failing, and Inherent Vices.*





# REAL LIVE ACTION.

MAY 2015

**LT. FRANK DICKENS / S.P. DAVIS / BURNSIDE / KELLARISSA / ADRIAN TEACHER / MOURNING COUP**

**TOAST COLLECTIVE / MAY 2**

The Toast Collective is one of those undeniably charming miniature venues that so perfectly describe Vancouver's underground music culture. At times it has been a quiet breakfast spot or sweaty people-packed Music Waste location, but on this night, acting as a fundraiser for Music Waste's 2015 iteration, it was a humble and gracious location for the absorption of equally gracious soloists.

Morning Coup, aka Chandra Melting Tallow, started the night with looped synthetics and echo-splashed yelps. Normally accompanied by four other musicians, Tallow looked and sounded isolated standing behind her lone synthesizer and microphone. While her set began in unsteadiness, it quickly developed rhythm and warmth and won over the assembled crowd. Mourning Coup's crooning overcame its technical limitations and fumbled with glorious ease.

Adrian Teacher (Apollo Ghosts, COOL TV) has never looked out-of-place on a stage or with a guitar in his hand, but The Toast Collective may have seen him play with as many of the curtains pulled back away from his rockstar persona as we're likely to see any time soon. Playing material from his new "solo" project, Adrian Teacher & The Subs, Teacher performed with his usual amplitudes of charm. Separating him from his bandmates didn't do anything to subtract from the man's ability to really communicate with his audience in a way that feels intimate and wonderful and silly all at the same time. Although he took the time, often mid-song, to rue the lack of his supporting musicians — including fellow Apollo Ghosts alumni Amanda P back on drums — the show only proved that Teacher is just as instantly relatable on his lonesome as he is with a smiling cast of supporting characters.

Teacher's stellar acoustic performance gave way to Kellarissa's soothing one; the singer known for her work in Fake Tears and How To Dress Well lulled the assembled crowd not into slumber but revelry, as those at the front of the venue took to sitting down on the sidelines and absorbing her crystalline musics comfortably. Kellarissa's synth and pad setup appeared to be mostly self-automated, leaving her free to palm the occasional chord progression and sing with all the intensity and mysticism of an opera performer.

The format of the evening — early to start, early to finish, with quieter performers and a respectful audience — fit the Toast to a tee. While last year's Music Waste showcase had the tiny venue packed to the rafters and blitzed by noise, here it was almost impossible to realize, standing just outside its doors, when someone was playing a set. Unfortunately, this meant missing Inherent Vices' singer/guitarist Burnside perform solo, as an overpowering conversation about Ukrainian politics managed to completely mute whatever notes managed to make it through the quiet venue's doors.

The multi-instrumental wunderkind Spencer Davis gave a stunningly technical and virtually flawless performance as S.P. Davis, his instrumental acoustic finger-picking alias. Perhaps better known as one part of the exceptional noise-punk project Cowards, or as the drone-heavy electronica musician responsible for Nervous Operator, or as the kindest and most sincere sound guy in Vancouver. It is always exciting to see an audience's reaction from recognizing the man, but not the music, on the stage. His mastery of the acoustic guitar may, at first, not be apparent from the humble approach he has to crafting both intricate and delicate arrangements, but the longer he played at The Toast Collective the more people in the crowd craned their necks forward to see just how he was manipulating his instrument.

The night ended with Dan Geddes, performing under his stage name Lt. Frank Dickens in a rare solo performance. Usually found fronting the Velvet Underground-meets-Talking-Heads band Peace, the uniquely suppressed performance was both incredibly refreshing and startlingly personal. To call Geddes' songwriting literary would be a critical understatement. Often venturing into the realm of spoken word poetry, his solo set saw him use his acoustic guitar almost as a segue rather than a primary instrument. Long passages and verses were obviously meticulously crafted and calculated, and removed from the rock 'n' roll noises of Peace, it was even easier to focus, simply, on the lyrics. Geddes' unique delivery might come across like an English Lit professor's Vonnegut lecture to some, but a more musical approach, I think, would have threatened to overshadow what Lt. Frank Dickens obviously cherishes most — the wordplay.—*Fraser Dobbs*

#### **SEOUL / BALLET SCHOOL / MU THE MEDIA CLUB / MAY 5**

On May 5 at the Media Club, a select few concertgoers sacrificed a night with New Kids on the Block at Rogers Arena in favour of a more intimate affair: Montreal's Seoul and Berlin's Ballet School. The pair of up-and-coming acts have been touring the States, along with the big Canadian three (Toronto, Montreal, Vancouver), since mid-April, hitting Vancouver as their third-last show of the tour.

Vancouver duo Mu took the stage first, showcasing their experimental, lean-dance sound. Despite some technical problems, Francesca Belcourt and Brittney Rand put on an entertaining show. Refusing to limit themselves to any one particular genre, the artists played with stoic electronica and engaging talk-singing which briefly brought Belcourt onto the dance floor. The duo had to contend with a slow-to-warm-up crowd, but interesting personas and a conscious aesthetic intrigued listeners as the show progressed.

The dance floor filled out as we waited for Berlin-based Ballet School to ascend onto the stage. The band members had mingled amongst the audience members during Mu's set, demonstrating their own unwavering appreciation for live music. Ballet School have already made a name for themselves in Europe, having first been signed in Berlin and later in the UK. They are now taking on America and I have faith that this group, overflowing with talent and stage presence, will soon be an international sensation.

Rosie Blair's voice was nothing less than astounding. Her vocals were reminiscent of Kate Bush and Grimes, but she possessed an energy and an otherworldly sound that was all her own. Michel Collet accompanied her powerhouse vocals on guitar, and the result was a sound that would not have sounded out of place in an arcade version of Dance Dance Revolution. Touring drummer Angus Tarnawsky stood in for the band's drummer back in Berlin, and his enthusiastic attention raised the performance to even more impressive heights. Blair's high-cheekboned poise might have made her the most intimidating person in the room, but instead she was approachable and humble, and encouraged everyone to come chat with her after the set.

After a brief intermission, Montreal-based act Seoul began their set. Ballet School was front and center in the audience, keeping the energy high for their touring partner's set. Seoul expressed their personal connection to the city, which contained bittersweet memories for the band. Their all-male vocal harmonies were beautifully intertwined to the point that I often could not tell where one voice ended and the next began. Seoul performed one of their latest singles, "The Line," which was a major highlight. Although they have yet to release an LP, this act has major potential for success.

While Ballet School and Seoul seemed a bit of an odd pairing for a co-headlining tour, their shared enthusiasm for live music and desire to show the audience a good time

made it a unique night at Vancouver's Media Club, which never fails to deliver a memorable show.—*Hannah Thomson*

**NEIL HAGERTY & THE HOWLING HEX  
/ GRETCHEN SNAKES BAND / MORMON  
CROSSES**

**FOX CABARET / MAY 9**

Sitting at a side table in the Fox Cabaret Saturday evening, trailing disco lights and revolving red squares with the Howling Hex playing on stage and I felt like I had missed something, like I walked into the middle of a set of some band that everyone was supposed to know, but if they were all to pause for a second, I am sure the confusion would be shared.

"It's the Howling Hex, everybody!" Hagerty repeated at least three times during a thin 15-20 minute set. Then the songs would start with the percussionist/tambourinist rambling about some man rifling through pockets at a bus stop, or meeting four people like the four corners of the earth. And the song would swell, and Neil would shout a hook with repetition befitting an alt-punk mainstay, and the band would jam, and the song would ebb, and end. About five or six times. Then they depart, and instead of any sort of encore Hagerty walks back to the microphone to exclaim, "It's time to dance!" and proceeds to pack up his equipment. Folks shuffle about, I shuffle out.

It was underwhelming to say the least. Not that they played poorly, in fact some of it was quite exciting, however there was an ephemeral quality to it, like we should just catch on to what we could and enjoy. Though in a way, what was I expecting? For anyone showing up to hear some Pussy Galore or Royal Trux, get over it. This was the HOWLING HEX, everybody!

Back to the beginning. An understandably sparse crowd for Vancouver alt rock three-piece Mormon Crosses, jilted into playing an earlier-than-early show, already one song deep by the time I arrived at 7:45pm to join

the other eight or so spectators, which is too bad, because catching them live for the first time really elevated my appreciation for the group. It was a much louder, intense assault than what I anticipated from their recordings, complete with a terrific, relentless approach from Bryce on drums. They kept speakers rattling and sonic tension encompassing, without venturing too far into the dangers of jamming out. The set was focused and tough, it deserved to have more people see it.

Then came what for some in attendance may have been the main event of the evening: the debut of the Gretchen Snakes Band. Brody McKnight has apparently spent the last few months taking his oriental, sinister and brooding guitar pieces and translating them into a four-piece Gretchen Snakes soundscape, occasionally even throwing in some lyrics, delivered monotonically yet with purpose. The performance didn't disappoint, occasionally reveling in some nice guitar freakouts common to those familiar with the Mutators or Nu Sensae, and included a good sense of style. The two other guitarists kept their backs turned to the audience while flooding us with a dirge that will hopefully soon see the light of day in one form or another. Not that you would listen to it in the light of day, of course. It belongs in dark corners, murky dreams or the dim red and black of the Fox.

Until suddenly it's over and you realize you're leaving a show at 10pm; you try to keep the Gretchen Snakes Band at the front of your mind to distract you from the disappointment of the Howling Hex, here and gone again, flitting by like some anecdote you hear somebody else telling on the bus, that you just don't quite catch.—*Andy Resto*

**JOHN WIESE / MASS MARRIAGE / AILEEN BRYANT / FOX CABARET / MAY 14**

I was at The Getty last August. The afternoon hovered around 30°C: desultory conditions for tourists like myself. So, walking around the museum's grounds, I found myself lazing on the grass. Down the hill, in

a garden, with pillars of foliage gated into sprouting shapes and polite outcroppings of color, sound emerged from a hidden set of speakers. There was an uncertain cycle: a soothing drone accompanied by the creak of weather vanes, giving way to murky horns, divots of noise and the movement of hard matter. This installation, "Wind Changed Direction," was my first encounter with American interdisciplinary and noise artist John Wiese (outside of a brief infatuation with Sissy Spacek).

This is all to say that Wiese is an interesting figure. The Getty Center, perched above Los Angeles, accessible by air-conditioned tram—a fixture in the constellation of transnational art culture—is shades apart from the gallery backrooms and basements where noise-niks typically do their work. To its credit, The Fox had a warehouse tone on Thursday: meager attendance meant that the circulator silhouettes were especially visible on the wall adjacent to the stage. Sonic masochists even had to orient themselves to a new kind of terror: chunky beats from the bar upstairs that bled out over many of Wiese's films. The impropriety!

Earlier that night, establishing an austere mood, Vancouver local Aileen Bryant opened. With an ascetic-electronic set-up, her voice, and a controller, Bryant gave the audience a compelling dirge. Dissonant sustains of voice evince Bryant's powers as a singer. But this uncanny vocalization was also abetted digitally, with time-stretched voice and layers of pitch-shifted auto-harmonization. Bryant would fill the silence after particularly harrowing passages with electronic pulses, or deploy chimes, gurgles, and droplets to further impress the mood of sparseness.

Mass Marriage's set was typically good. Mel Paget's rattling drones possess a density evocative of oscillating concrete: and a minimal focus that allows the listener to hone into a slight rhythmic pulse. Seeing Paget's

performance for the fourth or fifth time and speaking as a fan of her visual art, I wonder if there is room for confluence between the graphic dimension of her work and these types of performances.

After these sets, Wiese presented a series of his short films (not all of which are described here). Some provided documentation of music makers: i.e. *Joseph Hammer* or *The Tenses with John Wiese*. Here, footage of the creative process is sequenced in montage, with samples of the titular artist's music featuring on the soundtrack. However, outside of rare moments of diegetic audio, the soundtracks are desynchronized from the recording happening on-screen. Wiese's shots are often similarly arresting decisions: candid and with a textural sensitivity—a close-up of a person's face, proximate shots or odd angles, refractions of light.

*Untitled*, comprised of brief cuts and lush colors, follows a woman from the beach—rife with shallow water life—to the studio in portraiture. But while the previous films are scored with noise, *Untitled* features no audio at all. Wiese's reticence to suggest a mood with sound points towards depiction that is non-didactic: suggestive but wandering. *Untitled*, which evokes an intimacy and inner-space, may be considerate of the overpowering signification that a designed soundtrack would confer.

Besides a multifaceted concern for sound, these choices delineate a curious tension: noise pranksterism versus Wiese's seriousness. Wiese on stage, sitting behind a laptop, does not give the impression of automatic action. It would be far-fetched for me to try and articulate each component in his composition or to suggest that there is some inherent coherence linking this brass squawk with that commercial excerpt or this field sample with that AM broadcast, but there is a tonal logic in the assemblage.



After an opening crescendo of soothing drone pulled from “Wind Changed Direction,” Wiese set upon a vortical path. Imagine the undulation of bass, acoustic rattles, and howls of metallic or submerged atonality: planetary frequencies upon which other motifs or loops orbit. The pace is steady – indomitable – and the collection of sounds is manic. So it is impressive that neither the audience nor Wiese lost themselves in dissonant or apathetic action. If Wiese’s films point towards particular experiences, then perhaps the breadth of his live material points towards a praxis: a response and organizing principle towards material within what doomsday theorists would lambast as today’s hyper-saturated society.

At any rate the music was beautiful. The performance’s closing was sensitive as well: not rushing towards a climax, but instead almost seeming like a matter of mere logistics. Unlike an installation, John Wiese can’t sit around and play all day.—*Jon Kew*

**COLIN COWAN & THE ELASTIC STARS  
THE CHINA CLOUD / MAY 22**

The release party of Spring Myths celebrated eleven days of hard work, Sun Ra and Cowan’s birthday, and the three quarter completion of Cowan’s seasonal themed project, “Seasonal State-of-Mind Tetralogy.”

The tiny, mystical space that is the China Cloud can only be found by going through a black, unmarked, Downtown Eastside door, and up a steep staircase. The glow of the low lights transformed the space into a wishing lantern floating in space. Scattered with overstuffed furniture, art, and candles, the China Cloud resembled a bohemian uncle’s eclectic attic living room.

I felt like I was crashing a family birthday party. There was an ambiance of intimacy, but that was ok, because the vibe definitely induced a warm, communal show.

Cowan’s incredibly lush music created a shared heartbeat. Seemingly renewed after living through the Eye of Winter, Cowan & the Elastic Stars seemed to bask in the new sunlight of changing seasons. His heavier songs, like “Yesterday’s Millionaires,” connected with the audience. Something about those sweet psychedelic guitar melodies encouraged some spiritually charged dancing. It was enjoyable to see a band that seemed to actually like jamming with each other, and relaxed enough with the audience to do their own thing and really groove.


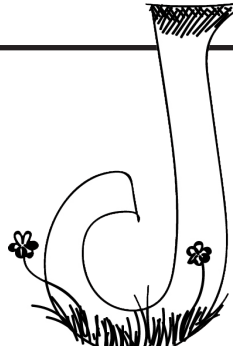
Stacked beside sideways amps, a Califone record player was set on a green heart shaped chair. Controlled by Gaucher, the drummer, it was mysteriously spinning, the vinyl changing halfway through the show. Why it was there I can only guess, but I assume it’s connected to whirring, and what perhaps sounded like train effects.

Slightly d.i.y., a pot was utilized for additional vocal reverb.

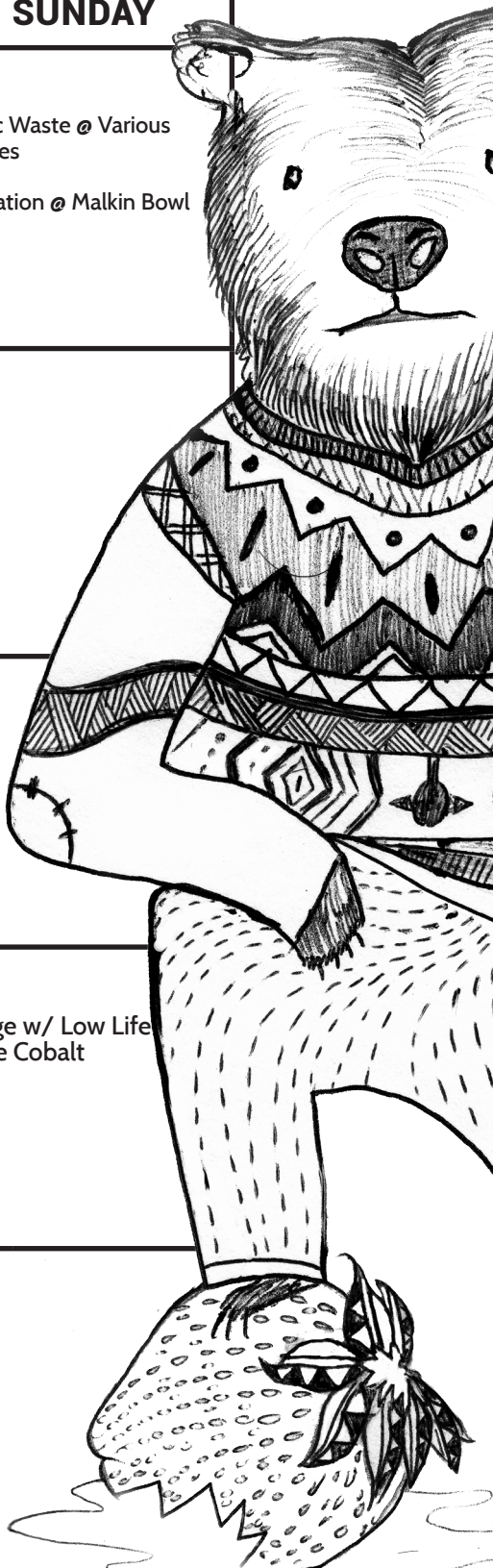
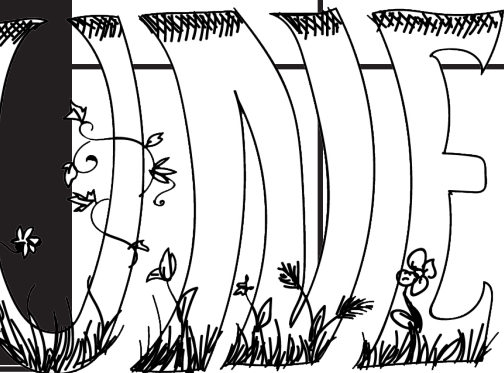
Cowan ended the show by playing a lilting acoustic solo piece, finalizing the release by the lyrics “Don’t you stop.” Although abrupt, the ending was fitting for a show that felt like one long connected lullaby.

Although a small-scale show, this spring-time mellow performance was yet another chance for Cowan and his Elastic Stars to create and share a world seen through rose tinted glasses.—*Esmée Colbourne*

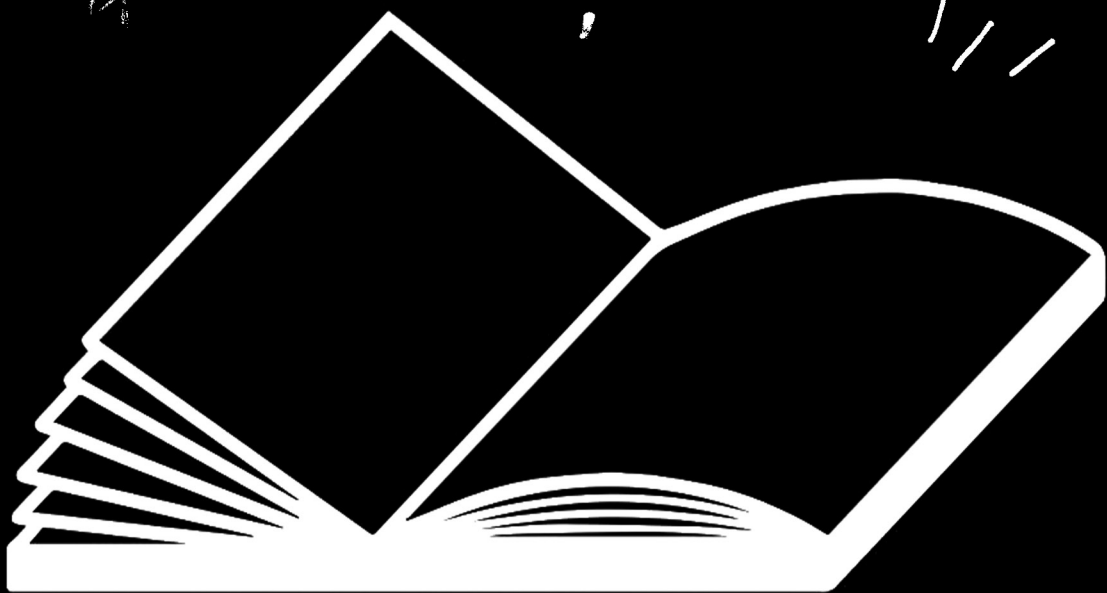


MONDAY	TUESDAY	WEDNESDAY	THURSDAY
1	2 Greg Macpherson, Joel R.L. Phelps, the Up-tights @ Hindenburg	3 Great Lake Swimmers, Weather Station @ the Vogue	4 -Music Waste @ Various Venues -Local Artist, Bobby Draino, Robin Banks, Nervous Operator @ Selectors' Records -Belle Game with Dave Vertesi @ the Biltmore
			11 Shotgun Jimmie, Slow Learners, Knife Pleats @ the Cobalt
		Next Music From Tokyo Vol 7- OWARI-KARA, mothercoat, otori, PENs+, Atlantis Airport @ the Biltmore	18 Softess, Mormon Crosses, Inherent Vices, Failing @ Astoria  WPP, Slow Learners, Stress Eating @ Hindenburg
22 Ben Frost, Tim Hecker @ The Imperial	23 Suuns and Jerusalem in my Heart @ Fortune Sound Club  Gaytheist, War Baby, Anchoress, Ape War @ the Biltmore	24 Weird Candle w/ Brutes @ the Astoria  Jacco Gardner, Calvin Love, Dada Plan @ the Fox	25 Pomo @ Fortune Sound Club
29	30 Faith Healer w/ Monomyth, Nap Eyes, Supermoon @ the Astoria  Christopher Owens @ the Cobalt		

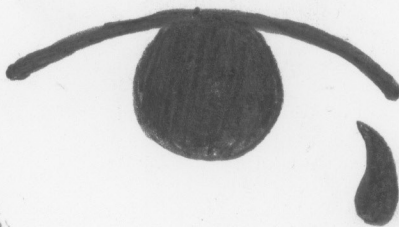
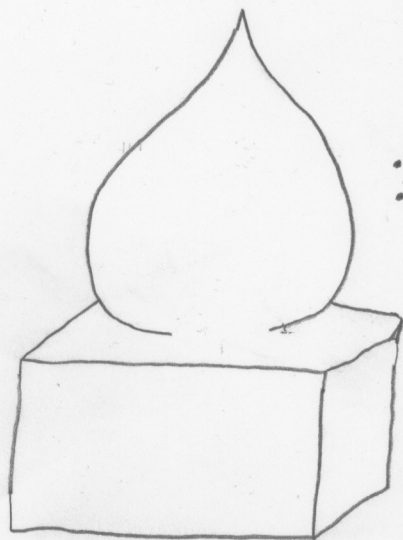
FRIDAY	SATURDAY	SUNDAY
<p>5</p> <p>Music Waste @ Various Venues</p> <p>Levitation @ Malkin Bowl</p>	<p>6</p> <p>Music Waste @ Various Venues</p> <p>Levitation @ Malkin Bowl</p>	<p>7</p> <p>Music Waste @ Various Venues</p> <p>Levitation @ Malkin Bowl</p>
<p>12</p> <p>-Surfer Blood, Alex Calder @ VENUE</p> <p>-The Sylvia Platters, Ace Martens, Western Jaguar @ The Princeton</p> <p>-Jonathan Richman @ the Biltmore</p> <p>-Ministry @ the Vogue Theatre</p> <p>-BRASS, Dead Soft, Eric Campbell &amp; The Dirt, MOSFETT, Passive @ the Astoria</p>	<p>13</p> <p>Purity Ring, BRAIDS @ the Vogue</p>	<p>14</p>
<p>19</p> <p>Woolworm, Slam Dunk, Whitney K, Blockhead @ Astoria</p> <p>Inherent Vices, Soft Haze, Gun Control @ Funky Winkerbeans</p> <p>Destroy Vancouver XIII w/ Billy Martin, JP Carter, Lisa Cay Miller @ Ironworks</p>	<p>20</p> <p>ROCKET FROM RUSSIA anniversary: ToyGuitar, Uptights, Grease Thieves @ the Cobalt</p> <p>A Tribe Called Red @ Malkin Bowl</p>	<p>21</p>
<p>26</p>	<p>27</p>	<p>28</p> <p>Iceage w/ Low Life @ the Cobalt</p>



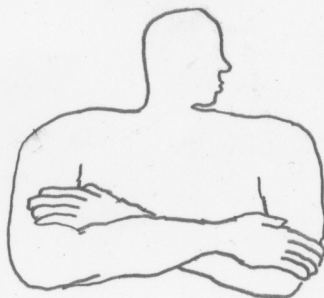
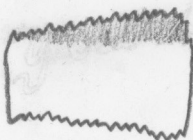
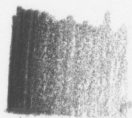
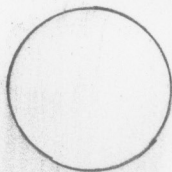
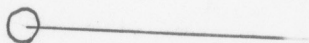
# LATE CUTS







we  
all  
lose







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## **PINNER**

#2 *DEMO*

(Self-Released)

It's easy to throw around words like "raw" and "vulnerable" when talking about low-fi punk releases. But #2 *demo* does more interesting things with genre than simply wear it as a fashion.

#2 *demo* has that empowering emo, "we're all in this together" spirit, found most explicitly in folk-punk. There's a link there I already half-regret making — this isn't a folk-punk release. #2 *demo*'s vulnerability isn't nearly as forced as some of the music coming from that genre.

Pinner's shaky, out of tune vocals might sound like they belong on a folk-punk anthem, but the two don't really originate from the same source. Everything is held together by a string, sure, but it's not held together in that sort of aestheticized folk-punk-y way. It's not deliberately seeking to announce its vulnerability.

You can tell the members of Pinner set out to just write compelling music: that's where the honesty emerges. It's an attempt at creating a good demo, and the attempt feels like a successful one.

There's typical tape-rock trappings here — it's melancholic, it's really personal, it's cathartic — but something interesting and original comes from it. Often, it seems as if this album was written individually in parts — there's a good riff, a good baseline, whatever. They don't clash with each other, but they each feel independently dense and focused. And in part because of how the demo is mixed, the individual elements seem distant from each other. It's this stripped down composition that defines #2 *demo*. It feels practiced, but it's still practice.

"Learn to swim" exemplifies this best. The song begins with a false start and then builds up energy through repeated melodies. It sounds as if someone is replaying a section of a song while sitting on a dingy couch in their basement in order to learn it; the composition emerges from the mechanics of practice. There's force in that indeterminacy.

It would be far-fetched to call this an "exploration" of the demo as form, but there's definitely a reason why it's released as a demo and not an album.

There's a great deal of honesty in the way #2 *demo* is played. Our relationships, communities, and lives can often feel like this everyday practice of repetition. But like #2 *demo*, our relationships, communities, and lives are works in progress — and that's pretty rad. —Joshua Gabert-Doyon

## **KIMMORTAL**

*SINCERITY.*

(Self-Released)

*Sincerity.* opens with the melancholic "Doubts," tricking you into thinking the album will continue on in typical





singer-songwriter fashion, but when the violin and soft drums kick in, it becomes clear that Kimmortal is serving up something a little more innovative.

The second track, “Dying in Flight,” is an anthem set to ukulele chords in which Kimmortal lets us know that she’s a capable rapper, releasing words with power on a level somewhere between the rawness of an artist like Angel Haze and her own impassioned spoken word.

“She” reveals *Sincerity*’s political undertones. The album deeply explores themes of womanhood and queerness in songs like “Blue & Orange” and “Peace.” Kimmortal delves into her ancestry and speaks about her life as a woman of colour. “I’m Not Sorry” is a triumphant declaration of selfhood and artistry which can be taken as a personal rebellion all on its own.

Backed by cinematic cello strings, Kimmortal sings a quiet song of longing on “Between the Earth & Sky,” two tracks after she rages in “Brushing by Heaven’s Shoulder” as she sings, “So I’ll be criticized for searchin’ outside of these lines / So you’ll be criticized for thinkin’ outside of these lines / So we’ll be criticized for lovin’ outside of these lines.” The album ends with the title track “*Sincerity*,” which emerges as an earnest prayer to the self.

Kimmortal has a brave and vulnerable voice which moves fearlessly from soft song in “Blue & Orange” to rap that seems to come from the belly in “Ancestral Clock

(Boom Bop),” but it is her honest, observant lyrics that carry this album.

Kimmortal’s courage is both inspiring and soothing. *Sincerity* is for anyone who needs to feel like there is someone in their corner, a strong hand on their shoulder.

- Keagan Perlette



## **BRAIDS**

*DEEP IN THE IRIS*

(Arbutus Records/Flemish Eye)

"We wanted to leave winter, to leave what we were familiar with, to go to a place where we felt sunlight on our face, a great expanse when we looked out, roads that we had not walked, a sky that was new." — BRAIDS on their Facebook page, February 10

And with that, just in time for cool summer evenings of introspective stargazing comes BRAIDS' lush third album, *Deep In The Iris*. As mentioned in their Arbutus Records profile, the album was recorded in seclusion in an Arizona cabin in the woods, between hikes and campfires. Here, the Montreal trio departed slightly from its experimental tradition towards something less conceptual. The result is deliciously palatable dream-pop lyricism anyone can love.

The band's power comes from fragile, confessional lyrics delivered by Raphaëlle Standell's luxurious vocals. "We spent a lot of time breaking down barriers of self scrutiny, judgement, expectations," the band writes on

its Facebook page, "pushing to be raw and vulnerable in front of one another." Such honesty is captured in tracks like "Happy When" and "Getting Tired" by aching, hypnotizing lyrics such as, "Spun around till I fell down / Blood upon my knees as I kneel now."

Perhaps the most compelling track, however, is "Miniskirt." It's a scathing commentary on using women's fashion choices to victim-blame survivors of sexual assault. (A friend of mine was peacefully enjoying the otherwise serene album when the scalding line: "but in my position / I'm the slut / I'm the bitch / I'm the whore" woke him up from his daydream).

For those looking for a more uplifting backtrack to a sunny day drive with their significant other, play "Taste." It's definitely a catchy treat to the ears and perhaps the least serious and most affirmative track of the record.

BRAIDS' new album is definitely for the private and thoughtful indie buff. In terms of relatable sound, they're a little less electronica than Canadian contemporary Purity Ring and a little more mellow than American duo Cults.

Perhaps the otherwise laid back record could benefit from a few more energetic numbers like "Taste" and "Letting Go." Regardless, honest writing and uniformly tranquil sound makes *Deep In The Iris* a restrained, yet refreshing album for the summer.

- Charmaine Li

#### JOEL PLASKETT

*THE PARK AVENUE SOBRIETY TEST*  
(Pheromone Recordings)

Nationally adored singer/songwriter Joel Plaskett makes his return to music with his fourth solo release *The Park Avenue Sobriety Test*.

On the cusp of 40, Plaskett reveals a more philosophical and serious side to himself as he shares his experiences with love, success, adulthood, and belonging. Along with



instrumentals from his longtime touring band the Emergency, *The Park Avenue Sobriety Test* features a multi-talented group of artists with appearances by Mo Kenney, Tim Brennan, and JP Cormier.

Broadening his musical landscape, Plaskett has succeeded in blending other genres with his own beloved folk sound. This includes his addition of a Celtic vibe on tracks including "On a Dime;" which is enhanced by an ebullient performance by JP Cormier on the fiddle.

He continues to explore genres on "Alright/OK," a jaunty track that emits a backyard party vibe. "Credits Roll" brings Plaskett's toe-tapping live experience to life, whereas "For Your Consideration" reveals a sorrowful side of Plaskett we haven't yet seen in his previous work.

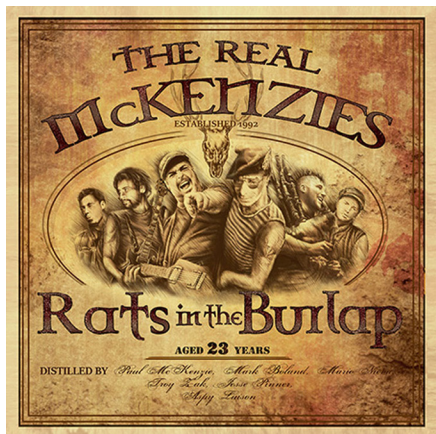
While changes in genre from song-to-song make for a consistently odd shift in mood, Plaskett's habitual folk sound is never lost, making the album an intriguing listen.

Despite this venturing into different musical styles, long-time followers will be more than fulfilled with the few familiar, heartwarming, and witty tunes, which are matched perfectly with his genuine lyrics.

*The Park Avenue Sobriety Test* is a free-wheeling, thought-provoking album, exhibiting the many new sides of Plaskett's unique musical style. Both first time listeners and

long time admirers will be equally as satisfied with his unique Maritime-folk sound paired with nostalgically familiar lyrics.

Packed with catchy tunes, a few laughs, and a little of the unexpected, Plaskett has raised the bar for himself and succeeded in exploring new genres without losing his true roots. — *Nathan Sing*



### THE REAL MCKENZIES

*RATS IN THE BURLAP*

(Stomp!/Fat Wreck Chords)

Warped Tour Vancouver 1998: NOFX takes the stage for a headlining set before blasting into a tune from one of their many iconic '90s albums. Fat Mike declares that he has just witnessed one of the greatest bands he's ever seen — the Real McKenzies. The Real McKenzies were already an institution in Vancouver at this point, so the crowd's uproarious reaction to Fat Mike's proclamation was no surprise, nor was it surprising when the McKenzies released an album on Fat Wreck Chords' subsidiary Honest Dons, a couple years later.

Fast-forward to 2015: the McKenzies have released their seventh studio album, *Rats in the Burlap* with Fat Wreck Chords (released on Stomp! in Canada). This is their eleventh release in total since the Scottish influenced punk band's inception in 1992, four years before the formation of a certain Irish influenced Boston band the McKenzies are so often compared to.

As usual the album has a number of more Celtic influenced songs, like the vigorous bagpipe laden opener "Wha Saw the 42nd," the spirited "Lilacs in the Alleyway" and the bouncing "You Wanna Know What."

The McKenzies have never been hesitant to keep the punk in Celtic punk. This is most evident in full out rockers like "Who'd a Thought," and pop punk tracks like "Catch Me." All the songs on *Rats in the Burlap* showcase the band's solid musicianship and their ability to include traditional celtic instruments — particularly bagpipes — throughout the album without sounding kitschy.

The McKenzies' notorious sense of humour is also present, particularly on "Bootsy the Haggis-Eating Cat" — which apparently is a true story. The reeling "Spinning Wheels" is an ode to the McKenzies' epic tours and notoriously fun performances — shows where you might be treated to a 'friendly' onstage punch up, or be called out by vocalist Paul McKenzie for standing around in the crowd: "You in the back, uncross your fuckin' arms and dance!"

It's nice to see that 23 years in, these Celtic punk pioneers are still hammering out genre defining albums. *Rats in the Burlap* is another fist full of rousing good times that the Real McKenzies have become legendary for. They show no signs of slowing down as Paul McKenzie sings in "Spinning Wheels:" "We've been here before / We play here again / To raise up a glass with all our friends."

—*Mark Paulhus*

### RIVER OF KINGS

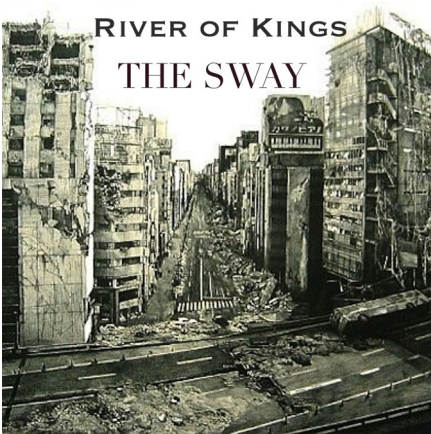
*THE SWAY*

(Self-Released)

Though River of Kings' *The Sway* will be released on June 9, this EP's dark sound is far from a carefree summer listen.

River of Kings is the solo effort of Vancouver musician Jordan Irwin. *The Sway* is his second EP — a collection of songs featuring punk-infused guitar playing and scratchy



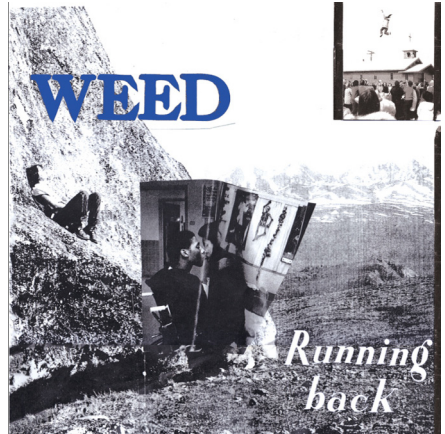


vocals. This EP marks a heavy departure from Bleak Sounds — Irwin’s first EP — playing host to grungy bass and reverberating distortion in place of more upbeat, synthetic sounds and soft vocals.

If you’re looking for a throwback to the days of meandering around town in shredded Chuck Taylor shoes and black skinny jeans, this is your album. Distorted vocals in “Damage (What Are You Fighting For)” harken back to classic ’90s pop punk and reminds the ears of early ’00s bands featured on Van’s Warped Tour. “Caught In *The Sway* (Ritual),” the EP’s single, clearly reflects Irwin’s influences: Interpol, Radiohead, Tame Impala, Muse, and the like.

The EP’s hidden gem is the final track “Exit (Get On Your Way),” which is completely instrumental. Haunting guitars echo behind a chugging bass line, showing off Irwin’s deft control over his instruments and his understanding of his own sound. “Exit” sonically mirrors the first track “Intro (Come This Way),” which uses minimal vocals and gives the album a kind of cyclical feeling, as if the last song is the shadow of the first.

Irwin has clearly grown as a musician since his last release and has no trouble wearing his inspirations on his sleeve. *The Sway* is proof that you can never take the emo kid out of the hipster. - Keagan Perlette



**WEED**  
*RUNNING BACK*  
(Lefse Records)

It’s taken Weed one phenomenal 7” single, an EP, and a long-play (2013’s *Deserve*) to seemingly wrap up their experiments in no-fi production, or at least shift that fidelity into the realm of discernibility.

On *Running Back*, Weed’s sophomore album, frenetic drum hits are — for the first time in the band’s history — audible beyond a white-wash of cymbal hits, and equally surprising is how relatively far forward singer Will Anderson’s trademark croon is in the mix. More than ever does *Running Back* see Weed falling further in love with shoegaze — and though this record isn’t a rock-fueled version of *Loveless*, it’s not far off.

In many ways, *Running Back* is a naturally more mature version of Weed’s previous releases. After struggling to retain the perfectly shit-fi recording quality the band captured on *With Drug/Eighty*, it’s refreshing to hear songs that aren’t chasing that particular rabbit any longer.

Guitars are just as, if not more, Big Muffed than usual, but this time punch through in all the right spots instead of being swallowed up by the rest of the mix. In part, this means the tenaciousness that so many fans found solace in is somewhat lacking throughout the ten songs that make up the LP — it’s a less abrasive album and suffers less from the reckless



youthfulness that plagued *Deserve* and *Gun Control* (2012), but this maturity comes at the cost of some of the intensity and sense of wild abandon that those records shared.

*Running Back* is a solid and strong progression of the core ideas that Weed has explored over the last four years, even if it suffers slightly from a restrained energy. Most importantly, perhaps, it answers a question that has plagued music nerds since hearing the amazing *With Drug/Eighty* split that the band put out after first solidifying its lineup: just how long can four people pour blood, sweat, and tears into their records before they're forced to reign things back? The reigns here make for a slightly less chaotic and brash Weed experience, but *Running Back* is as solid a sophomore album as listeners could have expected. - *Fraser Dobbs*



## ZOO STRATEGIES

*SEPARATION*

(Self-Released)

When one thinks of math rock, one tends to imagine carefully arranged, exquisitely performed, and impenetrably dense songs, that are equal parts rock 'n' roll and quadratic equation. And while this may be the case with most math rock bands out there, Vancouver's own Zoo Strategies have their own approach.

Made up of members from Polarhorse and Yes Bear, Zoo Strategies embrace math rock's irregular time signatures, unyielding melodic instrumentation, and limited reliance

on vocals, yet adopt their own short-form, seemingly laid back approach to songwriting.

Steadily churning out EPs — *Separation* being their third in two years — Zoo Strategies opt for a handful of short, and powerful glimpses into their own brand of math rock.

With a runtime of just under nine minutes, this EP doesn't waste any time, despite the first track. At a sparse 28 seconds long, this title track starts in silence, and stays there. Only the slight sound of wind can be heard before pure silence falls again. A tone is set, to which the rest of the EP should be listened — calm, cold, and open. After the intro track, the EP bursts into life.

"Actual Birthday," the longest song on the EP, at just under three minutes, begins with relentless stop-and-start bass and drum in tandem. After a few bars, the full band kicks in, with light guitar lines and an easier feel; the composition is anything but simple, though. Throughout this instrumental track, tempos change and guitar lines race between harmonizing and counteracting one another.

The songs start and end in quick succession, never dwelling on any one musical concept for long. At first listen, *Separation* may seem to be too short to take seriously. In actual fact, it is packed to the brim with snippets of compositional anomalies and unique phrases, that are performed just long enough to be noticed, and no longer.

Whether it be with or without vocals, every song on *Separation* is rich in musical dexterity and ability. However brief it may be, Zoo Strategies' latest release is a showcase in how comfortable and accessible math rock can be.

- *Jasper D Wrinch*





# LEVITATION VANCOUVER

## A HIT OF AUSTIN'S PSYCHEDELICS

*by Jasper D Wrinch // Illustrations by Karl Ventura*

It's festival season, though most music-loving Vancouverites already know that. With some of the continent's biggest and best music festivals already come and gone, the opportunity to attend these unique concert experiences is quickly slipping away with the month of June.

And while there are a great and many assortment of festivals around Vancouver and the nearby areas, Vancouver proper has only recently adopted its very own full-fledged international music festival.

From June 5-7, Levitation Vancouver will host its inaugural psychedelic music festival across six venues in the city, stretching from Stanley Park to Main Street. The Malkin Bowl will act as the epicentre of the festival, and will host two all-day concerts with

musical acts both large and small — from Beach Fossils to the Backhomes. From there, festival-goers can move East to Main Street to see a variety of showcases at a selection of local venues including the Rickshaw, the Electric Owl, and the Cobalt, among others; each curated to an individual style and sound of music.

While Levitation is committed to showcasing the talent and culture of Vancouver creatives, the festival's roots stretch all the way into the heart of Texas.

"A number of people who work at Timbre [Concerts] have been going down to Austin Psych Fest for years," says Grace McRae-Okine, Social Media Coordinator for Vancouver's Timbre Concerts. Sitting down with *Discorder*, McRae-Okine discusses the



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***"WITH CAREFUL PLANNING AND TIMING, IT'S POSSIBLE TO CATCH NEARLY ALL OF YOUR TOP ACTS FROM BOTH FESTIVALS."***

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details of how Levitation Vancouver came about, what it's trying to accomplish, and how Vancouver can respond to a new festival.

After Austin's own psychedelic music festival re-branded itself Levitation Festival and sent satellite festivals to both Chicago and France, Vancouver's loyal following of concert promoters were eager to jump on board to help organize a satellite festival in Vancouver. "Vancouver is just a market that makes a lot of sense," says McRae-Okine, "mainly because psych music is so prevalent here."

With a well-established audience, a city lacking an international summer festival, and an itch to expand their concert series, Levitation joined forces with Timbre Concerts to bring their already successful festival series to Vancouver.

Referring to the lineup, McRae-Okine says, "If you give them a chance, they're probably going to blow your mind." In accordance with the festival's mandate to exhibit exciting, innovative, and sometimes challenging music to their audience, Levitation Vancouver is "trying to bring in the most eclectic, experimental, often international sounds that we can, and expose them to an audience that's never seen them or heard them before."

Shows taking place in Stanley Park act as a sort of overview for the variety and diversity of Levitation Vancouver's roster. The Malkin Bowl will host international names such as the Black Angels and Beach Fossils, as well as Vancouver's own talent, with the likes of Black Mountain and Dada Plan, among many others. "We just want to give people a full

festival experience within even just that venue," explains McRae-Okine.

On top of that, the night time Main Street shows offer more specific and distinct varieties of music. As McRae-Okine explains, "The [Main Street shows] have each been individually curated to cater to people with specific musical interests."

Varying from Saturday's electronic showcase at the Rickshaw, to Sunday's heavy metal showcase at the Electric Owl. The Main Street showcases also stand in as alternatives to paying for an entire festival pass, being that tickets to each showcase can be bought individually.

However diverse and exciting the introduction of a new festival is to Vancouver's flourishing music scene, Levitation Vancouver doesn't arrive completely free of controversy.

Since 1994, Music Waste, a volunteer-run music festival, has been put on to highlight Vancouver's independent music scene, with a wide variety of locally established and up-and-coming artists. This year, Levitation Vancouver falls on the same weekend.

"As is Shania Twain," McRae-Okine points out in an effort to offer perspective. And although Shania Twain is playing at Rogers Arena that same weekend, the demographic attending likely won't be mourning the loss of missing out on either Music Waste or Levitation.

Regardless, McRae-Okine is adamant that this festival overlap was unintended. "In no



way was it [Levitation Vancouver] planned to happen on the same weekend.” Yet as a result, this concurrence of two music festivals within the same city is a cause of concern for concert-goers with an affinity for psychedelic music. A weekend that was once full of bands to see and music to listen to has become absolutely overflowing. But that doesn’t mean both can’t be at least partially enjoyed.

“Music Waste is one day longer than us, which is super cool, so on the 4th, everyone can check that out,” notes McRae-Okine.

The notion of infringement on Vancouver’s own cultural wealth from the outside is a vital issue in Vancouver’s music scene. For those working and living within the city, Vancouver’s Levitation Festival may be perceived as doing just that. However, McRae-Okine, as well as the rest of Timbre Concerts, are committed to avoiding this clash.

“There’s no animosity. We love Music Waste, they’ve been doing an awesome volunteer run festival for twenty years... but we definitely think that we’re doing two fairly different things,” McRae-Okine reasons.

Music Waste offers itself up as a detailed look into the city’s art and music makeup, while Levitation Vancouver exists as an event in which musical tastes can be expanded by both local and international acts. With both

festivals happening simultaneously, Vancouver shows itself to be a city that can embrace culture from both within and without.

While the overlap is noted, McRae-Okine also argues: “It’s hard not to have two awesome things happening at the same time in the summer in Vancouver,” and encourages those split between the two festivals to try a bit of both. “We have our schedule out, Music Waste has their schedule out.” With careful planning and timing, it’s possible to catch nearly all of your top acts from both festivals.

And although Levitation Vancouver may land on an already inhabited weekend in Vancouver’s music scene, the festival expands opportunities and avenues through which music fans in the city can access and experience music. As McRae-Okine so aptly puts it, “That’s the whole point; to open your ears, find new sounds, explore new experiences.”



# RIO THEATRE

1660 EAST BROADWAY

**JUNE 5** **DUEL** 6:30PM  
(VINTAGE 70's SPIELBERG)  
**JAWS** 8:45PM  
(40TH ANNIVERSARY SCREENING)  
**FIGHT CLUB** 11:30PM

**JUNE 6** **THE GOOD, THE BAD & THE UGLY** 7:00PM  
(SERGIO LEONE)  
**BLACK SABBATH** 10:15PM  
(MARIO BAVA)

**JUNE 7/8** **DARK STAR:**  
H.R. GIGER'S WORLD  
RIOTHEATRE.CA FOR SHOWTIMES

**JUNE 9** **THE BICYCLE THIEF** 6:30PM  
(VITTORIO DE SICA)  
**CINEMA PARADISO** 8:30PM  
(GIUSEPPE TORNATORE)

**JUNE 10** **THE GENTLEMEN HECKLERS PRESENT:**  
**'STARCRASH'** 7:00PM  
**THE HUMAN CENTIPEDE III**  
(FINAL SEQUENCE) 9:30PM

**JUNE 11** **STUDIO GHIBLI DOUBLE BILL!**  
**MY NEIGHBORS THE YAMADAS** 6:30PM  
**SPIRITED AWAY** 8:45PM

**JUNE 12** **LA DOLCE VITA**  
(FEDERICO FELLINI) 7:30PM  
**THE NIGHT PORTER**  
(LILIANA CAVANI) 11:00PM

**JUNE 13** **8 1/2**  
(FEDERICO FELLINI) 7:00PM  
**LAST TANGO IN PARIS**  
(BERNARDO BERTOLUCCI) 9:45PM

**JUNE 14** **MY NEIGHBORS THE YAMADAS** 4:00PM  
**SPIRITED AWAY** 6:15PM  
**PRINCESS MONONOKE** 8:45PM

**JUNE 15/16** **LIVE FROM NEW YORK!**  
6:45PM  
**SOAKED IN BLEACH**  
9:00PM

**JUNE 17** **WAYNE'S WORLD WEDNESDAY!**  
**WAYNE'S WORLD 1** 7:00PM  
**WAYNE'S WORLD 2** 8:45PM

**JUNE 18** **LIVE FROM NEW YORK!**  
6:45PM  
**THE BLUES BROTHERS**  
9:00PM

**JUNE 19** **INDIANA JONES TRIPLE BILL!**  
**RAIDERS OF THE LOST ARK** 7:00PM  
**TEMPLE OF DOOM** 9:15PM  
**THE LAST CRUSADE** 11:30PM

**JUNE 21** **MAD MAX: FURY ROAD**  
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**JUNE 26** **AMERICAN GRAFFITI** 7:00PM  
**DAZED AND CONFUSED** 9:15PM  
**RE-ANIMATOR** 11:30PM

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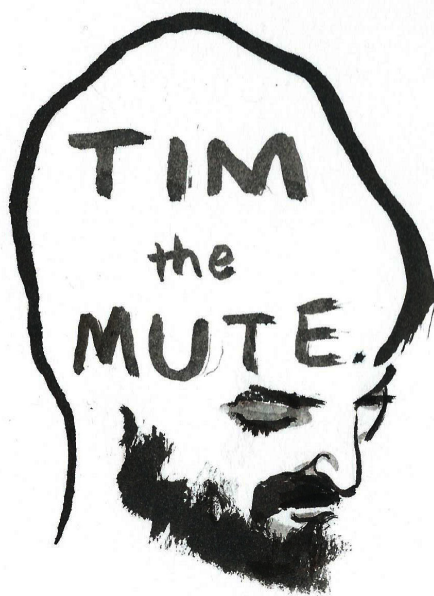


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## **TIM THE NOT SO MUTE**

*by Garth Covernton // Illustrations by Jimmy Laing  
// Photography by Jaqueline Manoukian*

The man behind the scrappy twee punk project Tim the Mute, is Tim Clapp, and he can only be described as someone operating on another plane of existence from your average human. Between playing shows and releasing five seven-inches as Tim the Mute since 2011, Clapp also runs the extremely prolific local label Kingfisher Bluez, releasing a never-ending stream of records from up and coming indie/punk bands.

Clapp is usually bouncing around in a ramen and energy drink fuelled fury, frenetically assembling records, mailing records, picking records up, going to shows, playing shows, and selling merch for other bands at shows. He collects things, especially vinyl, and his record collection currently numbers around 6000 LPs and singles, including obscure recordings of train sounds, bird sounds,

weird religious albums from the '80s, and even an album of complete silence. He also collects white teapots shaped like animals and is obsessed with trains. I know this because Tim Clapp is also my roommate.

I talk to Clapp about his alter ego, Tim the Mute, and his upcoming full-length album *Why Live?* in our kitchen while he assembles his latest Kingfisher Bluez release. Stacks of records are everywhere and he's simultaneously attempting to eat a hastily microwaved dinner of rice, some strange vegan fish substitute, and mushy peas: Clapp's favourite food and the name of his latest seven-inch, just released this May.

When I ask where Tim the Mute began, he tells me the name first came into existence as his stage name at age 14. At this time Clapp





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**"AS CLAPP PUTS IT, WHEN PEOPLE LISTEN TO HIS RECORD HE WANTS THEM TO THINK, "OH, I'M FEELING PRETTY BAD, BUT AT LEAST I'M NOT THIS GUY.""**

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was playing in his previous band, the Shiny Diamonds, in his home town of Roberts Creek, BC. When the Shiny Diamonds broke up in 2010, he started putting out music as a solo artist. His debut album *Why Live?*, set to be released at the end of June, consists of 10 songs written over the course of Clapp's entire musical career. As he puts it: "This being my first album, I've had my whole life to write it. It's basically like, everything I had inside me that I wanted to get out."

*Why Live?* is a perfect analogue of the label Kingfisher Bluez itself, with Clapp the captain at the helm and his favourite musicians the wind in his sails. Clapp plays guitar on the album, but all the other instruments are recorded by friends from other bands, including contributions from members of Canadian bands Greys and Dead Soft, and from American big-timers, Xiu Xiu. "I like to bring in people who I think would really do well on a song," says Clapp.

The songs behind *Why Live?* are full of lyrics as bleak as the title suggests, written from all the lowest points in Clapp's life. In his own words: "All of the sad-sack stuff that I make comes from a real place, but it's a bit tongue-in-cheek because it's so melodramatic."

Indeed at times the lyrics stretch beyond the normal scope of self pity to something that seems closer to ridicule. Generally following a theme of depression, angst, and inner dialogue, as Clapp puts it, when people listen to his record he wants them to think,

"Oh, I'm feeling pretty bad, but at least I'm not this guy."

The musical contributions from Clapp's star cast of friends and the quality recording done both in his friend's home studio in Glasgow and Little Red Sounds here in Vancouver, tighten up the sounds on *Why Live?*, bringing a level of sophistication absent from the sloppy home recordings of some of Clapp's previous releases.

Opening with the title track "*Why Live?*," a sunshiney anthem to desperation, the album immediately leaps boundaries and defies expectations. Pretty, downtempo synth ballads like "Hard" and "Rock and Roll Suicide" float by, while songs like "Is It Right" and "Don't Kill Yourself" are examples of nostalgic indie rock that would sound current if released any time in the last decade.

It's hard to pin down a single genre or way of describing Tim the Mute's sounds, but Clapp admits this is exactly what he wants. As he puts it: "I imagine people listening to my record and going like, this is a guy who's never heard music before."

Despite the dark notes, there are still moments of lightness found in songs like, "When You Got Your Face Tattoo," written in the style of previous Tim the Mute antics like "Mushy Peas" and "Doctor Who Cosplay." Clapp's songs are a quirky insight into his own unique mind. The way he rambles in his warbling chant-singing is a refreshing alternative to the manufactured emotions



and clichés of so much modern music. As someone who knows Clapp personally I can promise you, his words are truth. When he sings about how much he loves mushy peas or Doctor Who, he's really not joking.

When I ask Clapp about what drives his music he brings up his relationship with his song-writing and his unconventional approach to singing. "For me it's very important to have my own voice, and when I hear myself on a record that I don't think, oh it could be someone else — it couldn't be anyone else. That's important to me."

Clapp describes watching a documentary on the Talking Heads and seeing David

Byrne say something along the lines of, "the better someone's voice is, the less believable they are," and thinking, "That's great! I'm a fucking terrible singer so people are bound to believe me. When I put out a record I want people to stop me in the street and say: 'Are you ok?'"

If only for the great and honest songwriting and intricate arrangements, *Why Live?* is an album worth listening to. If you can see past Clapp's lack of attention to what note he's singing, perhaps you'll find something that merits coming back to in times of feeling as lost as a broken-hearted teenager, taking comfort in the fact that someone else is just as lost as you are.





WHY  
LIVE?



## ON THE AIR

### THE MATT & RYAN SHOW

by Gary Jarvis // Illustrations by Olga Abeleva

Matt Hagarty & Ryan D Anderson are the hosts of The Matt & Ryan Show. It's a show packed full of wit that broadcasts live on CiTR every second Thursday from 7:30 to 9:00 p.m. Before the first question had been asked about their ensuing intellectual property rights debacle, they commenced jostling with Matt asking Ryan if he had been to the recent Kids In The Hall performance.

MATT: Did you go to Kids In The Hall?

RYAN: No.

M: Oh, it was awesome. It was two nights ago.

R: Did you go?

M: Kids In The Hall.

R: Yeah, you went?

M: ...And you're a fan of comedy?

This is the type of banter I've anticipated before even asking my first question...

**YOU'LL HAVE A GUEST IN FOR THE SHOW AND SOMETIMES CALLERS, IS THAT**

#### **GENERALLY THE FORMAT FOR THE SHOW?**

M: That is pretty much it.

R: Our guest is usually a comedian or a musician and we'll ask for callers. The calls are open to the general public. We don't know what sort of weirdo we're gonna get. Usually it's a weirdo. Sometimes it's not such a weirdo, just like a regular call. But it's usually a weirdo that we poke and prod with questions and see what they're all about.

#### **WHAT KIND OF PREP DO YOU DO BEFORE A SHOW?**

M: Well, we start by meeting up before the show. I ask Ryan if he has anything prepared for the show. He says no. He asks me if I have anything prepared for the show, which I do not, and then we go from there.

R: The answer's always no.

#### **THERE'S A FOOD INTEREST?**

M: Yeah I have a restaurant.

R: And I'm a hungry guy.



## HOW DO YOU KEEP THE MOMENTUM GOING IN THE SHOW?

*M:* Sometimes we don't.

*R:* It stops like it's being hit by a brick wall but we always have the caller aspect to rely on and if there's no calls we generally have - I hesitate to say - "segments."

*M:* We have some things I go to. I review a t.v. show that I don't watch anymore. I think that's our only segment: me reviewing a t.v. show that I don't watch anymore.

*R:* I kind of like doing what has happened in the last two weeks since we've seen each other and riffing off of that and bouncing from one story to the next.

At that moment Ryan's cell phone begins to ring. He answers it.

*R:* Sorry - Hello - this is a perfect example of someone calling.

Ryan puts the caller on to speaker phone and places his phone on to the table.

*Caller:* I need a locksmith here. I'm in a bit of a tight spot.

*R:* No you called Ryan.

*Caller:* Are you downtown right now?

*R:* No, I'm doing an interview right now with *Discorder*.

*Caller:* Well, hello, I'm Jim Bucksco and I'm a doorman down at the Fairmont Hotel down here and I'm kinda locked in a utility closet. I came in to get keys, valet some cars, and I've somehow plumb locked myself in.

*R:* I don't know what to do, do you wanna call a locksmith?

*JB:* Well I only have one call left on my phone and I used it to call you up.

*M:* What kind of phone do you have that you only have a certain amount of calls?

*JB:* It's like a death clock. Counts down every time you dial it. I can't really explain. I found it in the lost and found here at the hotel.

*R:* It's a death clock, sorry, what?

*M:* I'm sorry, I don't understand how you called Ryan.

*JB:* Well, I had a number written down here on my hand for a locksmith and I guess some of the numbers sweat off.

Ryan looks up from his phone.

*R:* This is the type of stuff. It's coming into my personal line now. I mean, this is the sort of stuff we deal with on *CiTR* all the time.

Back to the call.

*JB:* I'm really in a tight spot. There's a lot of cars that have got to get picked up. There's people pounding on the door. I have the only key.

*R:* So you want me to call you a locksmith?

*JB:* Come over maybe. You got a crowbar?



# FERDINAND'S FUNERAL.

*by Brownyn Lewis // Illustrations by Michael Shantz*

"There's a funeral this Saturday."

"Are you going?"

"Well, I feel like we kind of have to, don't you?"

"Yeah... At least there'll probably be some good food eh?"

"Where is it?"

"Some club."

"A club??"

"I dunno. It's not like a club, it's just a space but it's called a club. Lemme check... The Anza Club."

"Ohh yeah. Okay."

The mourners approached. The line slowly filed up the aisle to the coffin beside a blown up photograph of the deceased. One at a time, those who wished would approach and pause,

maybe touch the polished wood of the lid, or say a few words before moving back to their seat. The coffin was closed.

Asa's girlfriend elbowed her and nodded her head in the direction of April, who sat in the front row, head bowed, chest heaving every now and then with a sob, tears streaming from behind her big black sunglasses. Asa felt uncomfortable and looked away. She wished she was back outside in the sun, instead of sitting in this dark room facing an empty stage, in front of which was the small coffin.

"I feel so bad for her," her girlfriend said, dabbing her eyes with Kleenex.

Asa felt bad for herself. She couldn't cry. Didn't even cry at her own father's funeral. She looked instead at the floor, at the ugly runners the man in front of her was wearing. She wondered what there would be to eat after. Hopefully more than just stale veggies and dip, or sad floppy rolls of unidentified deli meat and cheese. Maybe smoked salmon

or shrimp salad on a blini, or little sliders.

Asa's stomach rumbled audibly and her girlfriend turned to give her a dirty look. They were getting closer to the coffin and to April, where she sat. The young man currently at the coffin tugged on his collar, cleared his throat, said nothing to the coffin, didn't touch it, and moved along. Asa wouldn't have touched the coffin either. It was so shiny and she could see the marks left behind by the many fingers.

"How much do you figure that set them back?" a man behind them asked his wife.

"I don't know. How would I know? You know my mother was cremated."

"Okay, okay. I bet it was a lot though. It's a nice box but it's just going in the ground."

Asa considered the benefits of cremation over burial.

Suddenly, the woman at the end of the line began to wail and fell to her knees, and turned her broken-hearted, deep, dark eyes to the ceiling and cried in gasping sobs. April looked to her from behind her sunglasses and seemed to relax, as if what had been holding her bound had been loosened. It was like it was a relief to have someone else express what she was feeling, like she was getting worn out being the face of grief.

Asa's girlfriend turned and took Asa's arm. She was worried for the woman. Under her breath, Asa reassured her, "She's a professional."

"What?"

"A professional mourner."

There was little need to whisper. Asa remembered that when her father died, her aunt explained that such professionals could be, and were, hired.

Johnny, a friend, leaned forward, "Did you say she's a professional?" His phone was in

his hand, he touched the screen in a reverse pinch, zooming in on the performer, recording a video.

"Johnny!"

"What? She's great!"

Someone else, a relative of April maybe, leaned over, "She should be good. She's an aspiring actress. Used to be a server, like in a restaurant, but she said she got sick of being paid to smile. You know, emotional labour."

"So why not get paid to cry instead?" finished Johnny, laughing. "She does a damn good job!"

There she was, doubled over and sobbing on the floor, before but not on the stage that stood empty and dark behind the little coffin.

April's mother moved forward and helped her up and out of the way. Everyone took their seats. April's boyfriend stood up in front of the coffin and the blown up glossy picture. He stood for a moment looking at the picture before he began.

"When I first started dating April, she told me about Ferdinand right away. I couldn't wait to meet him because I knew he was such a part of her life. She loved him so much. He became part of my life too. We were a family."

April cried quietly. So did the mourner. Johnny slid out of his seat, whispering 'scuse me's. The bartender was polishing glasses and carefully lining them up in a row on the bar that wrapped around along the wall, to the left of where they were all sitting. A girl who worked for the caterer was taking the greenhouse-like saran wrappings off trays of food. Asa tried to see what was on the trays.

"... always there to say hello when I came home. And we'd have so much fun in the park together, walking the Seawall."

April cried a little less quietly. Her boyfriend paused and looked to her. He hurried to his conclusion, “He touched many lives and he will be dearly missed. We hope — We know he’s chasing balls and sniffing trees and rolling in the grass in doggy heaven.”

A subdued, kind of confused cheer went up from the crowd and there was some half-hearted applause. No one knew quite how to act or what to do. Except the mourner.

She was the first to stand and rush to April. She took both April’s hands in her own and spoke to her, looking earnestly and sensitively into her eyes. Everyone else watched.

“She is damn good,” whispered Asa’s girlfriend. Asa was trying to edge closer to the front of the group. The sooner she could have her moment with April the sooner she could check out the food.

Behind them, one guy nudged another. “There’s a brewery next door. Let’s go grab a beer before this reception thing gets going.”

“Sure. But I drove. I can’t have more than one.”

“That sucks, dude. I biked. I’m gonna get wasted.”

The group had formed another line, this time to April instead of Ferdinand’s coffin. Condolences were to be expressed. The mourner had moved aside and was dabbing under her eyes with a Kleenex, careful not to muss her makeup.

Johnny approached, said a few words, and she brightened. Wearing a big smile, she tucked the Kleenex away and from her bag pulled out a business card. She and Johnny shook hands. He came back over to Asa and her girlfriend.

“Well, she’s gonna come in handy!”



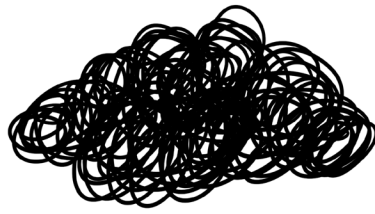


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TO MOCHA  
CHINO!!!  
YOUR  
COFFEE  
PANTS  
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KILL  
ME  
PL



THIS  
STUFF  
IS THE  
COOLEST  
BRO



CAN i help  
you?



# CITR 101.9FM PROGRAM GUIDE

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7:00	CITR GHOST MIX	PACIFIC PICKIN'	MOON GROK	CITR GHOST MIX	MOON GROK	MOON GROK	BEPI CRESPLAN PRESENTS...
8:00							
9:00	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	THE REEL 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	SHOOK-SHOOKTA
12:00				TRANSITION STATE	THE CATS PAJAMS		
1:00	SYNCHRONICITY	MORNING AFTER SHOW	CITED!	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION	
2:00	PARTS UNKNOWN	SHINE ON	MOON GROK	BVP RADIO	FEMCONCEPT		THE ROCKERS SHOW
3:00		STUDENT SPECIAL HOUR	EXTRAENVIRONMENTALIST	MOON GROK	RADIO ZERO	POWER CHORD	
4:00	THE BURROW	RADIO FREE THINKER	KEW IT UP	ASTROTALK			BLOOD ON THE SADDLE
5:00	WIZE MEN	VIBES & STUFF	ASIAN WAVE	SOUL SANDWICH	NARDUWAR PRESENTS	CODE BLUE	LA FIESTA
6:00	THE LEO RAMIREZ SHOW	DISORDER RADIO	ARTS REPORT	SIMORGH	NEWS 101	MANTRA	CHTHONIC BOOM!
7:00	ALL EARS	FLEX YOUR HEAD	SHARING SCIENCE	ARE YOU AWARE	STRANDED	NASHA VOLNA	CRESCENDO
8:00	EXPLODING HEAD MOVIES	INSIDE OUT	SAM-SQUANTCH'S HIDEAWAY	INNER SPACE	PEANUT BUTTER 'N' JAMS	SOULSHIP ENTERPRISE	MORE THAN HUMAN
9:00			FOLK OASIS	THE SPICE OF LIFE	AFRICAN RHYTHMS	WHITE NOISE	RHYTHMNS INDIA
10:00	THE JAZZ SHOW	CRIMES & TREASONS	SEXY IN VAN CITY	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	TECHNO PROGRESSIVO
11:00		NOD ON THE LIST	HANS VON KLOSS MISERY HOUR	COPY/PASTE	CANADA POST ROCK		BOOTLEGS & B-SIDES
12:00					THE MEDICINE SHOW		TRANCENDANCE
1:00		G4E				RANDOPHONIC	
2:00							
3:00	CITR GHOST MIX		CITR GHOST MIX	AURAL TENTACLES	THE LATE NIGHT SHOW	THE ABSOLUTE VALUE OF INSOMNIA	CITR GHOST MIX
4:00		CITR GHOST MIX					
5:00							
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... CiTR's 24 Hours Of Radio Art in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general Crespan© weirdness. Twitter: @bepicrespan. Blog: bepicrespan.blogspot.ca

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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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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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Cited!

WED 11:30am

This is a radio program about how our world is being shaped by the ideas of the ivory tower. Sometimes, in troubling ways. Formerly "The Terry Project" on CiTR.

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All Ears

MON 6pm

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

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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 Reel 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



**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!

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**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.

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

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**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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**Sharing Science** WED 6pm

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## REGGAE

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

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## ROOTS / FOLK / BLUES

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

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**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)

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**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)

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**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).

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**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

**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.

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**African Rhythms** FRI 7:30pm  
Website: [www.africanrhythmsradio.com](http://www.africanrhythmsradio.com)

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## HIP HOP

**Nod on the List** TUE 11pm  
"Nod on the List is a program featuring new urban and alternative music, sounds of beats, hip hop, dancehall, bass, interviews, guest hosts and more every Tuesday at 11pm. [scads\\_international@yahoo.com](mailto:scads_international@yahoo.com)  
[facebook-So Salacious](https://www.facebook.com/SoSalacious)"

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

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**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)

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## EXPERIMENTAL

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

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**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.

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**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

**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  
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, Whoop! 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 Pbone can put the word "post" in front of.

Crescendo	SUN 6pm	Shine On	TUE 1pm
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.		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!	
Dave Radio with Radio Dave	FRI 12pm	Soul Sandwich	THU 4pm
Your noon-hour guide to what's happening in Music and Theatre in Vancouver. Lots of tunes and talk.		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.	
Discorder Radio	TUE 5pm	The Shakespeare Show	WED 12pm
Discorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!		Dan Shakespeare is here with music for your ear. Kick back with gems of the previous years.	
Duncan's Donuts	THU 12pm	Up on the Roof	FRI 9am
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. <a href="http://duncansdonuts.wordpress.com">http://duncansdonuts.wordpress.com</a> .		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!	
Spice of Life	Alternating Thursdays 7:30pm	Breakfast With The Browns	MON 8am
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.		Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights. Email: <a href="mailto:breakfastwiththebrowns@hotmail.com">breakfastwiththebrowns@hotmail.com</a> .	
Samsquantch's Hideaway	Alternating Wednesdays 6:30pm	Chthonic Boom!	SUN 5pm
All-Canadian music with a focus on indie-rock/pop. Email: <a href="mailto:anitabinder@hotmail.com">anitabinder@hotmail.com</a> .		A show dedicated to playing psychedelic music from parts of the spectrum (rock, pop, electronic) as well as garage and noise rock.	
Parts Unknown	MON 1pm	The Morning After Show	TUE 11:30am
An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.		The 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.	
The Cat's Pajamas	FRI 11am	Hans Von Kloss' Misery Hour	WED 11pm
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!		Pretty much the best thing on radio.	
The Burrow	MON 3pm	Suburban Jungle	WED 8am
Noise Rock, Alternative, Post-Rock, with a nice blend of old 'classics' and newer releases. Interviews and live performances		Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Email: <a href="mailto:dj@jackvelvet.net">dj@jackvelvet.net</a> .	
The Permanent Rain Radio	Alternating Thursdays 1pm	Are You Aware	Alternating Thursdays 6pm
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? <a href="http://thepermanentrainpress.com">thepermanentrainpress.com</a>		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.	
Transition State	THU 11am	Live From Thunderbird Radio Hell	THU 9pm
High quality music with a special guest interview from the Pharmaceutical Sciences. Frank discussions and music that can save the world		Featuring live band(s) every week performing in the CTR Lounge. Most are from Vancouver, but sometimes bands from across the	

## ECLECTIC

country and around the world.

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

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**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.

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

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**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.

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**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.

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**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.

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**Wize Men** MON 4pm  
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!

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**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.

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**Student Special Hour** TUES 2pm  
Students play music.

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

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

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## CINEMATIC

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**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.

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## JAZZ

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**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. June 1: Time for some Charlie Parker! Two of Bird's final great studio recordings on tap tonight. The great alto saxophonist with piano bass and drums. "The Quartets of Charlie Parker"

June 8: One of the most important editions of The Jazz Show. Gavin with co-host and Coastal Jazz's Media Director and radio personality John Orysik. Our annual look at this year's Jazz Festival.

June 15: Tonight we celebrate the Birthday, life and music of the iconic pianist/composer and bandleader Jaki Byard. "The Jaki Byard Experience" with Rahsaan Roland Kirk!

June 22: The Jazztet was one of the finest groups of the 60s. Led by trumpeter Art Farmer and tenor saxophonist Benny Golson. "Meet The Jazztet" is their debut recording and one that featured a young pianist named McCoy Tyner!

June 29: The trio of pianist Keith Jarrett, bassist Gary Peacock and drummer Jack DeJohnette needs no introduction. The recording is called "Changes". A stunning disc from their early years.

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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

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



Generation Annihilation

SAT 12pm

On the air since 2002, playing old and new punk on the non-commercial side of the spectrum. Hosts: Aaron Brown, Jeff "The Foat" Kraft. Website: [generationannihilation.com](http://generationannihilation.com). Facebook: [facebook.com/generationannihilation..](https://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

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

African Rhythms Radio

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-2015 INDIE FOLK  
ROCK LP  
\$29.95



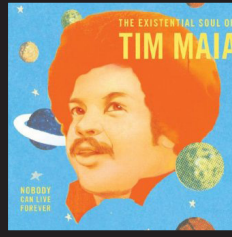
**ROMARE - PROJECTIONS**  
-2015 UK DOWNTempo  
ELECTRONIC + DEEP HOUSE  
**180 GRM 2LP**  
**\$43.95**



**RUN THE JEWELS -**  
**BUST NO MOVES EP**  
-2015 RSD HIP HOP  
LTD 5000 CLEAR VINYL  
4 TRK 12"  
\$39.95



**G-EAZY -**  
**THESE THINGS HAPPEN**  
-2014 HIP HOP  
2LP \$49.95



**TIM MAIA -**  
**NOBODY CAN LIVE FOREVER**  
-BRAZIL PSYCH SOUL FUNK  
2LP \$49.95